1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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GREAT YEAR FOR GOOD SONGS

Wherever They Are—They're Bluenoses

Hollywood, Dec. 6.

Bluenoses, director-animator Art Babbit has decided, never change.

Two decades ago an Ohio censor nixed his Terry Toon cartoon because it showed udders on a cow. A decade ago, a Soviet censor decided that the idea of "cowboy" cats beating up "Indian" mice constituted "racial discrimination."

Now, Babbit is having trouble with television sponsors. A blurb he did for Storyboard, to be used by Wesson Oil for Snowdrift, has been nixed. Sponsor didn't mind the use of the Stan Freberg "Jon and Marsha" material, but frowned on the fadeout—in which an ecstatic husband, reconciled with his wife after she improved her cooking with Snowdrift, pulls down the curtain to give them some privacy. Said the sponsor—"Too suggestive."

Pix-TV-Radio Scribes' Best Year; Pull Down $25,000,000 Income

By ART WOODSTONE

Growing incredibly in the past year, entertainment writing has moved into the bigtime. Video, radio and motion picture scribes grossed an unprecedented $25,000,000 in earnings through October.

F. Hugh Herbert, president of Writers Guild of America, believes it reflects the vastly increased importance and bargaining power of show biz scribblers. First $20,000,000 is a projection of the 1% fee charged of its members by WGA, the year - old amalgamation of scribes from the three media.

WGA estimates an additional $5,000,000 was earned, which wasn't reflected on the ledger. Part of it was made by writers who only recently joined the union. The rest is attributed to live tv scribes on the Coast. For reasons of its own, WGA included live tv in N. Y. in its official initial accounting, but not live tv in Hollywood, though this will be rectified in the future.

Because the radio-tv-motion pic writers' union is new there is no previous figure to compare with the overall "like corporate" income, but Herbert, who was in N. Y. early last week for the first annual powwow of the org, said that N. Y. tv writers alone showed an "unbelievable" increase of over 90% in income this year over last. As for the Coast, where motion picture

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Not Kidding

Eddie Cantor wires from the Coast, "Infection (kidney) under control. Expect to leave hospital shortly. With what's been going on lately they're changing the name to the NBCedars of Lebanon."

FCC Head Sees TV's '55 Total Topping Billion

Philadelphia, Dec. 6.

Advertisers will spend about $1,000,000,000 in television during 1955, or 10% of total expenditures, FCC chairman George C. McConnaughey predicted before the Poor Richard Club here today (Tues.). McConnaughey also predicted that tv will forge ahead of magazines this year for leadership in the national advertising field.

"Looking ahead to a national system of color television and fuller saturation of sets and stations," McConnaughey continued, "I see still another billion of advertising dollars for television in the next decade. At that time tv should have a 20% share of the media field."

The FCC chairman also discussed the current channel allocations problem, stating that although the present 450 stations on the air are covering 96% of the nation, "that is not good enough. For one, there are not enough competitive facilities in the largest cities to completely serve the needs of the public or of the advertisers. Even when we have disposed of all pending applications, almost two-thirds of the 100 leading markets will have only two stations or less. I consider this an undue constriction on the scope of national advertisers and of national spot and local advertisers as well."

Dr. Peale & Client Plugs Don't Mix—No Sponsor

Inside on Doeskin cancelling as Dr. Norman Vincent Peale's WRCA (N. Y.) morning sponsor was the cleric's objection to two added commodities which Doeskin wanted to spark: toilet tissue and a boxtop contest for silk stockings as the prize whose slogan is "Do you want to have the prettiest legs in town?"

The Rev. Dr. Peale wanted to limit the sponsorship to Doeskin's facial tissue products. He's continuing sustaining on the NBC N. Y. flagship link.

TOP ROCK 'N' ROLL, NOVELTY CLICKS

The music biz for the past year has added up to a big paradox. While the rock 'n' roll and cornball tunes seemed to be running amok over the hit lists, a rundown of the year's top hits indicates that the solid song was by far in the ascendancy. In fact, the impressive list of class songs that clicked this year is a complete answer to that oldtimers' query: "Where are the standards of tomorrow coming from?"

They'll be coming out of such 1955 hits as "Love Is a Many Splendored Thing," "Unchained Melody," "A Blossom Fell," "Moments To Remember," "Wake the Town and Tell the People," "Mr. Sandman," "The Longest Walk," "Learnin' the Blues" and "That's All I Want From You." In addition to these "good" song hits, this year saw hit revivals of "Autumn Leaves" and "Love Me or Leave Me."

The solid songs, in fact, overshadowed the rhythm & blues cycle which numbered "Rock Around the Clock," "Sincerely," "Tweedle Dee," "Hearts of Stone" and "Ko Ko Mo" among the year's hits. In the cornball and novelty category, a tremendous splash was made by "The Ballad of Davy Crockett" and, in the marching song genre, "Yellow Rose of Texas." "Crockett" is generally regarded outside the stream of the regular music biz since it was made strictly by the moppet set which ordinarily is not a factor.

The "good" song will always be around, according to the top publishers, because they are funda-

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'Lutheran Hour' Cracks Poland

For what is believed the first time in East-West political relations, a Communist-controlled government has given permission for a U. S. broadcast to go behind the Iron Curtain. "The Lutheran Hour," carried in an English-language version on Mutual Broadcasting, is being used by a network of Polish radio stations on Xmas Day, according to a Mutual spokesman.

Show, underwritten by the Missouri Lutheran Synod, is being translated for the Polish broadcast in a deal set by Dr. Oswald Hoffman, the Synod's flack chief, with the Polish government. Heretofore, all attempts at getting shows behind the Iron Curtain have met with Commie jamming. The Missouri Synod has reportedly made yearly efforts at gaining official Communist sanction without results until now.

Shuberts, Bracing for Consent Decree, Unloading 8 B'way Houses, Other Keys

Gala Opening

Now they're even taking bottles of champagne with them to Broadway first-nights.

At the opening of "The Matchmaker" last Monday night (5), a television star and her escort, both apparently in a festive mood, caused raised eyebrows and some irritated frowns because of their frequent whispering, restlessness and occasional caresses.

During the intermission, while the couple were in the lobby, two empty split-bottles of champagne were noted on the floor where they'd been sitting.

Apparently anticipating a consent decree in the Government's antitrust suit, the Shuberts are preparing to dispose of a number of their theatres. They've already offered eight Broadway houses for sale, and are believed to be ready to drop most if not all of their properties out of town.

Although officials of the Anti-Trust Division of the Dept. of Justice have declined to confirm an approaching consent decree or discuss possible terms, it's understood that an agreement has been reached for the Shuberts to divest themselves of about half of their New York theatres (that is, eight of the 17 they operate as legiters) and various key properties in Chicago, Philadelphia and Boston.

They would also sever their connection with an alleged control of the United Booking Office. The latter agency is a co-defendant in the Government suit. Other co-defendants are J. J. Shubert, head of the Shubert firm; Lee Shubert, who died subsequent to the filing of the suit, and Marcus Heiman, president of UBO.

New York theatres known to be up for sale by the Shuberts are the Barrymore (asking price $1,000,000), the National (asking price, $750,000), Lyceum, Longacre, Be-

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Zeckendorf in Bid For a TV Empire; Buys Into Denver

Denver, Dec. 6.

N.Y. realtor William Zeckendorf is moving into television in a big way, having consummated over the weekend the purchase of a half-interest in KBTV, Denver. The Webb & Knapp prez bought his half-interest from John C. Mullins, owner of the station, and the Zeckendorf-Mullins team is on the lookout for four additional station acquisitions to build up a broadcasting empire like those of Storer, Meredith, Westinghouse, et al. They'll also build a radio chain.

Zeckendorf, currently active in two Denver downtown real estate redevelopment projects involving some $50,000,000, will serve as board chairman of the new outfit.

Hep Reverend Joins Decca as Jazz Expert

Decca Records has latched onto the "$64,000 Question" video show by pacting the Rev. Alvin Kershaw, who collected the $32,000 prize recently on that show as a jazz expert. The reverend will select his choices for a basic jazz collection which will be used in a new series of Decca albums.

First set is due to be released next month.

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HOUR OF CHARM

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Girls who dance
Girls who play
GORGEOUS

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PHIL SPITALNY
Featuring EVELYN and Her Magic Violin

Skiatron Stock Surges Despite FCC Head's 'No Hurry' Pitch; Fox's Foreign Angles Figure

Sudden gains in the stock of Skiatron Elcctronics, the home-toll television outfit, last week had observers speculating on the whys and wherefores of the increase which was accompanied by unusually heavy trading. Shares, which had hit a low of 2½, suddenly shot up to 4⅛. Stock settled back to 3⅞ yesterday (Tues.). There were several explanations for the flurry.

One was the reported deal by Matty Fox, head of Skiatron-TV, the operating company, for the RKO feature library for showing on television. The other revolved around the understanding that Fox was close to making toll deals with some foreign governments, arrangements in which Skiatron would naturally share via the pay-off.

Paradoxically, the Skiatron stock gains came on the heels of a statement from FCC chairman George C. McConnaughey who warned against any speedy decisions on the pay-as-you-see questions. He hinted, too, that any final determination of the issue

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Widow of Phenix City Murder Victim Slaps 170G Suit on CBS-TV

Birmingham, Dec. 6.

Mrs. Albert L. Patterson, wife of Alabama's crusading attorney general nominate who was murdered last year in Phenix City, filed suit in circuit court here last week against CBS Inc., asking $170,000 in damages growing out of a tv play presented on the network's "Studio One" last season.

This is the second suit against CBS by a resident of Phenix City. The first one, for $1,000,000, was entered by Hugh Bentley, former prez of the Russell County Betterment Assn., naming Columbia, Westinghouse (the sponsor) and

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OCEAN-HOPPER JESSEL

In Again, Off Again in N.Y.-To-London Dates

George Jessel flew out yesterday (Tues.) for London and a BBC-TV show tomorrow (Thurs.) and is due back in Hollywood this Saturday (10). He got in from a Savoy Hotel grillroom (London) booking last week.

The BBC show will have producer-now-tv-packager Jack Hylton, a former bandleader, presiding at the ivories for Jessel, along with Tommy Trinder and other local stars.

Comedian starts rehearsing for two NBC guestars; the Milton Berle Dec. 20 show and the Jimmy Durante show Dec. 31.

Muni's 'Inherit' Return An Emotional Occasion; Douglas Going on Tour

Paul Muni had a prodigal's "homecoming" last Thursday (1) night when he resumed his starring assignment in the Broadway production of "Inherit the Wind." The actor got an emotional reception from producer-director Herman Shumlin, the cast, the audience and Melvyn Douglas, who had subbed as star while Muni was recovering from an operation three months ago for the removal of his left eye.

Muni's performance had apparently lost none of its original edge, thereby adding to the intensity of the occasion. Prior to the raising of the curtain, Shumlin made a brief speech, followed by Douglas, who announced Muni as a cast substitution. Then the audience took over, greeting the returning star's stage entrance with vigorous applause.

There was another ovation at the play's windup, with the cast join-

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Oops, Wrong Car

NBC-TV came up with a plot to get some added mileage on promoting the Jan. 9 "Peter Pan" telecast by doing a live remote rehearsal from Mary Martin's Norwalk, Conn., home for the "Wide Wide World" showcase on Jan. 1.

The idea sounded good. Then someone remembered that WWW is sponsored by General Motors. Co-sponsor of "Peter Pan" is Ford. The whole thing's off.

99 Troupers Set For Christmas With the Troops

Hollywood, Dec. 6.

Two units will be dispatched to Korea and the Far East this year in the fifth annual Hollywood Christmas entertainment program for overseas troops. One unit will be sent to each of the five other U. S. overseas commands.

Total of 99 performers has been recruited by the Hollywood Coordinating Committee, prexy George Murphy reported, and the entire contingent leaves here Dec. 16 for the two-week trek.

Col. Joseph Goetz, Chief of the Armed Forces Professional Entertainment Branch, and Lawrence Phillips, USO-Camp Shows exec

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Metro Stepping Up Participation Deals; Dozen Projects Going

Metro, the last holdout in making outside production and participation deals, is becoming increasingly active in that field and now has at least a dozen projects involving co-production or releasing arrangements with independent production units.

Most recent unit to enter the Metro orbit is Kirk Douglas' Bryna Productions. Douglas, currently before the cameras in M-G's "Lust for Life" on straight salary as an actor, has a closed deal to make "Syndicate" for the film company. Picture will star Jeanne Crain and Douglas. Bryna and Metro are also negotiating for a second picture. How the arrangement with Metro will affect Bryna's agreement with United Artists is unclear. Douglas' company has a multi-picture deal with UA and

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Anne Deere Wiman Now A Top Indie London Mgr.

London, Dec. 6.

The Comedy Theatre in Panton Street, which has been closed for some months for reconstruction, reopens next Wednesday (14) with "Mornings at Seven," which is being presented by Anna Deere Wiman. Production is currently on a short out-of-town tryout. She's the daughter of vet legit producer (the late) Dwight Deere Wiman.

With this new presentation, Miss Wiman becomes one of the most active of London's independent theatre managers. In association with E. P. Clift, she has the hit show, "The Reluctant Debutante" at the Cambridge, and is also associated with him in a revival of "Suspect," starring Flora Robson, at Royal Court Theatre. She also was mainly responsible for bringing the Russian Moiseyev Folk Dancers to Empress Hall.

Hand Pick 'Em for USSR

Lacy Kastner, Columbia International prez, said in New York last week that he personally favored selling "suitable" pictures to the Iron Curtain countries.

He added that, should such a deal be consummated, he would pick "very carefully" the kind of films to be made available to the Soviets and the satellites.

Kastner said he thought the importation of U. S. pix into the Soviet orbit would do a great deal of good in that it would expose peope behind the Iron Curtain to a glimpse of life in the United States.

Moral: Keep Selling Yourself

Still talking about our being 50, and the Golden Anni Edition, and the digging into the past, our map-photographing of the lush rain forest of a half-century of show business. Asking the natural question, is there a pattern of repetition? Is there a segue from Jean de Rezke to Enrico Caruso to Jan Peerce, a link between McIntyre & Heath, Moran & Mack and Amos 'n' Andy? "Peter Pan" looms large in the careers of Maude Adams, Jean Arthur and Mary Martin.

Personalities and events pour forth in torrential stream. The mind dizzies with parallels that may prove little, like "Ida" the song (Eddie Leonard) and Ida the wife (Eddie Cantor) or Jolson's "Mammy" and Chevalier's "Mimi," or the role of cartoonists in show biz as exemplified by Winsor McKay, Bert Levey, Paul Terry and Walt Disney. There was the era of the stooges of which Sid Silvers was Phil Baker's and Howard, Fine & Howard were Ted Healy's. And what lesson is to be drawn from those wholesalers of stooges, Olsen & Johnson?

We note the flurry of swish acts along the way, Savoy & Brennan being the funniest. Francis Renault died, in poverty, just last year. Jean Malin and many another impersonator is recalled and, of course, that star of early silents, "Mr." Julian Eltinge. Mae West had a whole stage-full of drag artistes in "Pleasure Man," which opened in the Bronx and never got downtown, advised by the gendarmes.

The story jumps around, Gatti-Cazazza to Rudolph Bing, Julius Tannen to Julius La Rosa, Ella Shields ("Burlington Bertie") to Sheila Barrett, Barney Gerard's "Follies of the Day" to "Ziegfeld's Follies," showboats to minstrels to Pat Weaver, Rose Sydell and Her London Belles to Gypsy Rose Lee, Ann Corio, Margie Hart and Georgia Sothern, in torching from Blossom Seeley and Helen Morgan to Margaret Whiting and Joni James. And the noses—Walter Hampden's, Jose Ferrer's and Durante's—and the shimmy, Gilda Gray's, Bee Palmer's, Sister Kate's and Ann Pennington's.

What a jump from Gus Edwards' "School Days" to Metro's "Blackboard Jungle," from Sousa and Pryor and Creatore to Benny Goodman, Sidney Bechet and Stan Kenton, from Gaby Deslys to Edith Piaf, the maxixe to the cha-cha-cha All of this falls within the 50 years which VARIETY's Golden Jubilee Edition will commemorate in another few weeks.

Failing health, advancing age, changing fads and fashions removed many a once-great but there's no fast rule. We see show biz as a mammoth marquee. Keeping up there was, and is, a matter of selling your name, your title, your trademark association and keeping it sold. The career mortality may have been highest in hightoned legitimate where "tradition" restrained actors from self-puffing. The editors of this sheet recall such self-sellers as Ben Bernie, Feodor Chaliapin, Floyd Gibbons, Paul Ash, Rubinoff, Roxy, Joe Marks, York & King, Alexander Woollcott, Preston Sturges, Orson Welles, Irving Reis, Borros Morros, Frank Van Hoven, Duffy and Sweeney.

The cavalcade continues: Harry Lauder to Danny Kaye; Toscy to Stoki, Toscha to Sascha and Jascha, Shelton Brooks to George Gershwin, Franz Lehar to Richard Rodgers, W. C. Handy to Irving Berlin, Fally Markus to Marcus Loew, Major Bowes to Arthur Godfrey, Will Rogers to Roger Williams ("Autumn Leaves"), Gilbert & Sullivan to L. Wolfe Gilbert, Fred Allen to Steve Allen, Lillian Russell to Zsa Zsa Gabor, Albert Chevalier to Maurice Chevalier, Elsie Janis to USO-Camp Shows.

The canvas of 50 Years points to the Four Cohans, Seven Foys, Four Mortons, the Doners (Kitty, Rose and Ted), Keatons, Lupinos, Frohmans, Schencks, Balabans, are names to conjure memories. Ditto Moss & Fontana, Fowler & Tamara, Williams & Walker, Miller & Lyles, Col. Selig and Col. Zanuck.

Indoors, outdoors, on all the continents—it's all been recorded. From Hagenbeck to Ringling, from Grock to Toto, Vesta Victoria, Beatrice Lillie, Wilkie Bard, Ben Bard, Joe Frisco's "heater" and Gabriel Heatter, Harry Von Tilzer, Adler & Ross, Blossom & Herbert, Harbach & Kern, Mayor Jimmy Walker, Congressman Sol Bloom, Harry Rapf, Harry Cohn.

Looking back over this 50 Years panorama of names, events, cycles, periods, hits we say, unoriginally, names make news.

Read all about it in the upcoming Golden Jubilee Number. Won't be long now!!

SLAP WELLES FOR 1941 LAWYER FEES

Orson Welles, who recently returned to the States after a nine-year European stay, was slapped with a $15,000 suit brought in N.Y. Federal Court this week by Ida Cohen, as assignee of California attorney Loyd Wright.

Action charges Wright and the law firm he's associated with performed legal services for Welles in 1941, but the actor never paid despite frequent bills sent him to refresh his memory.

'Pageant of Peace' An All-Nations Spec

Washington, Dec. 6.

Radio and television will carry the message of Washington's 1955 "Pageant of Peace" cross-country and all over the world, when webs and Voice of America broadcast President Eisenhower's lighting of a giant Community Christmas tree Dec. 18. The Presidential chores, accompanied by a short message, will officially preem Washington's 1955 "Pageant of Peace," a repeat of last year's Yule observance.

Pageant, designed as a community effort to accent the message of the Christmas season, shapes as one of the capital's major winter tourist lures. It is estimated that over 500,000 people toured the exhibit site, in President's Park, directly across from the White House, in its initial version. This year, cooperation of foreign embassies, government officials, and civic leaders has been stepped up, and attractions have been added.

Although there is no active cooperation by local show biz reps, feeling is that the fortnight series of attractions, backgrounded by the colorful outdoor exhibit, actually hypos b.o.

HCC Seen in Foldo With Filmsters' Withdrawal; Talk of a TA Takeover

Dissolution of the Hollywood Coordinating Committee is virtually set for after Jan. 1, following the decision of the Motion Picture Assn. and the Screen Actors Guild to withdraw from financial support of that setup. It's doubtful that the Committee will continue, since these organizations provided the bulk of the operating funds.

There is some talk that the Coast branch of Theatre Authority might take over the functions of the HCC in recruiting entertainment for GIs in overseas posts. There are many overlapping officers in both organizations and therefore TA might be in a position to absorb some of the duties and operate on funds provided from benefits played on the Coast.

There has long been talk of the desirability of continuing the HCC. In former years, the Committee was able to garner a lot of top names for overseas junkets around the holidays. This year, the celebrity list gathered by the Committee has dwindled to the diminishing point. The major names going out this year are Charles ("Buddy") Rogers and Maxie Rosenbloom.

Many have doubted necessity for continuation of the HCC since the need for concentrated entertainment of troops overseas was past. USO-Camp Shows, however, con-

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Buster Keaton Very Ill

Hollywood, Dec. 6.

Buster Keaton, now 60, deadpan comic of silent films and alumnus of vaudeville, has been in a coma since Sunday at the Sawtelle Veterans Hospital.

Intestinal infection.

12/7

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LEGION'S 'B' AS IN BRUTALITY

In Quest of An Alibi

Elsewhere in this issue appears an extensive key city roundup of flash reports on boxoffice conditions. It probably proves nothing conclusively and yet much suggestively. The range of alibis for the recent slump is broad if not very original. Television is restored to its hobgoblin role, but with less hysteria. The most arresting point in that connection comes from Miami where a showman thought that the growing resort to spotlight ads in the dailies meant that television programs were competing for audience with the same come-on advertising copy used by theatres.

One moral seems clear: quite apart from the quality of this fall's screen product as against last fall's, the picture industry is in the middle of a revolution in which widescreen is the merest detail. "Shortage" of product is today not a matter of total numbers of pictures, but rather shortage of consistent blockbuster quality. Economics and changing patterns of American home life have forced a condition without precedent in the 60-odd years of film-making.

An amusing tidbit in connection with the VARIETY roundup (see page 9) is the coincidence of a story from Argentina which could have been written in Cincinnati. Christmas is blamed, hot weather instead of cold weather. Boxoffice alibis are the same the world over. Which segues into the final remark—the present slump and this attempt to explain it dramatize once more the absence of knowing, the overwhelming proneness to guessing which marks the motion picture industry. Whether this is any longer excusable on the grounds of show biz "vagaries" becomes increasingly questionable. *Land.*

Presidents Vote No Exception For Preminger-UA 'Golden Arm'; $25,000 Fine Not Anticipated

Film company presidents, sitting as an appeals board in New York, yesterday (Tues.) upheld the Hollywood Production Code Administration and nixed United Artists' bid for a Code seal for Otto Preminger's "The Man With the Golden Arm." The presidents made it plain, however, that they didn't want to close the door to future amendment of the Code. It was implicit that they did not want to act on a matter of principle under the pressure of special pleading.

"Man With the Golden Arm" deals with a dope addict. Subject of narcotics has long been taboo under the Code, and on this basis Code Administrator Geoffrey Shurlock ruled. The head of the Motion Picture Assn. of America, Eric Johnston, who has long favored a Code rewriting on the subject of narcotics, made a pitch for the Preminger picture. (20th-Fox recently purchased "Hatful of Rain," which also deals with dope addiction).

President's decision immediately brings up the question of UA's future policy. Company is committed to release the Preminger film, seal or no seal. Pic preems in N. Y. at the Victoria Theatre Dec. 15. By going ahead with the release, UA—an MPAA member—theoretically becomes liable to a $25,000 fine as in the case of RKO and "The French Line." It's doubted that MPAA will attempt to collect it.

NINE BEFORE CAMERAS

Columbia Activity 25% of Entire U. S. Film Industry

Hollywood, Dec. 6.

Columbia set a new production record over the weekend with a total of nine features and one serial simultaneously before the cameras. Activity is the heftiest in the firm's 33 year history.

Tally gives Columbia slightly more than 25% of the 36 U. S. features now in production around the world. Five of the features and a serial are shooting in town, three are in London and one is in North Africa.

Local entries are "The Harder They Fall," "Solid Gold Cadillac," "It Happened One Night," "He Died Laughing," "Secret of Treasure Mountain" and the serial "Blazing the Overland Trail."

Special One-Week Pre-Run Qualifies Columbia 'Picnic' For Oscar Award Vote

Hollywood, Dec. 6.

Columbia's "Picnic" will be released locally for a limited engagement starting Dec. 6 at the Warner Beverly Theatre, it was revealed yesterday by president Harry Cohn.

Booking, to qualify the William Inge film for Academy Award consideration, will be for one week only, following which Paramount's "The Rose Tattoo" opens at the house. At conclusion of the latter film's run, "Picnic" will open at the theatre for its regular exclusive first-run.

"All voting members of the Academy will be invited as guests of Columbia Pictures Corporation to see 'Picnic' during this one week engagement," Cohn said.

Maximum Fine of $500; Drive-In's Own Cuts Of 'Teaserama' No Go

Cleveland, Dec. 6.

Richard C. Kline, manager of nearby Lorain Drive-In Theatre, received the maximum fine of $500 plus costs, in a precedent-setting case heard last week, for exhibiting a motion picture tending to corrupt morals.

It was the first test case of its kind in Ohio since the state's old film censorship board was abolished. Judge withheld sentence on second charge, possession of obscene films. That was done because the 600 feet of objectional film in defendant's possession at time of his arrest had been voluntarily clipped from the feature, explained the judge, who didn't want to punish Kline for censoring his own picture.

Furore was stirred up by burlesque movie, "Teaserama," which brought the gendarmes down on the theatre manager Oct. 6 when complaints were filed.

Eva Marie Saint at Ease

Eva Marie Saint, who just finished her first costarring role in Paramount's "King of Hearts," opposite Bob Hope, has turned down various other offers, including "The Man in the Gray Flannel Suit," opposite Gregory Peck. Her idea is to take a couple of months off, spending much of the time with her six-months-old son, Darrel. She has no commitments for films, legit or tv.

Actress is due east in the next week or so with her husband Metro director Jeffrey Hayden. They'll remain through the Christmas holidays.

SADISM CUE TO CATHOLIC RAP

(Bishops of the Roman Catholic hierarchy in the United States recently blasted the motion picture industry for "moral laxity" on the basis of Legion of Decency statistics showing an 11% rise in the Legion's own "B" ratings. The film company presidents have since ordered a detailed breakdown of the Legion data, and the argument based upon it. Meanwhile VARIETY has made its own analysis, using the file of one of the majors.—Ed.)

By FRED HIFT

The Legion of Decency reviewed 327 features in 1954-55 and handed 110 of these—33.63% of the whole—'B' tags. The previous year with 352 features reviewed the 'B' ratings were 78, or 22.16%, an improvement over 1952-53 when 89 'B' ratings amounted to 23.2% on 383 features.

When the Motion Picture Assn. of America gets around to undertaking a breakdown of the Legion ratings, it will find that the features 'B'-rated for exeessive brutality in the year ended Oct. 31 more than tripled, going from only seven in 1953-54 to 23 the past year.

It was on that basis that the Catholic Bishops recently perceived "a rising tide of moral laxity" in films, attacked the Code for a tendency to "distort and evade its principles," and urged "a crusade of instruction and guidance on moral trends in motion picture entertainment."

Over the years, either (1) Hollywood has loosened up a great deal or (2) the Legion has toughed up a great deal. For instance, back in 1940, the 'B's' accounted for only nine percent of the total. It's been rising ever since, to 12.53% in 1943, 15.91% in 1947, 22.44% in 1950 and—in 1952—back to 17.49% only to go up again. The Legion usually asserts its moral standards are fixed and unchangeable.

The Legion's new accent on bru-

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Columbia's New Setup for Handling Imports in States Will Stick With Code; Range of Choice Now 79

Columbia Pictures' new foreign film distribution setup will not—and for that matter can not—handle any import in the United States unless it qualifies for the production code seal, Lacy W. Kastner, Columbia International prexy, said in New York last week.

"It's a problem we have to face," he conceded.

The new distribution org, under Edward L. Kingsley, will have some 79 pix to choose from abroad, i.e., films in which Col has an investment and on which it automatically has an option for the U. S. If Col doesn't want any of these pictures for the American market, the local producer will then be in a position to dispose of it as he sees fit.

Kastner explained that, being a member of the Motion Picture Assn. of America, Col couldn't release any film without a seal in the U. S. At the same time, he stressed that Col wasn't bringing any pressure to bear on its foreign coproduction interests to conform with

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EMPLOYEE MELON

General Aniline Cuts Up $586,000 Among 8,000

General Aniline & Film Corp. will distribute a holiday bonus of $586,000 to some 8,000 employees, prexy John Hilldring disclosed in New York last week. Company's Ansco Division is a major producer of black-and-white and color film.

Melon will be split among workers with six months or more service with the firm. Principal GAF officers and certain other exees aren't included in the largesse.

Gordon MacRae's Career Many-Splendored Thing, So Dotes on Freelancing

Having wound his chores in 20th-Fox's "Carousel" except for some recording, Gordon MacRae appears to be considerably in demand. He's on call for two tv spectaculars and appeared as m.c. on the Jackie Gleason show last Saturday. Also, he's discussing with Josh Logan the cowboy part in "Bus Stop" and has huddled with Moss Hart on a possible Broadway show.

Actor, who has the distinction—along with co-star Shirley Jones—to have been in two "firsts" (Magna's 70m "Oklahoma" and 20th's 55m "Carousel"), said he was determined to stay a freelancer despite 20th efforts to sign him on a one-a-year basis. Of "Carousel," he noted that it would cost $5,000,000, would probably run 135 minutes and, thanks to the wide-area negative, had unusual qualities of clarity and definition.

As to "Carousel" six-track sound,

(Continued on page 62)

Kramer's Spanish Setup: 10,000 Extras, 130 Days, Over $4,000,000 Budget

Hollywood, Dec. 6.

There will be no set gross fixed for the world-wide distribution of "The Pride and the Passion," producer Stanley Kramer reported, upon his return from Madrid, where he has been readying his next United Artists release since last April.

Produeer predicts that "Passion," for which as many as 10,000 extras will be used for a single seene and for which Spanish government is lending active cooperation, will be

(Continued on page 71)

National Boxoffice Survey

Pre-Xmas Bops Biz; 'Trap' Again No. 1, 'Holiday' 2d, 'Dolls' 3d, 'Rebel' 4th, 'Dove,' 'Head' Next

Pre-Yule influences are holding sway with a vengeance in current session, and a vast majority of firstrun theatres are feeling it. Not only has the Christmas shopping binge started earlier, but it is heavier and spending larger than in recent years. That's how most exhibs size it up, few making much attempt to battle the trend, using any availabale product or holding over rather than bring in top pix.

"Tender Trap" (M-G) again is No. 1, same as a week ago. In numerous key cities covered by VARIETY, it is one of the few consistently strong grosser despite seasonal influences. "Cinerama Holiday" (Indie) is climbing back into second place after dipping to third in the previous round.

"Guys and Dolls" (M-G) is capturing third position, only a step behind "Holiday," despite some sharp drops in coin total from previous weeks. "Rebel Without Cause" (WB), which was fifth last stanza, is winding in fourth.

"Good Morning, Miss Dove" (20th) is taking over fifth spot. "Pompey's Head," also from 20th-Fox, again is finishing in sixth slot, same as a week ago. "African Lion" (BV) is again capturing seventh place.

"3 Stripes in Sun" (Col), a newcomer, is managing to finish eighth while "Trial" (M-G), long high on list, is ninth. "Lady Godiva" (U), fairly new, heads the runner-up list. "Big Knife" (UA) and "Died Thousand Times" (WB) are the other two runner-up pix.

"Texas Lady" (RKO), new this session, is not getting far although playing in some five key cities. Best showing is being made in Boston where it is fair. "Tarantula"-"Running Wild," Universal package, shapes fast in Omaha, torrid in Portland and okay in L.A.

"Diabolique" (UMPO), also new, is following its first week pattern in N. Y. to register a terrific second round despite the season. "Man Alone" (Rep) looms okay in K.C., fair in Buffalo and good in Denver. "Stranger on Horseback" (UA), likewise a newcomer, shapes neat in Louisville and fine in Washington.

"Oklahoma" (Magna) is following much the same trend in L.A. as in N.Y., to land a socko session in third week.

"Count 3 and Pray" (Col) looms fine in St. Louis but is weak in Cleveland. "Return of Jack Slade" (AA) is rated potent in Buffalo. "Desperate Hours" (Par), tall in Cincy and nice in Washington, is feeling the seasonal trend in other keys where playing.

"Man With Gun" (UA), trim in Frisco, is rated okay in L.A. and good in Seattle. "Queen Bee" (Col) looks mild to oke this round.

(Complete Boroffice Reports on Pages 12-13)

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DAILY VARIETY
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16m Suit Dismissed; Court Takes Narrow-Gauge View of Gov't Case; Can't Force Pic Sales to Rival TV

Hollywood, Dec. 6.

Private industry cannot be required to supply product to a newly-arisen customer who is also a competitor, Chief Federal Judge Leon R. Yankwich ruled in dismissing the Government's 16m antitrust suit against film company defendants. Sweeping opinion will have far-reaching implications in that it lays down, for first time, the law relating to the right of film producers to regulate distribution of narrow-gauge product.

"The court," defense attorney Macklin Fleming summed up on hearing of the verdict, "blew the whistle on the Government's 'give-away program'."

Victory for the major film producers included the following definite findings by Yankwich:

1. Current industry practice in regard to 16m films for tv, or other use, is neither unreasonable nor a boycott.

2. No evidence of a conspiracy on part of the defendants; all found the same course of action to be in the best interests of their businesses.

3. Majors cannot be compelled to make 16m versions of features or be compelled to distribute them.

In connection with the Government's conspiracy charge, Judge Yankwich found no evidence to substantiate the claim. He quoted from a ruling of the Court of Appeals in another case that "this action does not prove or tend to prove that it was done by agreement any more than proof that a hound chasing a fox is evidence that the chase is by agreement with the fox."

Current pix-tv situation, Yankwich declared, is clearly a result of the motion picture industry's oft-expressed "wait-and-see" policy

(Continued on page 22)

Guild's Bad Waters

Hollywood, Dec. 6.

For the first time, Screen Actors Guild has declared a pond out-of-bounds for its members. It's the pond at Corrigan's Ranch, near Chatsworth, where many film companies have done location sequences.

Several actors complained they had developed conjunctivitis (eye infection) after immersion in the pond while performing roles. Guild retained the Hollywood Testing lab to analyze the water in the pond. Lab report indicated the water could be injurious to health, so SAG notified all producers the pond is off limits, also told its members to refuse to enter the water there.

Sincere But No Scissors, Verdict On Skouras Fete

Spyros P. Skouras, 20th-Fox president, was the honored guest at a dinner Monday (5) attended by 1,200 notables at the Waldorf-Astoria, N. Y. At $100 a plate, beneficiary was the National Foundation for Infantile Paralysis.

Despite the obvious warmth and sincerity of the tributes to Skouras—both as an American and as a willing supporter of many good and humanitarian causes—several of the personalities on the speaker's stand got considerably carried away by their own oratory. Skouras himself, moved and of emotional voice, spoke at rather too considerable length after a standing ovation. George Jessel cracked: "I hope Spyros lives as long as his speech!"

But if the speeches were a little tedious, and the entertainment that followed had something of a makeshift quality (very late by then), the bright wit of Benny was a redeemer. The vet comedian was in top form.

On dais were many personalities, Mayor Wagner; Basil O'Connor, Sen. William F. Knowland; Richard C. Patterson Jr., N.Y. City Commissioner of Commerce and Industry, and Kevin McCann, aide to President Eisenhower, who read a letter from the chief exec to Skouras. McCann also is on the board of 20th-Fox. There were messages from various statesmen, including Anthony Eden, Winston Churchill, Robert G. Menzies, Prime Minister of Australia; Ramon Magsaysay of the Philippines, etc.

Entertainment, which started late, included Katharine Dunham and her troupe in three numbers; Ray Bolger, a big hit with whatever of the audiences was left at trat time, singer Patti Page, and Johnnie Ray.

There was a touch of humor in Skouras' speech. "This is an industry where there are supposed to be a lot of 'yes' men," he said. "I wouldn't know about that. Here at 20th-Fox I am surrounded by 'no' men. No one agrees with me."

Schenck as Board Chief, Loew Prez; Shift Seen Soon

Although frequently rumored and not confirmed it looks now as if Nicholas M. Schenck is soon vacating the presidency of Loew's Inc. to assume chairmanship of the board of directors. Arthur Loew, it's believed, will become the new president. Up to now, the board has functioned without a formally-named chairman.

A spokesman for the company said there would be no announcement this week but he did not deny the possibility of such a shift. He pointed out that the procedure would require Schenck to submit his resignation to the board for its action, and then it would be up to the board to name a new prexy. Board meets Dec. 23.

Loew, now president of Loew's International, has been acting as Schenck's special envoy in the studio executive echelon since last march and is empowered to act in Schenck's behalf on all studio matters.

AIR MINISTRY CALMS 'DAM BUSTERS' CASE

London, Dec. 6.

The Air Minister yesterday (Mon.) defended the American handling of Britain's "The Dam Busters" in the House of Commons, asserting the film had merely been cut to normal feature length and a short sequence had been added to increase tension.

He said the revised version, distributed in the U. S. and many other areas by Warner Bros., contained nothing derogatory to the Royal Air Force. There was no suggestion that American planes participated in the Ruhr raids, he reported, and the controversial Flying Fortress scene was only momentary. Furthermore, the planes bore RAF markings.

"Dam Busters" has been a big hit here.

'ALTARS OF THE EAST'

Lew Ayres Retitles His Religioso Cavalcade

Hollywood, Dec. 6.

"Altars of the East" is new handle for Lew Ayres' "The World's Great Religions," for religioso's theatrical release.

Total footage, broken down into three features for successive evening's presentation, runs five hours and 20 minutes. Trio include "Mysterious India," "Buddhist Lands" and "Near Eastern Faiths." Project was preemed by Ayres last month in a two-week roadshow engagement at Geary Theatre, Frisco.

SELZNICK TO EUROPE

Sails in January, Rolls 'Farewell' In June

David O. Selznick, getting underway with actual production for RKO, will take a crew with him to Italy and Switzerland in mid-January to set up locations for his upcoming remake of "A Farewell to Arms."

Cameras are scheduled to roll in June, with the major portion of the pic to be lensed in Europe. Jennifer Jones has the starring spot.

COMPO Audience Award Dinner at BevHilton Budgeted at $33,000

Because of VARIETY's Tuesday evening deadline in New York, the Audience Awards winners in the COMPO poll are not included in this issue. They will break from Hollywood in Wednesday's daily press.

Hollywood, Dec. 6.

Against the backdrop of a special setting depicting the history of the motion picture industry from its nickelodeon days to widescreen, the COMPO Audience Award Dinner will be held tonight (Tues.) at the Beverly Hilton Hotel. Cost of tonight's affair will be around $33,000, of which COMPO member groups have already appropriated $25,000. They will be assessed for additional expenditures, including statuettes to be awarded the winners in the five categories. Each statuette costs $542.

Jerry Wald is chairman of the event, with Milton Pickman as coordinator and stager of the affair.

This Is Public Relations!

Hollywood, Dec. 6.

Public relations don't stop at the borders of the United States, the Hollywood Foreign Press Assn. has protested through its president, Henry Gris. Seems that the brand-new Audience Awards poll in planning its unveiling banquet tonight (Tues.) totally overlooked the overseas scribes.

Wangling got eight of the foreigners invited for the preliminaries but they must depart—unfed—before dinner!

Had Touted P.A.'s

Major studios have surrendered to the independent publicist the job of telling Hollywood's story and the latter has managed to "keep the Hollywood legend and its Cinderella story alive in a world that is more skeptical and less gullible that the one that accepted Hollywood was a never-never land on the Pacific some 40 years ago," Henry Gris, prexy of the Foreign Press Association declared at luncheon honoring indie drumbeaters. Foreigners picked up the tab for the shindig, the first time anyone has taken indie press agents to lunch.

Gris declared the studios, with the dropping of their contract lists, have let independent publicists carry the ball on film buildups.

NEGRO VIDEO ACTOR REPEATS FOR SCREEN

Sidney Poitier has been signed by Jonathan Productions to reprise his television role in "A Man Is Ten Feet Tall" for the film version. The lanky Negro player, whose rep was made in Metro's "Blackboard Jungle," created the "offbeat" part on the now-defunct "Philco TV Playhouse." Robert Alan Aurthur, who wrote the play, will handle the scenario for Jonathan, in which he's partnered with David Susskind and Al Levy. Susskind, who will produce "Tall," and Levy head Talent Associates, New York telepackagers. Martin Ritt has been pacted to direct.

"Tall" will be lensed in N. Y. by Jonathan, serving as an indie unit of Metro, latter financing the deal and furnishing the facilities.

Europe to N. Y.

Corinne Calvet
Tom Honeyman
Dudley Manners
Jerome Robbins
Harry Alan Towers

New York Sound Track

From Paris, rumbles of **Laudy Lawrence's** desire to return to picture business activity are being heard now that he sold his Chantilly (Paris suburb) stables, mansion, and horses to **Aly Khan.** It included a training track on its 25 acres. Lawrence, classmate of **Arthur M. Loew,** was longtime Continental chief for Metro until buying into Dutch theatre chains and other deluxers, ranging south to Egypt. Since selling their Chantilly showplace the Lawrences (Ping) have taken a place on the rue Belle Chasse, a fashionable Left Bank sector.

Mrs. Frances H. Flaherty, widow of producer Robert Flaherty, will discuss her husband's film career tomorrow (Thurs.) at the New School for Social Research. Following evening (Fri.) 20th-Fox story editor **Henry Klinger** will speak at the New School on "Writing the Hollywood Story. "He's guest lecturer in a workshop on radio and film writing directed by Flora Rheta Schreiber.

Rosemary Clooney asked for and received cancellation of her exclusive contract with Paramount . . . **Marlon Brando's** own "To Tame a Land" pushed back to late next year . . . **Ed Andrews,** a mail boy at Allied Artists a year ago, has a role in **William Wyler's** "The Friendly Persuasion" at that studio . . . **Sammy Davis Jr.** will co-star with **Frank Sinatra** in the latter's United Artists production of "The Jazz Train," which won't start until March, 1957, because both have such heavy schedules . . . Silent star **Jean Acker** has a role in William **Wyler's** "The Friendly Persuasion" at Allied Artists . . . Producer **Howard Welsch** registered "Hetty Green" and five similar titles as a prelude to a biopic of the Wall Street 19th Century woman speculator . . . **Seymour Moses** appointed chairman of the transportation and hotel reservation committee of the Variety Clubs International Convention set for the Waldorf Astoria May 9-12 . . . **Ernest Borgnine** and **Barry Fitzgerald** in from the Coast to join producer **Sam Zimbalist** and director **Richard Brooks** for location sequences of "The Catered Affair," based on **Paddy Chayefsky's** teleplay . . . **Joe Friedman** to Zanesville, Ohio to set up the world preem of Warner Bros.' "The Court-Martial of Billy Mitchell." **Ruth Mitchell,** sister of air force hero, currently in New York as part of her 17-city promotional tour . . . **Allan Funt** planning a feature-length "Candid Camera" picture . . . **Gina Collens** set for a role in the **Van Wolf-John Parker** production, "Picnic" . . . **Terry Van Tell** and **Jack Curtis,** partners in the dubbing firm. Film-Sync Inc., are extending the merger. They'll be married Sunday (11) in Poughkeepsie, N. Y., Miss Van Tell's hometown . . . **Si Fabian** and **Samuel Rosen** pouring for the press Monday (12) at Rockefeller Center Grill to honor **Lowell Thomas** upon completion of the new Cinerama picture, "Seven Wonders of the World" . . . **Harold Hecht** set Italian actress **Sophia Loren** to two-picture deal, first to be "Elephant Bill" . . . Columbia Pictures bought "Double Jeopardy," teleplay by **David Shaw,** and assigned **William H. Wright** to produce.

Alan Ladd purchased **Louis L'Amour's** novel "Guns of the Timberlane" and will star in it for his own Jaguar Productions . . . British film player **John Bentley** in U. S. to begin contract at Universal . . . **Arthur Loew Jr.** handed production reins on "The Bridge of Fire" at Metro . . . **Florence Eldridge,** who is **Mrs. Fredric March** in real life, will play March's wife in "The Man in the Gray Flannel Suit" at 20th-Fox.

Darryl F. Zanuck, 20th-Fox production topper, was in N. Y. this week, seeing shows and huddling with **Spyros P. Skouras** . . . **Richard Davis,** owner of the Fine Arts Theatre and head of United Motion Picture Organization, off to Paris, Rome and Madrid for a 10-day quickie . . . **Eric Johnston** due to go to the Coast Dec. 12 and thence to Spokane fo his annual Christmas vacation . . . **Arthur Silverstone,** assistant general sales manager at 20th-Fox, back at his desk after surgery. **Munio Podhorzer** of United German Film Enterprises skedding a European jaunt. He'll spend considerable time in Germany.

U Now Can Compete for Top Talent, Rackmil Assures Coast Meeting

Hollywood, Dec. 6.

Great success of Universal over the past years has provided the company with the means to insure its future via acquisition of the top talent in the industry, U prexy Milton R. Rackmil told a sales exec powow at the studio here this week.

Backing him up, Alfred E. Daff, exec v.p., stressed the flexibility in U's approach to both its production and sales policies. And Edward Muhl, U production v.p., said the company in 1956 would rely more than ever on thoroughly presold properties from the fields of books, mags and the stage.

"Because of our past success, U now is in a position to be able to purchase the best literary properties, cast them with the most important name personalities and bring them to the screen through producers, directors, writers and technicians who are tops in their respective fields," Rackmil stated. "This is an unbeatable combination that assures us continued growth, not only next year but also in years to come."

Others attending the week-long huddles at the studio included

(Continued on page 22)

May Boot Yanks Out Of Eady Fund Pool

That serious moves are under way in Britain seeking elimination of American participation in Eady Fund coin was acknowledged in New York last week by Lacy Kastner, Columbia International topper.

Kastner said British producers were behind the pressure to limit production support from Eady money to British films only and he granted that the question was likely to be brought up in Parliament sooner or later.

"I sincerely hope that any such revision won't go through," commented Kastner. It's estimated that a large percentage of the Eady fund comes from the showing of American pix. Coin accrues from a slight increase in b.o. scales.

N. Y. to L. A.

Harry Anger
Nina Foch
Nick Keesely
Allen Rivkin
Lillian Small
Robert Vogel
Darryl F. Zanuck

N. Y. to Europe

Gaby Bruyere
Bella Darvi
S. A. Gorlinsky
Bob Hope
George Jessel
Edwin H. Knopf
Marcel LeBon
Dick Price
Louis Shurr
Martin Taubman
Jerome Whyte
Pierre Zeppilli

L. A. to N. Y.

Harold Adamson
Benedict Bogeaus
Ernest Borgnine
Joan Crawford
Pat Duggan
Barry Fitzgerald
Jerry Hayden
Charlton Heston
John Kerr
Louis L'Amour
Gene Lockhart
Jimmy McHugh
Gene Raymond
Eva Marie Saint
Walter Seltzer
Frank Sennes

GOTHAM'S 'LOCATION' BOOM

General Motors' $400,000 VistaVision Tint Short Part of Promotion Show

Hollywood, Dec. 6.

General Motors is spending more than $500,000 for a lavish film-and-live revue that will run for only 50 days next year in the biggest promotional dive into showbusiness the auto firm has yet taken to exploit its wares. Company has had an annual live show for some years past, touring five key cities, but the 1956 edition marks the first time that film has been used extensively.

A 12-minute film short, which will serve as a sort of first act to the show, now is before the cameras here with Michael Kidd directing and choreographing. It is being filmed in VistaVision and color at a cost of around $400,000 and producer Carl Dudley has two units currently lensing the short, which involves a minature roadway and models of the upcoming cars. Kidd, meanwhile, is also making preparations for the live portion of the show, which is tagged "Key to the Future."

GM commissioned Jack Brooks to do the book and lyrics for the show and the vet lyricist was called into special huddles with automotive engineers to get all of the car firm's propaganda carefully placed. Entire show is rhymed, including a "broadcast" segment in which the occupants of a car tune in on the radio to get road information, etc.

Show is slated to debut at the Waldorf-Astoria in New York Jan. 18 and will then travel to Miami, Boston, Chicago, San Francisco and Los Angeles, arriving here in March. It will stay 10 days in each city, doing six performances daily.

Nostalgia for Closeups

Advent of the wide screen has some in Hollywood yearning for the "good old days" when the screen had intimacy and a closeup was an integral part of telling the visual story.

"It's a mistake to cut out those closeups," opined actor Gordon MacRae in N. Y. last week whilst touting his latest, 20th-Fox's "Carousel." "If you have a good actor in a scene, you might as well photograph him and get the most benefits," he thought.

Television, which thrives on the closeup, serves to emphasize his point, he said.

Rep Keeps Books Closed Despite Loss of Appeal

Republic Pictures is putting up a stiff legal fight to prevent a dissident stockholders group from gaining access to the company's books and records. Having been ordered by the N. Y. State Supreme Court to make the information available, Republic asked the Appellate Division for permission to appeal the decision to the Court of Appeals. Last week the Appellate Division denied the motion for leave to appeal to the higher court. It's probable Republic will now go directly to the Court of Appeals asking for permission to argue its case before that court.

Meanwhile, the Stockholders Protective Committee, of which Bernard E. Smith Jr., a Rep director, is chairman, is delaying its activities until it can gain access to the necessary records of the

(Continued on page 62)

UNIONS STRAINED BY STAFF NEEDS

New York City and environs continue popular "location" sites for Hollywood-made films. During 1955, each of the major film companies shot two or three pictures, either wholly or in part, in the N. Y. metropolitan area. Current production plans indicate the pace will continue in 1956.

The N. Y. filming activities of the major studios combined with telepix and commercial film production in the east has resulted in peak employment for members of Local 52, Studio Mechanics Union, International Alliance of Theatrical Stage Employees. The union, on occasons, has been so swamped with requests for grips, stage hands, etc., that it has recruited men from other IA locals to help with the work load. Local members of the Screen Actors Guild have also been able to pick up steady employment in bit and extra roles.

During 1955, a total of 20 pictures associated with major companies employed the N. Y. area as a location site. To the N. Y. filming activity, Metro contributed "The Tender Trap," "Scarlet Coat" (at Tarrytown, N. Y.) and "I'll Cry Tomorrow." Columbia was represented by "The Eddy Duchin Story," "The Harder They Fall," "Solid Gold Cadillac," and "Long Gray Line" (at West Point); Universal by "The World in My Corner," "The Benny Goodman Story," and "The Shrike"; 20th-Fox by "Seven Year Itch" and "The Man in the Gray Flannel Suit"; United Artists by "Marty," "Killer's Kiss," and "Patterns"; Warner Bros. by "Miracle in the Rain" and "The Spirit of St. Louis," and Paramount by "That Certain Feeling," "Anything Goes," and "The Birds and the Bees."

Metro will start location shooting in N. Y. on "The Catered Affair," based on Paddy Chayefsky's teleplay, in a few days. In the latter part of January, a Coast unit will arrive to film scenes for the Rocky Graziano film, "Somebody Up There Likes Me." Later in the

(Continued on page 27)

TV's 'Incident in an Alley' Set for Manhattan Filming; Meyerberg-Kazan Swap Crews

Hollywood, Dec. 6.

"Television is a trailer."

That's the credo of producer Michael Meyerberg who has bought his second television drama, "Incident in An Alley" for feature film treatment following the earlier "Patterns."

Television points up possibilities which the theatrical feature can then expand and improve. For one thing there are no interruptions for the sponsor's commercials.

Says Meyerberg: "On television 'Patterns' was an hour-long show. With the commercials, it probably ran 54 minutes. That's all that could be done with it. We've expanded the basic idea so that our picture will run about 84 minutes. Consequently, several scenes that had to be shortened on tv, now achieve a new impact."

Meyerberg plans to film "Line of Duty" in New York as he did with "Patterns." Growing amount of feature film activity there, he declares, has created a new, skilful and hard-working technical crew that gives a film producer an advantage he never before enjoyed in the east.

"I'm using the same crew Elia Kazan used in 'On the Waterfront'," Meyerberg said. "When they finished with me on 'Patterns,' they moved back to Kazan on '27 Wagon Loads of Cotton.' By the time he's finished, I'll be ready to go again. So for the first time, there is virtually steady employment for these people—and we get the benefit of their continued work and growing experience."

Wholesome Anna Christie

Offbeat casting may be reaching a new high with "wholesome" Doris Day to play the title role in Eugene O'Neill's "Anna Christie." Hard-bitten character, a waterfront floozie, has heretofore been played by dramatic actresses who chewed up the scenery.

Metro's Jules Schermer will make "Christie" into a musical!

Roitfeld: Upped Terms for French In U.S. Justified

Higher guarantee demands by French producers were defended last week in New York by Georges Roitfeld of Jacques Roitfeld Productions, producers of "Nana" and an upcoming pic on the "Folies Bergere."

"I know that independent distributors in the United States have a tendency to complain about our demands and to call them unreasonable," Roitfeld said, "but they overlook the fact that we are today investing very large amounts in our films. Why shouldn't we ask more for them abroad, particularly in the U.S., which is such a vast market."

Roitfeld went on to say that even the admitted instability of the market for imports in this country shouldn't prevent American indies from properly gauging the value of a film. "When a distributor sees a French film, and he knows that the picture can pass the censors;

(Continued on page 27)

Warner Release Ending, Batjac Will Suspend; RKO Or UA Link Pend

Hollywood, Dec. 6.

Pending a decision on a new releasing deal, Batjac Productions will suspend operations temporarily after concluding "Goodbye My Lady" and "Seven Men From Now," final pix on the multiple-picture releasing deal which the John Wayne-Robert Fellows indie has with Warners.

Talks have been going on for some time regarding a new deal at Warners and discussions also have been held with Daniel T. O'Shea about a possible RKO deal and with United Artists.

During its inactive period, company will develop approximately ten properties which it has held for some time. Recently, Batjac sold "Quality of Mercy" to Arvin Productions as a Doris Day starrer and the servicing of this picture will be the unit's sole activity for a time.

KANSAS TAKES COUNT, 'MOON' NOW BOOKABLE

Washington, Dec. 6.

U.S. Supreme Court yesterday (5) turned thumbs down on a request by the State of Kansas for a rehearing in the "Moon Is Blue" censorship case. High Court threw out the state censorship ruling which barred the film, produced by Holmby Productions and distributed by United Artists, from that state.

Kansas asked for a reconsideration, which the high court has just denied.

EPAULETTES FOR TWO

Jaffe, Frankovich Are Given V.P. Status In Columbia

Leo Jaffe and M. K. (Mike) Frankovich have been given vice presidential epaulettes by Columbia International.

Jaffe is a v.p. of the Col parent organization as well. Frankovich recently joined the company as managing director in Great Britain.

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Hughes' Deadline: Must Fix 'Jet Pilot' By Feb. Or RKO Will

Howard Hughes has until Feb. 1 to make whatever further changes he desires in "Jet Pilot," John Wayne starrer which Hughes produced a few years ago at a negative cost of $4,000,000. After that date, RKO takes over the film.

This privilege was given Hughes under the deal by which General Teleradio's Tom O'Neil bought out the company, according to disclosures made this week by "inside" sources. The former owner was given a similar concession on "The Conqueror," also with Wayne. Hughes had until last month to decide on any revisions and, with this deadline having passed, RKO now has the pic set for release.

The history of "Pilot" has been a strange one. RKO execs have yet to see an unreeling of it and the changes Hughes has made since it wound up first shooting have been top secret. Additional work on the production from time to time reputedly sent the budget up to its lofty level.

When RKO comes into full possession of the air epic chances are the release will be held up at least still another few months. The distributor will not want to have two Wayne pix out at the same time and "Conqueror" starts out in February.

SKOURAS TO VISIT ALL 20TH EXCHANGES

Tour of all domestic exchanges to meet exhibitors and inquire into theatre and selling conditions is planned by Spyros P. Skouras, 20th-Fox prexy, early in the new year.

Skouras is expected to visit the keys via a number of separate swings through the country. One of the purposes is to reestablish the 20th topper's contacts with the theatremen. He can also be expected to do a "selling" job on 20th's new 55m lensing system.

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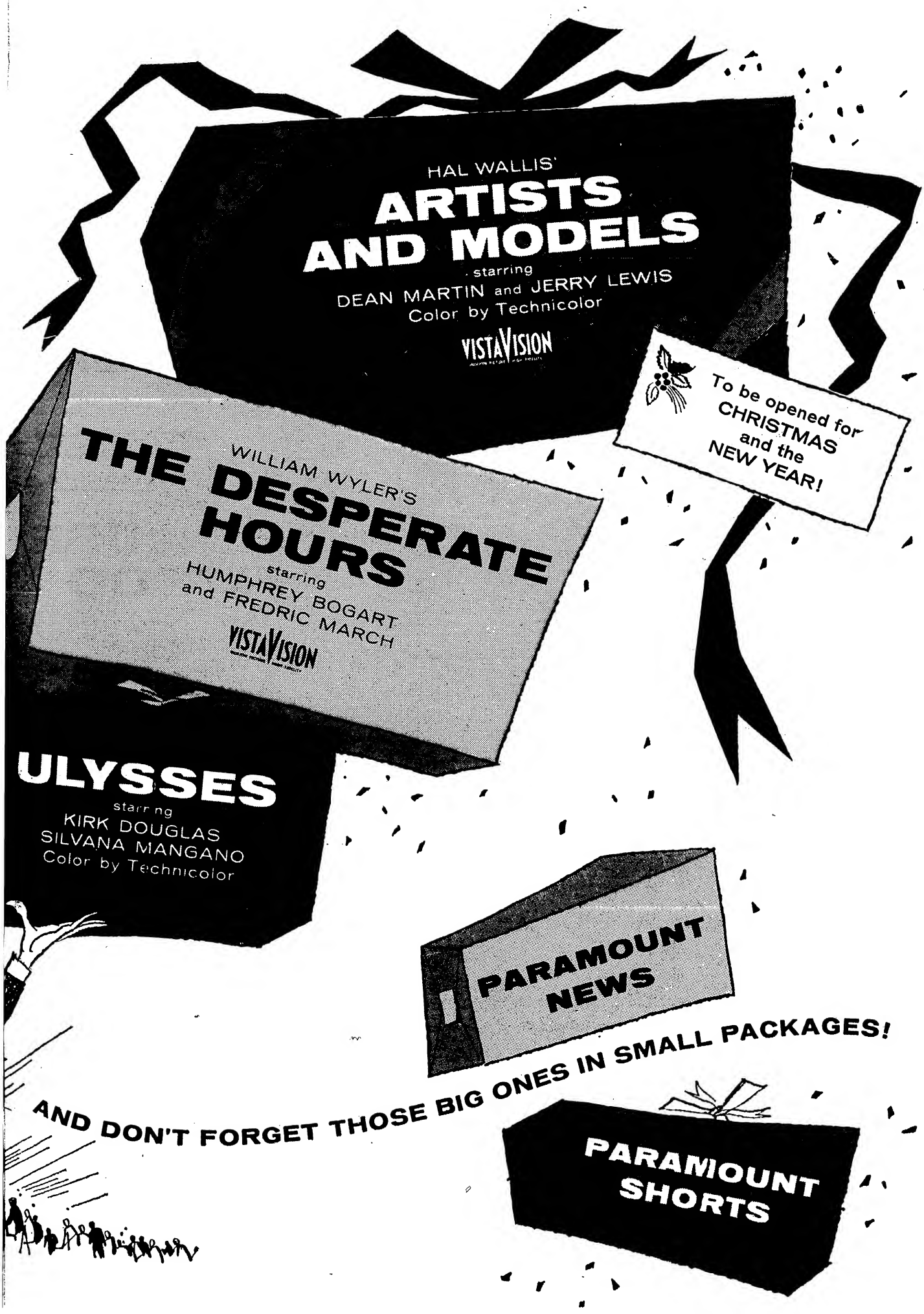
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Picnic
(C'SCOPE-COLOR)

A solid boxoffice-sender.

Columbia release of Fred Kohlmar production. Stars William Holden; features Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Verna Felton. Directed by Joshua Logan. Screenplay, Daniel Taradash, based on the William Inge play; camera (Technicolor), James Wong Howe; editors, Charles Nelson and William A. Lyon; music, George Duning, conducted by Morris Stoloff. Previewed at Loew's 72d Street Theatre, Nov. 22, '55. Running time, 115 MINS.

Hal Carter ..... William Holden
Rosemary Sydney ..... Rosalind Russell
Madge Owens ..... Kim Novak
Flo Owens ..... Betty Field
Millie Owens ..... Susan Strasberg
Alan ..... Cliff Robertson
Howard Devans ..... Arthur O'Connell
Mrs. Helen Potts ..... Verna Felton
Linda Sue Breckenridge .... Reta Shaw
Bomber ..... Nick Adams
Mr. Benson ..... Raymond Bailey
Christine Schoenwalder ..... Elizabeth W. Wilson
Juanita Badger ..... Phyllis Newman
1st Policeman ..... Don C. Harvey
2nd Policeman ..... Steve Benton

This is a considerably enlarged "Picnic," introducing new scope and style in flow of presentation without dissipating the mood and substance of the legiter by William Inge. Screenscripter Daniel Taradash and director Joshua Logan, adding the cinematic brick and mortar to the original structure, have developed a potent art and commerce property.

The boards-to-screen transplanters correctly refrained from making any basic changes with Inge's characters and the circumstances in which they're involved. It's the story of a robust and shiftless showoff who, looking up an old college chum in a small town in Kansas, sets off various emotional responses among the small group of local inhabitants he encounters.

William Holden (Ralph Meeker originated the part) is the drifter, sometimes ribald, partly sympathetic and colorful and giving a forceful interpretation all the way. And like Meeker, Holden, a broad-shouldered Atlas, stripped to the waist in some scenes, swaggers and sways for whatever effect this might arouse.

The Fred Kohlmar production expands the setting from the backyard of the prototype to include an actual picnic where considerable action now takes place. It's with this device that the film takes on its "bigness," for the Labor Day outing is an elaborate pictorial display that intertwines the familiar round of fun and games for all with development of key points in the intimate story.

Logan, who directed the play, appears to have had a field day in calling the turns in the picture, particularly the picnic spree. Along with the three-legged races, he's brought in extra bits of business like tots howling, another one Bronx cheering an off-key vocalist and a little dog at play in a basket. All as amusing, tiny asides.

Looking and acting remarkably like a facsimile of Janice Rule of the original, Kim Novak is the town's No. One looker, and an emotional blank until muscle-man (and, to her, downtrodden) Holden proves an awakening force. Miss Novak does right well.

Rosalind Russell, the spinster school teacher boarding with Miss Novak's family, is standout, moving in her plea for marriage, amusing as she pretends indifference to men and pitiable in her whiskey-inspired outburst against Holden. Matched with Miss Russell is Arthur O'Connell, a repeat from the stage, who contributes the humorous hightpoint when, utterly dazed, he finds himself on the way to the justice of the peace with Miss Russell.

Betty Field, Susan Strasberg, Cliff Robertson, Reta Shaw, Nick Adams, Raymond Bailey and Elizabeth W. Wilson all are to be credited as first-rate thesps in roles that have varying degrees of prominence. Miss Strasberg as Miss Novak's hoyden sister is a victim of her own looks, though. She's supposed to be the unpretty sister (Kim Stanley wore dental braces on the stage to help convey this illusion). But Miss Strasberg is an ingenue who can't be accepted as unpretty; she's a cutie pie.

This is Logan's first film and it's a big beginning. His picnic scenes are dazzling, rapidly paced and abounding in color. The dramatic material has strength and sting, as adapted by Taradash and staged by Logan.

"Picnic" runs 115 minutes but though sharply edited, this is excessive. Music and all technical work are in keeping with the top quality of Kohlmar's production.

Wrapping it up, the romance and sex, the exciting and the tender elements, the identifiable "real" people and the insight on human values—these must mean long runs and lotsa loot. *Gene.*

Kismet
(C'SCOPE—MUSICAL—COLOR)

Arabian Nights-type stage musical gets opulent film treatment for fair entertainment, medium prospects.

Hollywood, Dec. 6.

Metro release of Arthur Freed production. Stars Howard Keel, Ann Blyth, Dolores Gray, Vic Damone; features Monty Woolley, Sebastian Cabot, Jay C. Flippen, Mike Mazurki, Jack Elam, Ted de Corsia. Directed by Vincente Minnelli. Screenplay, Charles Lederer and Luther Davis; adapted from the musical play by Lederer and Davis, founded on "Kismet" by Edward Knoblock; music and lyrics by Robert Wright and George Forrest; music adapted from themes of Alexander Borodin; camera (Eastman Color), Joseph Ruttenberg; editor, Adrienne Fazan; musical numbers and dances staged by Jack Cole; music supervised and conducted by Andre Previn and Jeff Alexander; orchestral arrangements by Conrad Salinger, Alexander Courage and Arthur Morton. Previewed Dec. 2, '55. Running time, 112 MINS.

The Poet ..... Howard Keel
Marsinah ..... Ann Blyth
Lalume ..... Dolores Gray
Caliph ..... Vic Damone
Omar ..... Monty Woolley
Wazir ..... Sebastian Cabot
Jawan ..... Jay C. Flippen
Chief Policeman ..... Mike Mazurki
Hassan-Ben ..... Jack Elam
Police Sergeant ..... Ted de Corsia
Princesses of Ababu ..... Reiko Sato, Patricia Dunn, Wonci Lui
Fevvol ..... Ross Bagdasarian
Zubbediya ..... Julie Robinson

Opulent escapism is what "Kismet" has to sell. It will have to sell it hard because the stage musical comes to the screen with just fair entertainment results. Lushly decorated Arabian Nights fantasy in CinemaScope and Eastman Color; good, but not sock marquee names; 11 songs and several lavish production numbers are the assets; medium are the boxoffice prospects.

Howard Keel is the big entertainment factor and, in somewhat lesser degree, so is Dolores Gray. Without these two there would be very few minutes in the footage's 112 that could be counted as really good fun. Robust in voice and physique, Keel injects just the right amount of tongue-in-cheek into his role of Bagdad rogue.

Miss Gray's numbers are "Not Since Ninevah" and "Bored." Keel's reaction to the latter gives it its point, while the first is assisted by the segue into a dance by Reiko Sato, Patricia Dunn and Wonci Lui as the three Princesses of Ababu. Miss Gray scores best with her response to story situations, particularly in her free-wheeling yen for the Bagdad rogue, slickly expressed in the gay Rahadlakum number, in which Keel is given the run of the scheming wazir's harem, of which she is the number-one wife.

The other two stars of this Arthur Freed production, which is guided through its escapism courses by Vincente Minnelli's direction, are Ann Blyth and Vic Damone. Vocally, as Keel's daughter, Miss Blyth does the proper thing with "Baubles, Bangles and Beads," "And This Is My Beloved" and "Stranger in Paradise." So does Damone, as the young caliph who loves the poet's daughter, on "Beloved," "Stranger" and "Night of My Nights," but otherwise their romantic pairing does not come off.

Those aforementioned three princesses from Ababu, come to Bagdad at the scheming of the wazir, Sebastian Cabot, as possible brides for the caliph, have a second chance to score with their terping in the production portions and again click as they show their qualifications as prospective mates. Other than these two dance spots, Jack Cole's staging depends mostly on eye-filling spectacle that is plushy to the extreme in costuming by Tony Duquette and colorful furbishings, such as the "Night of My Nights" piece.

Charles Lederer and Luther Davis screenplayed from their stage musical book, with music and lyrics by Robert Wright and George Forrest. Founded on Edward Knoblock's "Kismet," the Bagdad fable tells of how the supposedly magical powers of street poet Keel are commandered by the scheming wazir to advance his own power. The poet's an opportunist willing to go along with a gag and so finds himself in the palace fixing things at the finale so his daughter can wed the caliph and he can be senteneed to some far-off, romantic oasis spending the rest of his life comforting Miss Gray for the loss of her wazir husband.

Monty Woolley, as the caliph's poet laureate, has practically nothing to do, but Cabot has more footage and gets his chuckles as the palace schemer. Other players do not have much chance at scene-grabbing. On the technical side, Joseph Ruttenberg's lensing provides pictorial splendor. Musically, the supervision and conducting by Andre Previn and Jeff Alexander leaves something to be desired. So does the recording of dialog, as at least a third of it is hard to understand. *Brog.*

24 Hour Alert
[Air Defense Short]

"It's better to have your sleep disturbed by a friendly plane than never wake up at all because of an enemy attack."

That, in essence, is the theme of Warner Bros. "24 Hour Alert," a 31-minute WarnerColor film designed to inculcate in the American public an understanding of the work of the U. S. Air Force's Air Defense Command. In recent years, there has been a growing resentment in many communities of the irritations caused by supersonic jet interceptors operating from air bases near many cities. Citizens who have been annoyed by the noise have complained to local officials, treated the Air Force personnel with disdain, and have sought to exert pressure in Washington to have the air bases removed to other sites.

The picture, effectively photographed, aims to give a lesson in community relations via the medium of motion pictures. The problem is told in story form, with Jack Webb acting as a participant as well as narrator of the film. It tells how a local jet unit was able to overcome the bitter resentment of a community and win the people to its side.

Not only do the Interceptor Groups serve as America's first line of defense but they also perform important rescue missions in helping commercial and private planes in distress.

The picture deserves widespread booking since the community relations problem faced by the Air Force has been a serious one. The picture was produced by Cedric Francis, and directed by Robert H. Leeds from a screenplay by Beirne Lay Jr. and Richard L. Breen. It had its world premiere Friday (2) at the Michigan Theatre in Detroit. *Holl.*

Unternehmen Schlafsack
(Operation Sleeping-Bag)
(GERMAN

Berlin, Nov. 29.

Rank release of Real production. Stars Paul Elinger and Eva-Ingeborg Scholz. Directed by Arthur Maria Rabenalt. Screenplay, Kurt E. Walter, after novel by Hans Nogly; camera, Albert Benitz, Jost Graf Hardenberg; music, Bert Grund. At Capitol, Berlin. Running time, 104 MINS.

Farces centering around German soldiers of the last war are currently much in vogue here. Latest along this line is "Sleeping-Bag," a type of farce since there is enough seriousness to go along with the tongue-in-cheek and comedy material. Pic benefits from outstanding direction of Arthur Maria Rabenalt, a fine cast and an amusing story. Pic is beyond the German average, and an outstanding draw here. Foreign prospects also seem better than usual.

Plot, which seems implausible, is said to have been based on actual happenings. It deals with a German front officer on a duty trip to his army headquarters in Berlin (1944). Over-complicated red tape gets him involuntarily mixed up in a "secret mission" which holds him back for "special order." Cashing in on this mixup, he manages to get his men from the East front to Berlin and establishes a phony military outfit in order to escape with his soldiers from the last murderous phase of the lost war. The truth about his fictitious outfit is discovered and faces death as punishment. The war's end, however, prevents him from being executed.

Rabenalt's brilliant direction has created a fast-moving, imaginative and enjoyable pic. Almost the entire action is centered on Paul Klinger, who as a sympathetic Hauptmann (Captain) Brack who, realizing war's senselessness, manages to save the lives of his soldiers. Topnotch performances are also turned by Karl-Heinz Boehm, Bum Krueger, Willi Rose and Kurt Meisel. Most important femme role, the secretary at army headquarters, is impressively portrayed by Eva-Ingeborg Scholz. Renate Mannhardt and newcomer Gisela Tantau also do well in lesser roles.

Technically, this film rates highly. Camerawork by Albert Benitz and Jost Graf Hardenberg is imaginative. Bert Grund's score is also an advantage. *Hans.*

The Spoilers
(COLOR)

Fifth remake for this Rex Beach adventure yarn. Good prospecting still.

Hollywood, Dec. 6.

Universal release of Ross Hunter production. Stars Anne Baxter; Jeff Chandler, Rory Calhoun; costars Ray Danton, Barbara Britton, John McIntire; features Wallace Ford, Forrest Lewis, Carl Benton Reid, Raymond Walburn. Directed by Jesse Hibbs. Screenplay, Oscar Brodney, Charles Hoffman; based on the novel by Rex Beach; camera (Technicolor), Maury Gertsman; editor, Paul Weatherwax; music supervision, Joseph Gershenson. Previewed Nov. 29, '55. Running time, 84 MINS.

Cherry Malotte ..... Anne Baxter
Roy Glennister ..... Jeff Chandler
Alex McNamara ..... Rory Calhoun
Blackie ..... Ray Danton
Helen Chester ..... Barbara Britton
Dextry ..... John McIntire
Flapjack Simms ..... Wallace Ford
Banty Jones ..... Forrest Lewis
Judge Stillman ..... Carl Benton Reid
Mr. Skinner ..... Raymond Walburn
Duchess ..... Ruth Donnelly
Wheaton ..... Dayton Lummis
Jonathan Struve ..... Willis Bouchey
The Marshal ..... Don Garner
Montrose ..... Byron Foulger
Bartender ..... Robert Foulk
Bank Manager ..... Arthur Space
Piano Player ..... Harry Seymour
Miner ..... Bob Steele
Berry ..... Edwin Parker
Deputy ..... Lee Roberts
Deputy ..... John Close

The outdoor action penned in early 1900's by Rex Beach in his "The Spoilers" novel has paid off big for Hollywood—either in the story itself, or in its infinite variations. This is the fifth time around for the original and Universal's second version. There's still b.o. coin to be panned, although not any longer in goldrush quantity. This 1955 entry is a general market, frozen north actioner that should find the prospecting satisfactory.

Anne Baxter, Jeff Chandler and Rory Calhoun are the principals lending familiar marquee names to the Ross Hunter production. In enacting, respectively, Cherry Malotte, femme saloonkeeper; Roy Glennister, stalwart hero, and Alex McNamara, suave heavy, the trio brings off the show in suitable fashion for those who like their action spelled out in a-b-c- terms. Jesse Hibbs' direction of the script by Oscar Brodney and Charles Hoffman is breezy most of the way, but actionfully rugged, such as in the climaxing fisticuffs between hero and heavy, when the plot demands roughness.

Beach's novel dealt with organized claim-jumping in Alaskan gold mines around Nome at the turn of the century. Calhoun is the organizer, posing as a gold commissioner, who has designs on the richest of the mines, co-owned by Chandler with John McIntire. With a phony judge; the latter's attractive socalled niece, and a crooked Attorney, Calhoun's doing okay until a hero who doesn't give up easily uncovers evidence of the illegal takeover. That epic fist fight (a label first handed out to the brawn between William Farnum and Tom Santschi in the 1914 Selig Polyscope Co., version) sprawls from Miss Baxter's plush above-saloon apartment, through the northern bistro, out the window and winds up in the mud of the Nome streets. Such punishment you won't believe but it's fun to watch, and well-staged.

Abetting the star trio are costars Ray Danton, faro-dealer who yens for his comely boss; Barbara Britton, the phony niece, and McIntire, Chandler's crusty old mining partner. Others contributing ably include Wallace Ford and Forrest Lewis, mine owners; Carl Benton Reid, the phony judge; Raymond Walburn, town drunk, and Ruth Donnelly, Miss Baxter's maid.

Technicolor camera handling by Maury Gertsman is expert, so are the editing and other technical factors. Background score is apt to the action and there's even a song about careless love for Miss Baxter's character, but not with the impact "See What the Boys In the Back Room Will Have" as done by Marlene Dietrich in the 1942 U version. *Brog.*

Don Camillo E L'on. Peppone
(Don Camillo and Hon. Peppone)
(ITALIAN—FRENCH)

Rome, Nov. 29.

Dear Film release of a Rizzoli production. Stars Fernandel, Gino Cervi; features Leda Gloria, Claude Silvain, Mamma Carotenuto, Saro Urzi, Marco Tulli, Carlo Duse, Umberto Spadaro. Directed by Carmine Gallone. Screenplay, Giovanni Guareschi from story by Guareschi; camera, Anchise Brizzi; music, Alessandro Cicognini. At Ariston, Rome. Running time, 100 MINS.

No. 3 in this picture series perhaps inevitably shows up a shade under its predecessors in general values. However, the great European popularity of the first pix assures a good proportionate gross for this one. American chances appear problematical but Fernandel's popularity currently at the U.S. boxoffice may help.

Fernandel and Gino Cervi again battle it out for village honors as the cleric and the Commie mayor. There is a good comic sequence on a war-relic tank which runs away with them. Other bits of their repartee include an election battle which neither one really wants to lose or win, and grade school exam which the Commie would fail except for the aid of the priest, who thus blackmails the mayor into approving a church project previously blocked by his assembly.

Direction by Carmine Gallone lacks the lighter touch imparted by the previous director, Julien Duvivier. Pace is resultingly slower and less subtle. Technical credits are okay, but budget seems to have been kept down. *Hauck.*

At Gunpoint
(C'SCOPE-COLOR)

Familiarly-cast, well-played western in C'Scope with satisfactory playoff indicated.

Hollywood, Dec. 2.

Allied Artists release of Vincent M. Fennelly production. Stars Fred MacMurray, Dorothy Malone, Walter Brennan; features Tommy Rettig, Skip Homeier, John Qualen, Whit Bissell, Irving Bacon. Directed by Alfred Werker. Story and screenplay, Daniel B. Ullman; camera (Technicolor), Ellsworth Fredricks; editor, Eda Warren; score, Carmen Dragon. Previewed Dec. 1, '55. Running time, 80 MINS.

Jack Wright ..... Fred MacMurray
Martha Wright ..... Dorothy Malone
Doc Laey ..... Walter Brennan
Billy ..... Tommy Rettig
Bob Dennis ..... Skip Homeier
Livingstone ..... John Qualen
Clark ..... Whit Bissell
Ferguson ..... Irving Bacon
Kirk ..... Jack Lambert
Alvin ..... John Pickard
The Stranger ..... James Griffith
Marshal ..... Harry Shannon
Henderson ..... Frank Ferguson
Wally ..... James Lilburn
Federal Marshal ..... Harry Lauter

Allied Artists has a handy entry in "At Gunpoint." It's a Cinema-Scoped western equipped with cast names not heretofore common under the AA label and which should help it to a satisfactory playoff in the outdoor field.

Plotwise, the Vincent M. Fennelly production is on the same "civic consciousness" kick noticed in a number of recent westerns, but veers slightly from pattern by using a different hero type—a man who knows virtually nothing about guns. There's no quarrel with the civic responsibility reprise, but Daniel B. Ullman's screen story overworks it a bit, almost to a platform pitch. There is some overwriting elsewhere, causing occasional slowdowns but, generally, the plot shapes up to a good average for western story-telling.

A number of action moments are linked with some suspense-building expectancy, without ever rushing the story along at a regulation oater pace, under the direction by Alfred Werker. An outlaw gang rides into a peaceful Texas town and robs the bank. One of the gang is downed during the escape by a lucky shot from Fred MacMurray, owner of the general store who can't remember having ever fired a sixgun before. He's acclaimed a hero by the citizens, but they turn against him when the outlaws, led by Skip Homeier, return for revenge and endanger others in the town. MacMurray is asked to leave but stands his ground, climax finding him going it alone against the outlaws, an act that shames the citizens into helping him.

Performances are very good all down the line, with MacMurray's gun-shy hero his best in some time. Dorothy Malone registers as his wife, as do Tommy Rettig, as their young son and Walter Brennan, as the old doctor who stands by his friend. Homeier's killer has menace and town types such as John Qualen, Whit Bissell, Irving Bacon, James Griffith, Harry Shannon and Frank Ferguson show up excellently. James Lilburn is good as Miss Malone's brother who is accidentally killed by the outlaws and Harry Lauter capably fills a visiting marshal spot. Okay as outlaws are Jack Lambert, John Pickard and others.

Ellsworth Fredrick's lensing is unusually good, with the Technicolor print doing right by the western values. Other technical credits measure up, with the exception of the Carmen Dragon score, which is constantly overused. *Brog.*

9 P.M. Curfew for Kids

Winooski, Vt., Nov. 29.

Theatreowners here are wondering what effect a new order calling for strict enforcement of the community's curfew law will have on teenagers' attendance at evening film shows.

Aroused by acts of vandalism and other exuberances of the young, Police Chief Charles A. Barber has declared "we intend to enforce the 9 p.m. curfew to get those under 16 off the streets."

Is There A Boxoffice Slump? Many Doubt It

IF CONCEDED, POOR RUN OF PRODUCT MOSTLY BLAMED

Pix 'Gotta Have Youthful Appeal'

Southern California Makes TV the Heavy; Antitrust Actions Alter Firstrun Competition

Los Angeles, Dec. 6.

Southern California grosses are relatively better than rest of Pacific coast area but there is a slump from recent pace. This residential area where great distances separate the film-goer from the film theatre explains the present condition this way.

Television, in its full fall stride, has been the main villain.

Product scarcity is mentioned, rather than product quality, as detrimental to exhibition.

Antitrust victories by subsequent runs have increased number of firstrun houses in many communities by one or two, or more.

Bert Pirosh, National Theatres chief filmbuyer, sums up: "Right now very few pix are hitting. Those that are mostly have youthful appeal, without which any feature is hard to sell. While it's always difficult to figure what appeals to public nowadays best chance is to capture fancy of younger theatregoers because oldsters just don't turn out in quantity anymore."

San Francisco's Thinking

San Francisco, Dec. .

Television is not conscripted to play the nasty man role in the present downcurve of business, so far as San Francisco is concerned. The finger here is pointed square at shortage of prime-grade features. Pictures rated good qualitatively have done well quantitatively, though the trend of grosses has been down for six weeks.

George Milner, Fox West Coast booker here, philosophized, "There seems to be no middle ground. You either make it big or die."

Rocking Chair Blues

San Francisco, Dec. 6.

Seattle's version of the boxoffice picture at this time is fuzzy-minded, runs to an apologetic, self-conscious "It can't be television all over, can it?" That alibi was worked so hard from 1950 onward, managers are ashamed to warm it up.

Stores are open nights, making parking worse. The public is choosier, trade spottier, and anybody above age 35 is supposed to be home in his or her rocking chair.

"Rebel Without a Cause" is doing fine, ditto "Tender Trap."

Richmond's Mixed Tale

Richmond, Dec. 6.

Although an unseasonable slump began in Richmond theatres about the first of September, house managers here predict that 1955 receipts will be 5-7% higher than last year.

Edith Lindeman, amusement editor of the Times-Dispatch, has pointed out: "The advance is not necessarily due to any increase in attendance but to extra money retained by the theatre since the Federal admission tax was reduced."

Television here is a force to be reckoned with still—there's a discernible diminishment of kiddie trade at the downtown houses. Against that, there's strong evidence that the "Disneyland" telecast prompted many youngsters to see the recent Disney production, "The African Lion."

About the future, Richmond film men are optimistic.

St. Lo. Marks Time

St. Louis, Dec. 6.

It's the same old story—product. Admitting that attendance has been disturbingly low of late, local film operators decline to shoot themselves, see a comeback at b.o. when distribs loosen up with some new blockbusters.

Good Ones in Vault?

Boston, Dec. 6.

Pre-Christmas dip is earlier than in recent years. Tendency of Hub managers is to blame "a run of poor product." Quoth one official, "Audiences are more discriminating." Regular season in tv is a factor.

Boston has 9 to 11 firstruns, including arters, so incoming product is spread thin. Usual late pre-Yuletide flush of reissues is mentioned as not highpowered stuff. "They've got the good ones stuck away in the vaults for the start of 1956."

Twin Cities Not Morose Though Granting Grief

Minneapolis, Dec. 6.

Many exhibitors here are worried regarding the more-than-seasonal boxoffice slump. A considerable number of top pictures like "Desperate Hours," "It's Always Fair Weather," "Good Morning, Miss Dove" and "View From Pompey's Head," not to mention ones of less questionable merit such as "I Died a Thousand Deaths," "Gentlemen Marry Brunettes," "Quentin Durward" and "Sincerely Yours" haven't clicked, whereas it is thought that a year ago and two years ago they probably would have delivered much better. Circuits and individual theatres are off from 20 to 40%.

Harry H. Weiss, division manager of RKO Theatres houses in Twin Cities, Denver, Kansas City, Omaha, New Orleans, reports: "Business has picked up considerably since Thanksgiving. It was down prior to the holiday, but I firmly believed the drop was due almost entirely to the fewness of boxoffice attractions and I was never worried or concerned."

Harold Field, owner of a large circuit of Iowa small-town theatres: "I think the slump is very largely a matter of the product in the aggregate being inferior to that furnished at the corresponding times the past two years."

Martin Lebedoff: "Public is lapping up video again. It's just good enough in quality to satisfy many, too many, people and these people won't get out of their houses at night, especially in bad weather. Our business is far off from the corresponding periods the past two years."

Eddie R. Ruben, circuit owner and also heavily interested in tv and radio stations: "Business is far off and there are a lot of reasons which, added together, help to account for the drop. As tv becomes stronger the public becomes more choosey and gets further out of the theatregoing habit—a habit that all too many long since have lost. Then individual entertainment purchasing power declines as indebtedness increases through installment buying. On automobiles alone there's $13,500,000 of paper outstanding. What I consider an increasingly adverse factor that's not sufficiently taken into consideration is curtailed film production resulting in too few pictures in the vault. As a result, we don't know soon enough what pictures we're going to get and when we're going to get them. We don't get playdates, press books and trailers soon enough to do a sufficiently good selling job on our attractions."

Mixed Up Pitt

Pittsburgh, Dec. 6.

Conflicting opinions are expressed here. William Zeilor of UA Penn and J. P. Harris, sees slump as due to the run of indifferent pictures of late.

Henry Burger, Stanley Warner, doesn't think it's any worse now than it was at same time last year and if it is slightly off, he thinks perhaps fact that various businesses launched Christmas season so much earlier this year than in past years may be the factor. Actually in some Stanley nabe houses takes are even a bit higher now than they were at same time in 1954.

On Credit, Stores Thrive, Cash B.O. Off—N. Y. Slant

Film circles in New York, the financial pulse of the industry, acknowledge the recent slide but remain optimistic. Wait for the post-Christmas upsurge, the new promising product. All will come right, quote Churchill.

Point made, too, is that Americans more than ever are going in for installment buying. Result is that the stores do well, but the amusement industry suffers.

Some say that a comparison with last year isn't fair, considering the quality of the available product. One circuit, which played "White Christmas" at this time last year, this year—with a "comparable" picture—did only 50% of the business. Yet some of the still-open drive-ins in the south and west are doing great business, and ozoners with heaters also seem to draw crowds.

Exhibs aren't of one mind about the Christmas product. Some think it's fine. Others feel that is isn't strong enough.

Touted Releases Didn't Make It; Suburban Trend Hurts Downtown; Jones: 'We're Feeling Down-Pull'

Chicago, Dec. 6.

Consensus here regarding film dropoff this fall blames: (1) *Scarcity of quality product* (2) *Increasing selectivity of audiences because of competing interests* (3) *Notably greater video impact this fall* (4) *Demands of home-centered activities incident to growing exodus to suburbia* (5) *Economic factors such as increase in consumer debt* (6) *Steep admissions.*

Balaban & Katz veep Dave Wallerstein says: "I discount external factors. The drop-off is due to the thinness of quality pictures. When we have the pictures, we do the business. Certainly the public is increasingly selective. Bad guesses at the production end don't help either. This year, for example, we were badly disappointed with Warner Bros.' "Sincerely Yours" and Paramount's "Desperate Hours." I consider 20th-Century-Fox's "The Girl in the Red Velvet Swing" a poorly chosen subject. Right now there isn't a big Paramount or Twentieth picture in the loop. There just aren't enough good pictures."

Essaness general manager Ralph Smitha said: "The slump this year is directly traceable to the much bigger impact that television has had this autumn. When pictures like 'Guys and Dolls,' 'Tender Trap' and 'Oklahoma' don't do smash business, it can't be the pictures' fault because we're certainly not going to get any better than these. Also the interest created by the new wide-screen processes is wearing thin."

Joe Feulner stated: "It's too easy to stay home these days. Money is getting tighter and in a lot of cases, theatres are over-priced."

Dick Beck sees consumer money going to payments on the car, house, teeve set, washing machine, agrees admissions may be high but adds that in spite of all, "If you have the product, they come anyway."

Johnny Jones, co-proprietor, with his brother Aaron, of the McVickers, due to open with "Oklahoma" Dec. 26, said: "The way things have been, if we hadn't got 'Oklahoma' it's doubtful whether McVicker's would have stayed open for more than six months. The only answer to slump is lousy pictures and the fact that habits are evolving toward more home activities. Everytime a new housing project springs up, it hurts us; old film habits are broken and new habits formed. I regard the recent upswing in picture business as only temporary. Motion pictures, let's face it, are no longer the great popular entertainment they once were. TV, the trend to the suburbs, do-it-yourself fads are all taking time. We're not competing for money as much as for time."

No Milwaukee Panic

Milwaukee, Dec. 6.

Milwaukee is enjoying a department store bonanza and that may be a slump-inducer but local film house managers appear little ruffled. They expect the usual dip until after Santa Claus has completed his rounds.

"Tender Trap" has done especially well at Towne, drawing balcony trade in third week. "Rebel Without a Cause" and "Good Morning, Miss Dove" are also doing nicely.

No fire here.

Atlanta Bitter: Studios Goof On Adequate Films

Atlanta, Dec. 6.

In addition to the seasonal hassle with Santa Claus, motion picture exhibitors are prone to blame Hollywood. Its recent product, according to local anvil chorus, is woefully bad.

Jimmy Harrison, spokesman for Wilby chain, declares: "We've been having Christmas slumps for 30 years, but current box office troubles are due to the tremendous lack of product. I'll go further, make it absolute lack of product."

Ed Bendler, Metro's city salesman, also blamed "lack of strong releases" for sagging biz. "There's always a lull after school opens and during the county fair season," said Bendler. "But, this year we haven't gotten back to normal and now, the Christmas slump and lack of strong releases have hurt business. The five-year drought Georgia has been experiencing has been a factor, too."

According to Roy Avey, of Georgia Theatres Co., business is "pitiful" due primarily to "starvation of product." He said: "Good pictures are so few and far between that moviegoers are getting out of the habit of attending theatres because of the product that is being shoved down the exhibitors' throats. We haven't reached the real Christmas slump period yet and business is and has been terrible. Thanksgiving week, normally one of the best in show business, this year was the worst we've ever experienced."

In Year, TV Added 2,000,000 Sets

Yes, the television audience is larger in the latter months of 1955 than it was a year ago. Sets continue to sell briskly, more local stations take to the air, and the overall competition to film theatres can hardly be denied. Whatever theatre operators may have heard about television's own snarls as between vhf (very high frequency) and uhf (ulta high frequency) stations, the tv industry has not levelled off. It continues to expand. Another 2,000,000 sets went into American homes in a year's time. (Present total for nation is 38,000,000.)

Sets-in-use is, of course the index which has the greatest meaning, and is most frequently cited by the advertisers and broadcasters in their own trade powwows. That should be borne in mind in contrasting the higher ratings of the top-rated shows this fall as against last, to wit:

1955		1954	
"$64,000 Question"	(52.4)	"I Love Lucy"	(50.3)
Ed Sullivan	(46.1)	Ed Sullivan	(46.1)
Disneyland	(45.5)	Not on Air	
Jack Benny	(43.5)	Jack Benny	(39.0)

TV SPOTLIGHT ADS FIGHT THEATRE COPY

Miami, Dec. 6.

Tourists intent upon amusement and the killing of time assure the houses on Miami Beach steady support but downtown Miami itself, and especially the suburbs are off. However, there is not too much tendency here to consider this unusual, or peculiar to 1955.

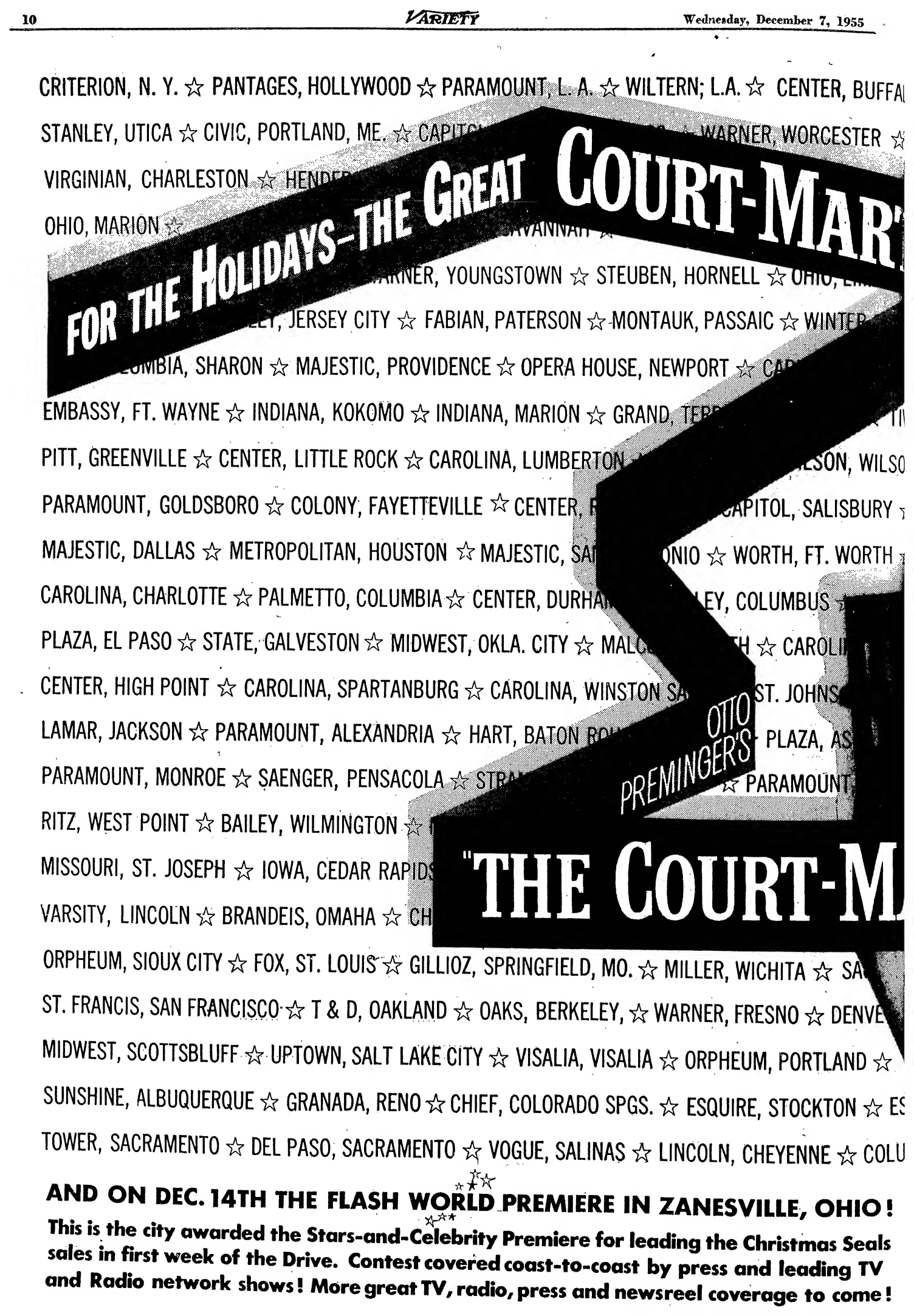
A Wometco spokesman unhesitatingly fingered weak product at this time, with forced over-long bookings, as detrimental to the sale of tickets. He noted something which may be new in the last year or two—highly provocative spotlight ads for television programs fight the theatres with their own type of hot sell copy.

Dallas Gripes Include Circus, Fair, Weather

Dallas, Dec. 6.

Picture business drop here is merely "seasonal," according to Raymond Willie, exec assistant to R. J. O'Donnell at Interstate circuit. Willie said chain not worried about dropoff. However, three nabe houses closed recently and another lowered prices.

Irving W. Rust, Leon Theatres' city manager, pin-pointed his immediate complaints as Ringling-Barnum circus four-day stand here, Texas State Fair's 16-day attendance, unseasonable weather and—last—television. He doesn't expect an upsurge until spring.



AND ON DEC. 14TH THE FLASH WORLD PREMIERE IN ZANESVILLE, OHIO!

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EN CLEVELAND ☆ STANLEY, PITTSBURGH ☆ STANLEY, BALTIMORE ☆ OHIO, CANTON ☆ STRAND, AKRON
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☆ HAVENS, OLEAN ☆ CEN ☆ WARNER, ERIE ☆
WARN LYNCHBURG ☆ VILLE ☆ STATE,
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☆ CA DERSON ONIA MPLE,
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Produced by MILTON SPERLING · Directed by OTTO PREMINGER · Presented by WARNER BROS.
MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

L.A. Ahead of '54; 'Oklahoma' Terrif $35,000, 'Holiday' Wow 38G, Both 3d; 'Dolls' Fat 32G, 2d, 'Gun' OK 21G

Los Angeles, Dec. 6.

Despite the absence of any particular strengh among new openers this frame, firstrun total here is running ahead of the same week a year ago, thanks to three socko holdovers.

Best of three outdoor pix new this round is "Man With Gun," shaping okay $21,000 in three houses. "Lawless Street" looks moderate $12,000, also in three. "Texas Lady" shapes small $11,000 in three locations.

Biggies include "Cinerama Holiday" and "Oklahoma." Latter is terrific $35,000 or near in third round at Egyptian after record take for first full week. "Holiday" finished third stanza with wow $38,000 at Warner Hollywood.

Other blockbuster is "Guys and Dolls," which is rated fat $32,000 in second session at Hollywood Paramount.

Estimates for This Week

Orpheum, Uptown, New Fox (Metropolitan-FWC) (2,213; 1,715; 965; 80-$1.25)—"Man With Gun" (UA) and "Big Bluff" (UA). Okay $21,000. Last week, Orpheum, Iris, "Big Knife" (UA) and "Vanishing American" (Rep), $15,000.

Hillstreet, Pantages, Wiltern (RKO-SW) (2,752; 2,812; 2,344; 80-$1.25)—"Texas Lady" (RKO) and "Beast One Million Eyes" (Indie). Small $11,000. Last week, Hillstreet with Vogue, Ritz, "Queen Bee" (Col) and "Crooked Web" (Col), $16,200; Pantages, Wiltern with Warner Downtown, "Sincerely Yours" (WB) and "Return Jack Slade" (AA) (8 days), $14,300.

Warner Downtown, Vogue, Ritz (SW-FWC) (80-$1.25) — "Lawless Street" (Col) and "Hell's Horizon" (Col). Modest $12,000. Last week, with other units.

Rialto, Iris (Metropolitan-FWC) (837; 816; 80-$1.25)—"Trail Lonesome Pine" (Par) and "Shepherd Hills" (Par) (reissues), Slim $5,000. Last week, Rialto, secondary run; Iris with unit.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (2d wk). Fat $32,000 or near. Last week, record $42,800.

State, Hawaii (UATC-C&S) (2,404; 1,106; 90-$1.50)—"Tender Trap" (M-G) and "Shack Out On 101" (AA) (2d wk). Fair $13,000 plus $30,000 in two nabes and 7

(Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week $448,100
(Based on 22 theatres.)
Last Year $379,200
(Based on 22 theatres.)

'Died' NSG $15,000, Philly; 'Trap' 14G

Philadelphia, Dec. 6.

The pre-Xmas lull has set in earlier than usual here, and the current week's grosses are reflecting this downbeat. "Died a Thousand Times" looks to be short-lived at the Goldman where a mild session is in prospect. However, it is better than "Vanishing American" and some of the holdovers. "Guys and Dolls" is off sharply in fourth round at Randolph but still rated bright. "Big Knife" also is down considerably in second week at Viking. "Good Morning, Miss Dove" looks on mild side in second Fox round.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)—"Trial" (M-G) (6th wk). Oke $7,000. Last week, $9,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (42d wk). About par $12,000. Last week, $18,000.

Fox (20th) (2,250; 90-$1.40)—"Miss Dove" (20th) (2d wk). Mild $11,000. Last week, $14,000.

Goldman (Goldman) (1,250; 65-$1.35) — "Died Thousand Times" (WB). Mild $15,000 or less. Last week, "Man With Gun" (UA), $19,000 in 9 days.

Mastbaum (SW) (4,370; 99-$1.49)—"Vanishing American" (Rep). About extinct at $10,000. Last week, "Treasure Pancho Villa" (RKO), $17,000.

Midtown (Goldman) (2,500; 75-$1.49) — "Desperate Hours" (Par) (7th wk). Weak $6,000. Last week, $7,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Guys and Dolls" (M-G) (4th wk). Bright $29,000, but down sharply from third week. Last week, $46,000.

Stanley (SW) (2,900; 74-$1.40)—"Tender Trap" (M-G) (3d wk). Okay $14,000. Last week, $18,000.

Stanton (SW) (1,483; 75-99)—"African Lion" (BV) (3d wk). School cutrate helped to oke $7,500. Last week, $12,000.

Studio (Goldberg) (400; 90-$1.49)—"I Am a Camera" (DCA) (2d wk). Snappy $9,000. Last week, $10,000.

Trans-Lux (T-L) (500; 99-$1.80) —"To Catch Thief" (Par) (18th wk). So-so $3,000. Last week, $3,700.

Viking (Sley) (1,000; 74-$1.40)—"Big Knife" (UA) (2d wk). Off sharply to $11,000 or close. Last week, $18,000.

Bliz Bops Buff. But 'Sun' Stout 11G; 'Slade' 10½G

Buffalo, Dec. 6.

Big winter blizzard is sloughing biz generally this stanza. "Three Stripes in Sun," fine at Lafayette, looms as best newcomer. "Return of Jack Slade" also looks okay at Century. "Tender Trap" still is stout in third week at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80) — "Tender Trap" (M-G) (3d wk). Stout $10,000 in 8 days. Last week, $12,000.

Paramount (Par) (3,000; 50-80)—"Man Alone" (Rep) and "Yellowneck" (Rep). Fair $9,000. Last week, "Sincerely Yours" (WB) and "Two-Gun Lady" (Indie). $10,200.

Center (Par) (2,000; 50-80) — "Pompey's Head" (20th) (2d wk). Tepid $9,000 in 9 days. Last week, $10,800.

Lafayette (Basil) (3,000; 50-80)—"3 Stripes in Sun" (Col) and "Crooked Web" (Col). Fine $11,000 or near. Last week, "Queen Bee" (Col) and "Apache in Ambush" (Col) (9 days), $13,000.

Century (Buhawk) (3,000; 60-85) —"Return Jack Slade" (AA) and "Beast With Million Eyes" (AA). Potent $10,500 or near. Last week, "Miss Dove" (20th) and "Green Buddha" (Rep), $11,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (37th wk). Good $9,500. Last week, $9,000.

'Lucy' Lively 13G, St. L.; 'Pray' Same

St. Louis, Dec. 6.

Christmas spending is taking a heavy toll at the big cinemas here this round, and with four holdovers in current week, biz naturally is down. "Lucy Gallant" looms as one of best newcomers, but is just good at the St. Louis. "Count Three and Pray" is rated nice at the Fox. "Tender Trap" is off to an okay take in second week at Loew's.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (42d wk). Okay $10,500. Last week, $11,000.

Fox (F&M) (5,000; 51-90)—"Man Alone" (Rep) and "Lady Godiva" (U). Opened today (Tues.). Last week, "Count Three And Pray" (Col) and "Night Holds Terror" (Col), nice $13,000.

Loew's (Loew) (3,172; 50-85)—"Tender Trap" (M-G) (2d wk). Okay $12,000 after $22,000 for tee-off session.

Orpheum (Loew) (1,540; 50-75)—"African Lion" (BV) and "Outlaw Stallion" (Col) (3d wk). Fair $4,500. Last week, $8,000.

Pageant (St. L. Amus.) (1,000; 51-90)—"Doctor In House" (Rep) and "To Paris With Love" (Indie) (3d wk). Fast $3,000. Last week, $3,500.

Richmond (St. L. Amus.) (400; $1.10)—"I Am Camera" (DCA) (6th wk). Nice $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Lucy Gallant" (Par) and "Seven Cities of Gold" (20th). Good $13,000 or near. Last week, "Miss Dove" (20th), same.

Shady Oak (St. L. Amus.) (800; $1.10)—"Tales of Hoffman" (Indie). Nice $3,500. Last week, "Frisky" (DCA), $2,000.

Pre-Noel Clips Cincy; 'Brunettes' Good $12,000, 'Holiday' Bright 16G

Key City Grosses

Estimated Total Gross
This Week $2,327,300
(Based on 24 cities and 232 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,398,200
(Based on 23 cities and 219 theatres.)

'Trap' Smart 15G, Cleve.; 'Lady' 8G

Cleveland, Dec. 6.

Firstrun boxoffice is a bit spotty here currently, with some ordinary new product being released blamed as much as pre-Xmas influences. Standout is "Tender Trap," with smart takings in third session at the State. "Queen Bee" shapes okay on opening round at the Allen. However, "Texas Lady," "Quentin Durward" and "Count Three and Pray" are not getting far on their initial weeks.

Estimates for This Week

Allen (S-W) (3,000; 70-$1) — "Queen Bee" (Col). Okay $13,000. Last week, "Lawless Street" (Col) and "Teen-age Crime Wave" (Col), $18,500 in 10 days.

Hipp (Telem't) (3,700; 70-$1)—"Count 3 and Pray" (Col) and "Inside Detroit" (Col). Weak $9,000. Last week, "Miss Dove" (20th), $12,000.

Ohio (Loew) (1,244; 70-90)—"African Lion" (BV) (3d wk). Fine $5,000 after $8,000 last week.

Palace (RKO) (3,286; 70-90) — "Texas Lady" (RKO) and "Hold Back Tomorrow" (RKO). Mild $8,000. Last week, "Pompey's Head" (20th), $9,000.

State (Loew) (3,500; 70-90)—"Tender Trap" (M-G) (2d wk). Smart $15,000. Holds a third. Last week, $20,000.

Stillman (Loew) (2,700; 70-90)—"Quentin Durward" (M-G). Routine $6,000. Last week, "Lucy Gallant" (Par) (m.o.), $6,200.

'Knife' Smooth $10,000, Pitt; 'Dove' Fat $6,500, 'Head' Good 7G on H.O.'s

Pittsburgh, Dec. 6.

Holdovers of "View From Pompey's Head" at Harris and "Good Morning, Miss Dove" at Fulton are the strongest bills downtown this week. "Big Knife" at Penn is barely getting by. Dualer of "I Died Thousand Times" and "Tennessee's Partner" at Stanley is very dull. Squirrel Hill is doing well with holdover of "I Am a Camera." "Cinerama Holiday" shapes big in 42d round at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Miss Dove" (20th) (2d wk). Soaper getting strong mat trade which will get nice $6,500 for windup. Last week nearly $10,000.

Guild (Green) (500; 65-$1)—"Inspector Calls" (AA) (3d wk). Trim $2,200 to top first week's $2,000.

Harris (Harris) (2,165; 65-$1)—"Pompey's Head" (20th) (2d wk-8 days). Holding an extra day to get house back to a Friday opening. Looks like better than $7,000, good. Last week, $12,000.

Penn (UA) (3,300; 65-$1)—"Big Knife" (UA). Got some unexpectedly strong support from the press; fairly good $10,000 in sight. Last week, "Man With Gun" (UA), big $16,000.

Squirrel Hill (SW) (900; 65-$1)—"I Am Camera" (DCA) (2d wk). Fancy around $3,000. May hold again. Last week, $4,300.

Stanley (SW) (3,800; 65-$1)—"Died Thousand Times" (WB) and "Tennessee's Partner" (RKO). Second twinner in a row to take it on the chin. Less than $7,000. Last week, "Sincerely Yours" (WB) and "Treasure Pancho Villa" (RKO), $6,500, brutal for holiday week.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (42d wk). Terrific weekend, helped by special Show Train from Akron, O., helping overcome pre-holiday doldrums. Looks like big $13,000. Last week, $12,500.

Cincinnati, Dec. 6.

Downtown trade is feeling the pre-Noel pinch this round. "Gentlemen Marry Brunettes," brightest of two new bills, is in line for a good Albee marker. "Treasure of Pancho Villa" shapes barely okay at the Palace. Holdovers of "Desperate Hours" and "Good Morning, Miss Dove" are causing small complaint. "Cinerama Holiday" rolls along briskly in 24th week at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Gentlemen Marry Brunettes" (UA). Good $12,000 or near. Last week, "Desperate Hours" (Par), $16,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (24th wk). Bright $16,000 same as last week.

Grand (RKO) (1,400; 75-$1.25)—"Desperate Hours" (Par) (m.o.). Swell $8,500. Last week, "Purple Mask" (U) and "Looters" (U), $6,500 at 75-$1 scale.

Keith's (Shor) (1,500; 75-$1.25)—"Miss Dove" (20th) (2d wk). All right $6,500 after $11,300 bow.

Palace (RKO) (2,600; 75-$1.10)—"Treasure of Pancho Villa" (RKO). Okay $8,500. Last week, "Sincerely Yours" (WB), $8,000.

Pre-Xmas Sloughs K. C.; 'Alone' Okay 12G, 'Sun' Dull 6G, 'Trap' 8G, 2d

Kansas City, Dec. 6.

Boxoffice tone is offish from last session, with generally moderate takes all around. "A Man Alone" at four Fox Midwest houses, is just okay. "Three Stripes in Sun" at Paramount shapes lightweight. "Tender Trap" at the Midland is strong and "African Lion" oke in second weeks. Snow and sleet of the last several days was no help at box office.

Estimates for This Week

Glen (Dickinson (750; 75-$1)—"Illicit Interlude" (Indie) (2d wk). Fairish $1,200. Last week, $1,500.

Kimo (Dickinson) (504; 85-$1)—"Sheep Has 5 Legs" (UMPO) (3d wk). Nifty $1,300. Last week, $1,700.

Midland (Loew's) (3,500; 65-90)—"Tender Trap" (M-G and "Duel on Mississippi" (Col) (2d wk). Snappy $8,000. Last week, $16,000, and biggest in many weeks.

Missouri (RKO) (2,585; 65-90)—"African Lion" (BV) and "Target Earth" (AA) (2d wk). Okay $5,000. Last week, with juvenile price upped to 35c, boomed to $13,000, best here in sometime.

Paramount (United Par) (1,900; 70-90—"Three Strpies in Sun" Col). Light $6,000. Last week, "Sincerely Yours" (WB), $7,000.

Roxy (Durwood) (879; 75-$1)—"Desperate Hours" (Par) (6th wk). Surprised to stay this long. Dull $1,700. Last week, $2,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"A Man Alone" (Rep) and "Vanishing American" (Rep). Barely okay $12,000. Last week, "Miss Dove" (20th), $15,000, below hopes.

Vogue (Golden) (550; 75-$1)—"Will Any Gentleman" (Indie) (2d wk). Acceptable $1,400. Last week, $1,700.

'DOVE' NEAT $9,000 IN PROV.; 'TRAP' 13G, 2D

Providence, Dec. 6.

Holdover of "Tender Trap" at Loew's State is grabbing the biggest coin total of firstruns currently. All biz got a nice boost from a rainy weekend. Best newcomer is Majestic's "Good Morning, Miss Dove," rated nice. Albee with "Texas Lady" and Strand with "A Lawless Street" shape mild.

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Texas Lady" (RKO) and "Dial Red O" (RKO). Modest $6,000. Last week, "Female on Beach" (U) and "Las Vegas Shakedown" (U), $9,500.

Majestic (Fay) (2,200; 50-75)—"Miss Dove" (20th). Somewhat of a disappointment since more was expected. Nice $9,000 looms. Last week, "Pompey's Head" (20th) and "City Shadows" (20th) (2d wk), $4,500 in 4 days.

State (Loew) (3,200; 65-90) — "Tender Trap" (M-G) and "Desert Sands" (M-G) (2d wk). Sturdy $13,000 after $20,000 in first.

Strand (Silverman) (2,200; 50-75) — "Lawless Street" (Col) and "Cross Channel" (Rep). Mild at $6,000. Last week, "Count Three and Pray" (Col) and "Fighting Chance" (Rep), $5,500.

Paper Strike Hurts Det.; 'Wave' 19G, 'Dolls' Great 34G, 'Rebel' Big 27G

Detroit, Dec. 6.

Newspaper strike, which has shutdown all three Detroit dailies, naturally is hurting deluxers here this session. But it is difficult to tell whether it is any more damaging than pre-Christmas influences. Probably the least hurt downtown are "Guys and Dolls" at the Adams and "Rebel Without Cause" at the Palms, both great in second sessions after terrific first weeks. "Teenage Crime Wave" is headed for a good round at the Broadway-Capitol. "I Died Thousand Times" shapes barely average at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "View from Pompey's Head" (20th) (2d wk). Down to slow $16,000. Last week, $24,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Died A Thousand Times" (WB) and "24 Hour Alert" (WB). Fairish $17,000. Last week, "Big Knife" (UA) and "Top Gun" (Col), $18,000.

Palms (UD) (2,961; $1-$1.25) — "Rebel Without Cause" (WB) and "Apache Woman" (UA) (2d wk). Torrid $27,000. Last week, $35,000.

Madison (UD) (1,900; $1-$1.25)—"Desert Sands" (UA) and "Fort Yuma" (UA). Slim $8,500. Last week, "Tempest in Flesh" (Indie) and "Sins of Pompeii" (Indie) (2d wk), $8,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Teenage Crime Wave" (Col) and "Hell's Horizon" (Col). Good $19,000 or close. Last week, "Tarantula" (U) and "Running Wild" (U) (2d wk), $12,000.

United Artists (UA) (1,939; $1-$1.25) — "Good Morning, Miss Dove" (20th) (3d wk). Mild $3,000 in 3 days. Theatre closing for Todd-AO installation, reopening Jan. 1 with "Oklahoma." Last week, $6,290.

Adams (Balaban) (1,700; $1-$1.25) —"Guys and Dolls" (M-G) (2d wk). Great $34,000. Last week, $40,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (43d wk). Smash $21,000. Last week, $22,300.

Weather, Xmas Shopping Denting Chi; 'Godiva' Great 20G, 'Head' Oke 12G, 'Sun' Hot 7½G, Both 2d, 'Dolls' 49G

Chicago, Dec. 6.

With Christmas coming up and bad weather over the weekend, Loop biz this round is reverting to a dull trend.

"Lady Godiva" and "A Lawless Street" combo shapes great $20,000 in first week at the Roosevelt. "Blind Desire" and "Storm Within" shapes fair $1,700 at the Ziegfeld.

"View from Pompey's Head" is modest in second week at the United Artists. "Honky Tonk" and "Billy the Kid" combo looks fair in second at the Monroe. "3 Stripes in Sun" and "Teenage Crime Wave" twinner shapes hot in second Grand frame.

Dull is the word for "The Naked Sea" and "Quest for Lost City" twinner in second session at Carnegie. "Great Waltz" is in slow tempo in second World week.

"Guys and Dolls" is still hep in third at the Chicago. "Rebel Without a Cause" continues nifty in same round at the State-Lake. "Tender Trap" is snaring fair coin for third frame at Oriental. "Sheep Has 5 Legs" looms nifty in third Surf week. "Trial" is slowing down in fifth round at the Woods. "Cinerama Holiday" still is smash in 25th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Naked Sea" (Indie) and "Quest Lost City" (Indie) (2d wk). Okay $3,000. Last week, $3,700.

Chicago (B&K) (3,900; 98-$1.80)—"Guys and Dolls" (M-G) (3d wk). Off sharply to $49,000. Last week, $70,000.

Grand (Nomikos) (1,200; 98-$1)—"3 Stripes in Sun" (Col) and "Teenage Crime Wave" (Col) (2d wk). Hefty $7,500. Last week, $12,000.

Loop (Telem't) (606; 90-$1.25)—"I Am Camera" (DCA) (4th wk). Neat $8,700. Last week, $7,800.

Monroe (Indie) (1,000; 67-87)—"Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues) (2d wk). Fair $6,000. Last week, $11,000.

Oriental (Indie) (3,400; 98-$1.25)—"Tender Trap" (M-G) (3d wk). Mild $22,000. Last week, $33,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (25th wk). Big $39,000. Last week, $40,800.

Roosevelt (B&K) (1,400; 65-98)—"Lady Godiva" (U) and "Lawless Street" (Col). Smash $20,000. Last week, "Man With Gun" (UA) and "Fort Yuma" (UA) (2d wk), $19,000.

State-Lake (B&K) (2,400; 65-98)—"Rebel Without Cause" (WB) (3d wk). Neat $30,000. Last week, $32,000.

Surf (H&E Balaban) (685; 95)—"Sheep Has 5 Legs" (UMPO) (3d wk). Plump $5,900. Last week, $6,200.

United Artists (B&K) (1,700; 65-98)—"Pompey's Head" (20th) (2d wk). Off to mild $12,000. Last week, $25,000.

Woods (Essaness) (1,206; 98-$1.25)—"Trial" (M-G) (5th wk). Dull $13,000. Last week, $18,500.

Ziegfeld (Lopert) (430; 98)—"Blind Desire" (Indie) and "Storm Within" (Indie) (reissues). Fair $1,700. Last week, "Forbidden Stories" (Indie) and "Edge of Divorce" (Indie) (reissues), $2,000.

World (Indie) (430; 98)—"Great Waltz" (M-G) (reissue) 2d wk). Fair $2,900. Last week, $3,400.

'Trial' Solid $22,000, Mont'l; 'Weather' 19G

Montreal, Dec. 6.

Biz is on skids currently but there are two bright spots. "Trial" shapes solid at the Palace. "Always Fair Weather" at Loew's is rated okay, but elsewhere trade is dull to poor.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Trial" (M-G). Solid $22,000. Last week, "Love Is Splendored Thing" (20th) (3d wk), $16,000.

Capitol (C.T.) (2,412; 50-85)—"McConnell Story" (WB). Dull $13,000. Last week, "Kentuckian" (UA), $16,000.

Princess (C.T.) (2,131; 40-65)—"Illegal" (WB). Poor $8,000. Last week, "Tennessee's Partner" (RKO), $7,000.

Loew's (C.T.) (2,847; 60-$1)—"Always Fair Weather" (M-G). Okay $19,000. Last week, "Tall Men" (20th) (2d wk), $15,000.

Orpheum (C.T.) (1,048; 30-50)—"Duel on Mississippi" (Col) and "Devil Girls from Mars" (Col). Mild $4,000. Last week, "The Robe" (20th) (reissue) and "Navajo" (20th), $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Trap' Tight 13G, Mpls.; 'Rebel' 10G

Minneapolis, Dec. 6.

Brutal weather conditions, adverse pre-Christmas influences and scarcity of outstanding newcomers are heavy handicaps on Loop's boxoffice and biz is subnormal. However, being lone important entry, "Tender Trap," shapes good at Radio City. It is making by far the best showing excepting "Rebel Without Cause," big in second Orpheum session, and "Cinerama Holiday." Latter in 22d week at Century is great. "Big Knife" is a tepid newcomer while "Good Morning, Miss Dove" is light on moveover.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (22d wk). Big $13,000. Last week, $12,500, with extra holiday matinees helping.

Gopher (Berger) (1,000; 85-$1)—"3 Stripes in Sun" (Col) (2d wk). Okay $4,000. Last week, $7,000.

Lyric (Par) (1,000; 85-$1)—"Miss Dove" (20th) (m.o.). Light $3,000. Last week, "Pompey's Head" (20th) (2d wk), $3,500.

Radio City (Par) (4,100; 85-$1)—"Tender Trap" (M-G). Play on which film is based co-authored by former localite, Max Shulman. Good $13,000. Last week, "Miss Dove" (20th), $8,000.

RKO-Orpheum (RKO) (2,800; 75-$1) — "Rebel Without Cause" (WB) (2d wk). An amazing smash here. Great $10,000. Last week, $18,000.

RKO-Pan (RKO) (1,600; 65-85)—"Illegal" (WB) and "Dam Busters" (WB). Passable $4,000. Last week, "Return of Jack Slade" (AA) and "Jail Busters" (AA), $5,000.

State (Par) (2,300; 85-$1)—"Big Knife" (UA). Off to mild start. Tepid $6,000 looms. Last week, "Sincerely Yours" (WB), $3,000 in 4 days and "Lucy Gallant" (Par), $4,500 in 6 days.

World (Mann) (400; 75-$1.20)—"African Lion" (BV) (2d wk). Tall $6,000. Last week, $8,500.

'Lady'-'Sea' Modest 11G, L'ville; 'Godiva'-'Dawn' Trim 6G, 'Trap' 8G, 2d

Louisville, Dec. 6.

Fair to good week is in sight for downtown houses currently. While the shopping tempo is accelerating on the main stem, and retail stores are open three nights a week from now until Xmas, firstruns are holding a fairly normal pace. "Texas Lady" and "Eternal Sea," dualer at Rialto is mild. "Naked Dawn" and "Lady Godiva" combo at the Kentucky is fine as is holdover of "Tender Trap" at the State. Mary Anderson, with "Naked Street" and "Stranger on Horseback," shapes good.

Estimates for This Week

Kentucky (Switow) (1,000; 65-85)—"Naked Dawn" (U) and "Lady Godiva" (U). Fine $6,000. Last week, "Desperate Hours" (Par) (2d wk), $6,500.

Mary Anderson (People's) (1,000; 65-75)—"Naked Street" (UA) and Stranger On Horseback" (UA). Neat $6,500. Last week, "Died 1,000 Times" (WB), same.

Rialto (Fourth Avenue) (3,000; 55-85)—"Texas Lady" (RKO) and "Eternal Sea" (Rep). Modest $11,000 or near. Last week, "Miss Dove" (20th), $12,000.

State (Loew's) (3,000; 55-85)—"Tender Trap" (M-G) (2d wk). Fast $8,000 after first week's $12,000.

'Bee' Okay $7,500 In Port.; 'Trap' Lusty 8G

Portland, Ore., Dec. 6.

First run houses are being hurt currently by usual pre-Xmas seasonal influences. However, "Queen Bee" looms okay at Orpheum while "Tender Trap" is big in second Liberty stanza. "Tarantula"-"Running Wild" combo is rated fine at Paramount after an unusually sturdy opener. "Quentin Durward" looms light at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Quentin Durward" (M-G) and "Green Buddha" (Rep). Lean $6,000. Last week, "Sincerely Yours" (WB) and "Bobby Ware Missing" (AA), $5,900.

Fox (Evergreen) (1,536; $1-$1.25)—"Good Morning, Miss Dove" (20th) and "Wakamba" (RKO) (2d wk). Fairly good $6,000. Last week, $7,800.

Guild (Indie) (400; $1)—"African Lion" (BV) (4th wk). Loud $4,500. Last week, $6,400.

Liberty (Hamrick) (1,875; 90-$1.25)—"Tender Trap" (M-G) and "Santa Fe Passage" (Rep) (2d wk). Big $8,000. Last week, $14,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Queen Bee" (Col) and "Crooked Web" (Col). Just okay $7,500 despite personal last week by Joan Crawford, star of pic. Last week, "Count 3 and Pray" (Col) and "Hell's Horizon" (Col), $9,500.

Paramount (Port-Par) (3,400; 65-$1)—"Tarantula" (U) and "Running Wild" (U) (2d wk). Fine $6,000. Last week, surprisingly strong $10,600.

'Tarantula' Fast $7,000, Omaha Ace

Omaha, Dec. 6.

The expected post-holiday slump has set in this week at the mainstem houses. "Died a Thousand Times," however, is rated good at the Brandeis while "Tarantula" is fat at the Omaha. The holdovers "Tender Trap" at the Orpheum and "Good Morning, Miss Dove" at the State are disappointing, with latter may not lasting full second week.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Died Thousand Times" (WB) and "Master Plan" (Indie). Okay at $4,500. Last week, "Sincerely Yours" (WB) and "Green Buddha" (Rep), $3,500.

Omaha (Tristates) (2,000; 70-90)—"Tarantula" (U) and "Running Wild" (U). Good $7,000 or near. Last week, "3 Stripes in Sun" (Col) and "Crooked Web" (Col), $8,000.

Orpheum (Tristates) (2,890; 70-90)—"Tender Trap" (M-G) (2d wk). Modest $9,000. Last week, $15,500.

State (Goldberg) (860; 70-90)—"Good Morning, Miss Dove" (20th) (2d wk). Slow $3,000 after $6,000 bow.

Hub Off; 'Lady' Fairish $16,500, 'Trap' Tall 24G, 2d; 'Dolls' Smash 23G

Boston, Dec. 6.

Firstrun b.o. is dipping this frame as pre-Xmas slump begins. It's earliest such downbeat in years and has exhibs worried. New product fared badly. "Texas Lady" at the Paramount and Fenway is only fair. "Treasure of Pancho Villa" is so-so at the Memorial. "French Touch" at Mayflower is nice and "Lawless Street" is fairly good at the Pilgrim. Holdovers are pacing the field. "Guys and Dolls" at the Astor is great in fourth stanza. "Cinerama Holiday" is hotsy in 15th frame. "Tender Trap" looks nice at State and Orpheum in second round.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Guys and Dolls" (M-G) (4th wk). Smash $23,000 or close. Last week, $29,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama Holiday" (Indie) (15th wk). Hot $18,000. Last week, $22,000.

Exeter (Indie) (1,300; 60-$1)—"Sheep Has 5 Legs" (UMPO) (5th wk). Okay $4,500. Last week, $6,000.

Fenway (NET) (1,373; 60-$1)—"Texas Lady" (RKO) and "Toughest Man Alive" (AA). Fair $6,500. Last week, "Jack Slade" (AA) and "Warriors" (AA), $6,500.

Kenmore (Indie) (700; 85-$1.25)—"Marty" (UA) (18th wk). Amazing $7,000. Last week, $7,000.

Memorial (RKO) (3,000; 60-$1)—"Treasure Pancho Villa" (RKO) and "Betrayed Woman" (AA). So-so $12,000. Last week, "Miss Dove" (20th), $12,000.

(Continued on page 22)

Pre-Xmas Blues, H.O.'s So-So Pix Slough B'way; 'Godiva' 21G, 'Dolls' 62G, 5th, 'Diabolique' Wow $18,300, 2d

Pre-Noel blues have set in with a vengeance for Broadway de luxers, with the few theatres able to breast the downbeat the exception rather than the rule. Current session not only is suffering the usual sharp dip from Thanksgiving week but is forcibly reflecting the intense interest this year in Christmas shopping. Aside from a plethora of moderate-draw or routine product, Broadway firstruns also are confronted with a big surplus of overly-extended longruns.

Lone newcomer in the Times Square area is "Lady Godiva" with vaudeville at the Palace where a robust $21,000 is in prospect.

Biggest coin total still is going to "Tender Trap" and stageshow at the Music Hall where a fair $110,000 looms for the fourth and final week. It is being replaced tomorrow (Thurs.) by the Hall's annual Christmas stageshow, including the "Nativity" Pageant, and "Kismet" on the screen.

"Guys and Dolls" also is being hit by the downbeat but still doing sock biz with $62,000 probable in current (5th) session at the Capitol. "Oklahoma" and "Cinerama Holiday" are doing remarkably well in view of current slump. "Oklahoma" is heading for a smash $44,500 in eighth round at the Rivoli. "Holiday" held with great $48,900 in 43d week at the Warner.

"Diabolique" continues to amaze at the Fine Arts, with a wow $18,300 in second stanza, not far from the opening week's terrific take. Pic is now headed for an all-time mark at this house despite pre-Xmas.

"Good Morning, Miss Dove" fell to light $24,000 in second Roxy frame but stays in order to launch the Christmas iceshow and "Rains of Ranchipur" on Dec. 15. "Three Stripes in Sun" dipped to a mild $22,000 in second Paramount round. "Queen Bee" slipped to a sluggish $11,000 in second week at the State.

"Rebel Without Cause" is beating conditions to get a nice $14,000 in sixth Astor session.

The Globe, Criterion and Mayfair used previews to bolster trade in the past frame without too much success. "Return of Jack Slade" at the first-named is slight $6,500 for second week. "Quentin Durward" was lean $10,000 in second Mayfair round.

"Desperate Hours" is likely to get a fair $9,000 in ninth session at the Criterion, with previews of "Square Circle" last Friday and Saturday some help.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Rebel Without Cause" (WB) (7th wk). Sixth session ended last night (Tues.) was nice $14,000. Stays only six days of seventh week in order to bring in "Rose Tattoo" (Par) on night of Dec. 12. Fifth week was $18,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"I Am Camera" (DCA) (18th-final wk). The 17th round concluded Sunday (4) was okay $4,800 after $6,300 in 16th week. "Heidi and Peter" (UA) opens Dec. 12.

Baronet (Meade) (430; 90-$1.55)—"Emile Zola" (M-G) (reissue) (3d wk). Current frame ending today (Wed.) looks to get fine $4,900 after $6,000 for second.

Capitol (Loew's) (4,820; $1-$2.50) "Guys and Dolls" (M-G) (5th wk). Current session ending tomorrow (Thurs.) is dipping to $62,000, still socko. Fourth week was $83,000 over expectancy. Stays. Top on weekdays was cut 50c a couple of weeks ago.

Criterion (Moss) (1,700; 75-$2.20)—"Desperate Hours" (Par) (9th wk). Current round winding today (Wed.) looks to get mild $9,000 after $11,500 in eighth week. "Billy Mitchell" (WB) set to open Dec. 22. Used previews of "Square Ring" (Indie) last Friday and Saturday.

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (3d wk). Second stanza finished Monday (5) was terrific $18,300 after $21,800 opening week. Looks in for run. Long lines continue, even during rainfall Sunday. Pic is now rated biggest thing ever to play the Fine Arts.

Globe (Brandt) (1,500; 70-$1.50)—"One-Way Ticket to Hell" (Indie). Opens today (Wed.). In ahead, "Return of Jack Slade" (AA) (2d wk), wound up with light $6,500 or near after $8,000 opening week despite previews of new feature pic.

Guild (Guild) (450; $1-$1.75)—"Umberto D" (Indie) (5th wk). Fourth week ended Sunday (4) was rousing $9,000 after $10,500 in third round.

Mayfair (Brandt) (1,736; 79-$1.80)—"Quentin Durward" (M-G) (3d wk). Initial holdover session ended yesterday (Tues.) was lean $10,000 after $15,800 opening week.

Normandie (Trans-Lux) (592; 95-$1.80)—"African Lion" (BV) (13th wk). The 12th frame ended yesterday (Tues.) hit solid $4,300 after $6,700 for 11th week. Stays.

Palace (RKO) (1,700; 50-$1.60)—"Lady Godiva" (U) with vaude. Week ending tomorrow (Thurs.) looks to reach robust $21,000. In ahead, "Treasure of Pancho Villa" (RKO) and vaude, $29,000 in 8 days.

Paramount (ABC-Par) (3,664; $1-$2)—"Last Frontier" (Col). Opened today (Wed.). In ahead, "3 Stripes in Sun" (Col) (2d wk), off to light $22,000 after $28,000 opening week. "Artists and Models" (Par) due in on Dec. 21, with personals by Martin-Lewis, stars of pic, now a possibility opening week.

Paris (Pathe Cinema) (568; 90-$1.80) — "Trouble With Harry" (Par) (8th wk). Seventh round ended Sunday (4) hit good $6,200 after $9,300 for sixth week. Stays until Dec. 18 when "Letters From My Windmill" (Indie) opens.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Tender Trap" (M-G) and stageshow (4th-final wk). This session ending today (Wed.) looks to drop to fair $110,000. Third week was $148,500, one of biggest weeks of run. Annual Christmas stageshow and "Kismet" (M-G) open tomorrow (Thurs.).

Rivoli (UAT) (1,592; $1.50-$3.50)—"Oklahoma" (Magna) (8th wk). Present stanza ending today (Wed.) is heading for smash $44,500. Seventh week was $55,000, with extra shows helping, naturally. Stays on indef, with seats selling 8 weeks in advance.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)"Good Morning, Miss Dove" (20th) (3d-final wk). Second stanza finished last night (Tues.) slipped to mild $24,000 after $52,000 opening week. Iceshow onstage with "Rains of Ranchipur" (20th) opens Dec. 15, with reserved-seat policy installed for mezzanine seats.

State (Loew's) (3,450; 78-$1.75)—"Queen Bee" (Col) (3d wk). First holdover session ended Monday (5) was mild $11,000 after $16,000 opening week, over hopes.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (35th wk). The 34th round ended Sunday (4) was $5,200, still nice for stage of run after $6,200 in 33d week. "Night My Number Came Up" (Indie) opens Dec. 19.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"This Strange Passion" (Indie). First week winding up Friday (9) started out fairly good. In ahead, "Frisky" DCA) (6th wk-5 days), lean $2,000 after $3,800 in fifth week.

Victoria (City Inv.) (1,060; 50-$1.75)—"Big Knife" (UA) (5th wk). Fourth round ended Monday (5) was dull $7,000 after $9,500 for third week. "Man With Golden Arm" (UA) comes in Dec. 15.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (44th wk). The 43d round ended Saturday (3) wound up with wow $48,900 after $53,400 in 42d week, aided, of course, by extra shows. Continues indef.

World (Times Film) (500; $1-$1.50)—"Hill 24 Doesn't Answer" (Indie) (6th wk). Fifth week ended yesterday (Tues.) was okay $3,500 after $6,000 in fourth session.

'HORSEBACK' TALL 8G, BALTO; 'TRAP' 10G, 3d

Baltimore, Dec. 6.

Beginning of the pre-Christmas slump is being felt in grosses here this week. "Stranger On Horseback" is surprisingly good at the New. Third week of "Tender Trap" looks healthy at the Century. "Sincerely Yours" is very slow at the Stanley. "King's Thief" looms mild at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 35-$1.25)—"Tender Trap" (M-G) (3d wk). Staunch $10,000 following $11,500 in second.

Cinema (Schwaber) (460; 50-$1)—"Chance Meeting" (Indie) (2d

(Continued on page 22)

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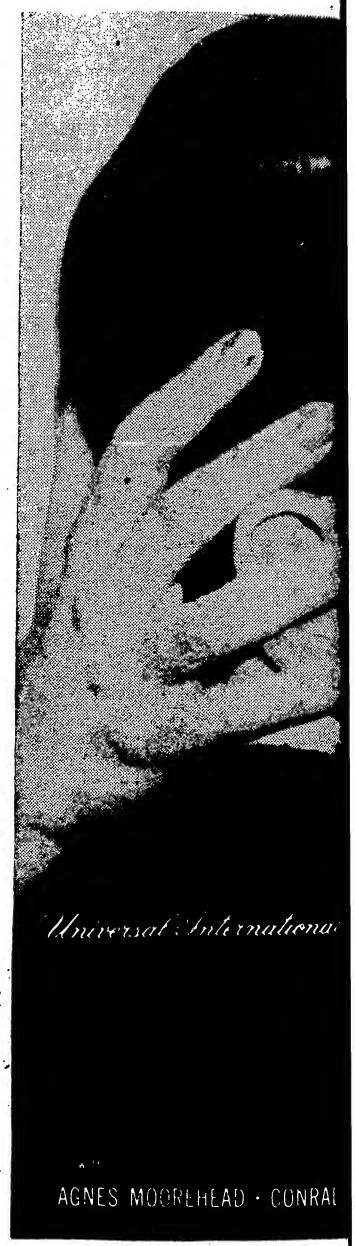

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Newhouse's Newest Takeovers

Samuel I. Newhouse shelled out $18,700,000 to add two Alabama dailies, a tv station and three radio stations to his already extensive newspaper properties. New additions come from family of the late Victor H. Hanson. Son Clarence B. Hanson will remain as president and publisher of The Birmingham News (biggest sheet in state) and The Huntsville Times, only daily in that town.

WABT (tv) and WAPI and WAFM in Birmingham are part of the Hanson package turned over. Also WHBS in Huntsville. Deal called for $16,500,000 plus assumption of $2,200,000 in liabilities, totalling a larger sale price than the $18,000,000 paid in 1930 by Cyrus Curtis for the Philly Inquirer.

Newhouse, who insists on editorial laissez faire for all his publications, owns seven N. Y. papers, two in Jersey, three in Pennsylvania, one in Oregon and lately bought the St. Louis Globe-Democrat, besides his new purchases.

Esquire's Earnings Up

Esquire Inc. net sales for the six-month period ending Sept. 30 were $7,044,260 as against $6,335,188 over the corresponding period a year earlier. Period's net profit was $100,456 as against last year's $85,990, with a 22c profit per share as a result.

Esquire half-year fiscal statement shows assets at $4,044,929 against liabilities of $1,395,705. Last year's assets, $3,348,668.

HT's 'Heckscher Committee'

With August Heckscher's resignation in as chief editorial writer of the N. Y. Herald Tribune, there's intramural concern on his successor. It's reliably reported that an outside "man of name stature" will be chosen, with Heckscher himself as chairman of a committee appointed to seek out such a person.

Heckscher has not announced his plans, but it's understood he will become prexy of one of the top "fund" foundations in the country.

Defender Daily Debut

The Chicago Defender, Negro weekly which last week notched its 50th anni, is debuting as a daily tabloid in February. The standard-size Defender will be continued as a weekend edition. The tab Defender will be the only Negro daily published in the North. Only other such publication is the Atlanta (Ga.) World.

Editor-publisher John Sengstacke said the company will shortly launch a $1,000,000 building programming.

Ex-Mugg's Book

Col. Barney Oldfield, longtime Lincoln (Neb.) correspondent for VARIETY but latterly a career officer, is in New York to deliver the mss. of his book, "Never a Shot in Anger" to Duell, Sloan & Pearce, per contract.

It's semi-autobiographical, giving closeups of military Press Camp life and its relations with army brass, VIPs, et al.

Gals Collect Prizes

New York Newspaper Women's Club handed out its "prize story" awards last week to the following: Eugenia Sheppard, Herald Tribune, for foreign correspondence (two pieces on Dior fashions); Judith Crist, HT, best domestic story (on schools in Yonkers); Kitty Hanson, Daily News, best news feature (on teenage gangs); Cynthia Kellogg, Times, for "Jobs for Older Women" series, and Edith Evans Asbury, Times, best column (a one-shot substituting for Meyer Berger).

The first Anne O'Hare McCormick journalism scholarship of $500 went to Mary Kay Johnson, student at Columbia U, who did some newspaper work on the Narragansett Times and Providence Weekly Journal during the summers of 1953 and 1954.

Kay Thompson's 'Eloise'

Comedienne-author Kay Thompson, who has been a frequent booking into the posh Persian Room of the Hotel Plaza, gives evidence of her intimate knowledge of that class New York hostelry's environs with her amusing book about "Eloise." Latter is a precociously mischievous but mostly likeable spright whose adolescent closeup on adults and her plush Plaza surroundings is a humorous easy-to-read book (Simon & Schuster; $2.95). The Hilary Knight drawings contribute much to the sum total. "Eloise" has the makings of another cycle of kiddie by-products from disks to toys. She's a captivating hoyden as Miss Thompson has created her.

Abel.

Dr. Rusk's Post

Dr. Howard A. Rusk, of Scarsdale, N.Y., an associate editor of the N.Y. Times, writer on medical topics and chairman of the Department of Physical Medicine & Rehabilitation of N.Y. University Bellevue Medical Center, has been appointed by Gov. Averell Harriman as a member of the State Public Health Council, for a term ending Jan. 1, 1957. The Public Health Council enacts provisions of the Sanitary Code and advises the State Health Commissioner on public health matters.

A part-time position, membership pays an annual salary of $1,400.

Cincy Enquirer's Round No. 2

After previously ousting James Ratliff as veepee and secretary of the Cincinnati Enquirer, the board of directors has gone a step further by suspending Ratliff as a columnist. Moreover, president-publisher Roger H. Ferger told a meeting of 500 of the paper's employes that John F. Cronin, who has supported Ratliff in a fight against top management, was fired as city editor.

Despite his suspension as a columnist and his being axed as secretary and veepee of the paper, Ratliff continues as an elected member of the board. The squeeze seems to be on, however, since it's reported that Ratliff cannot be re-elected to the board if he is not first restored to the staff. The president of the daily further informed staffers that Ratliff had kicked off a public hassle over problems between ownership and staff that would best have been resolved by the "Enquirer family" and, specifically, by the board of directors.

The fight began over control of the paper. Ratliff, leader of the financing move that bought control of the paper for a number of staffers and independent businessmen in 1952 from the McClain estate, accused Ferger and Eugene Duffield, assistant publisher, of seizing control in a move to merge the Enquirer with the Cincinnati Times-Star, which tried to buy it out three years ago. He and several dozen employes thereafter formed a "Committee to Save the Enquirer—Again."

Lillian Roth's Million Copies

With forthcoming Metro film version expected to give the book renewed impetus, Lillian Roth's bestseller autobiog, "I'll Cry Tomorrow," has already topped 1,000,000 copies sold in pocket-size edition in just eight weeks. Popular Library, reprint publisher, is rushing a 250,000-copy third printing, due for distribution next Jan. 3.

Sales have been hypoed substantially by heavy publicity via network tv and newspapers, as Miss Roth's show biz comeback keeps rolling in high gear. Recent well-reviewed dramatic starring role on U. S. Steel Hour, in which she impressed critics with powerful performance in role of alcoholic, was reflected immediately in increased newsstand activity on the 25c book. Appearance on Ed Sullivan show, as well as local appearances by the author as she tours the cafe and theatres, have helped ballyhoo the book. The publisher has laid out an estimated $50,000 for advertising and promotion, which is reckoned as a record-breaking investment for 25c reprint.

It's figured that with the film released by January, book will ultimately surpass total rolled up by previous all-time Popular Library bestseller, "Duel In The Sun." Latter sold over 3,200,000 copies, but according to publisher, sales didn't start anywhere near as fast before the picture was released.

Brooklyn Daily Starts

Brooklyn Daily is the title of a new sheet starting Dec. 12, with a run of 100,000. It will be a tabloid, self-described as "conservative, politically free" and staffed by many former Brooklyn Eagle employes.

Will have UP, INS and Central Photo services.

Have Book, Will Travel

Intensive radio-tv promotional campaign by Doris Fleischman Bernays for her new "A Wife Is Many Women" tome has been set through January. Book by the wife and partner of publicist Edward L. Bernays was brought out this week by Crown.

This week alone, she's got seven dates lined up, all in N.Y., with Martha Deane (WOR), Sydney Smith (WRCA), Jinx Falkenburg McCrary (WRCA-TV), Peter Gravinia (WNYC), Frank Farrell (WABC), Wendy Barrie (WABD) and William Kennedy (WNYC).

Photo Record of Floods

Interstate Press of Hartford has published a graphic record of the New England floods this past fall in "Photo Record—Flood '55," a picture magazine edition with over 200 photos of the disaster through Connecticut, Massachussets and Rhode Island. Book, which sold for $1, has already gone through four printings.

Interstate is headed by Robert H. Echelson, VARIETY's Hartford correspondent.

Benchley on Benchley

"Robert Benchley" by Nathaniel Benchley (McGraw-Hill, $3.95), is a bio of the late humorist and actor by his son, who is also a pro writer.

It is usually difficult to do outstanding studies of literary and theatrical personalities, because apart from public performances, these individuals often supply lacklustre copy. Marguerite Courtney defied the law of averages earlier this year with her exciting, almost clinical bio of her mother, the late Laurette Taylor. Young Benchley is less successful. While his father was one of the best-loved and most entertaining of contemporary American wits, this bio comes to life principally when it reproduces the elder Benchley's writings or conversation, and in a few of the better anecdotes. For considerable stretches, the tome bogs.

However, it is good to have this warm-hearted Benchley record. There is some material on his film-making, including a list of short subjects he did for MGM. Robert E. Sherwood, in one of his last assignments, supplied the foreward.

Down.

CHATTER

Donald B. Elder doing a biog on Ring Lardner for Doubleday.

Voice of Israel Inc. chartered to conduct a publishing and printing business.

Adela Rogers St. Johns has authored "How to Write a Story and Sell It" for Doubleday.

John Beasley Simpson readying his book, "Best Quotes of 1954-55" for Crowell publication.

Albert J. Elias, N. Y. legit-music reviewer and freelancer, was named radio-tv editor of Etude magazine.

Rita Jane Lysen, formerly of the Chicago Tribune, named manager of the Daniel J. Edelman flackery's N.Y. office.

H. Allen Smith and his Nelle liked Mexico so much he plans returning there in a year or two and do a book on it.

Current issue of Hollywood Glamor Girls magazine, devoted entirely to Anita Ekberg, has hit the 375,000 mark in sales.

Nelson Lansdale is now with Angel Records, editing its Artists Life monthly house-organ, and doing other publicity chores.

Ilka Chase's upcoming Doubleday novel, "The Island Players," has a show biz background concerning a married stage pair playing stock in the Caribbean Islands.

The N. Y. City Ballet last week brought out an elaborate, new souvenir book, containing descriptions of its complete repertory for the first time, plus photos by Radford Bascome.

Bennett Cerf, whose Random House publishes Jack Kofded's "Moon Over Miami," heading to Florida for a lecture and a little local radio pitch for the Miami Herald columnist's book.

James M. Langley, publisher of the Concord (N. H.) Monitor, made an honorary member of the Concord Junior Chamber of Commerce in recognition of his interest in civic affairs. Langley is the first person to be honored by the group.

Author Theodore Pratt, ex-VARIETY staffer turned freelance, building an airconditioned house in West Palm Beach while occupying a rented manse in the same burg. He just returned from Hollywood where he set a couple of pix deals.

New book promotion is an "Illustrated in Sound" disk that goes with Morey Bernstein's new Doubleday book, "The Search for Bridey Murphy." Burns & Allen dittoed the idea with "I Love Her, That's Why," pop song based on George N. Burns' just-published memoirs.

Esquire travel editor Richard Joseph is still grinding 'em out; his new "Guide to Europe and the Mediterranean" (with money converter on inside of jacket) is due from Doubleday this month. Same firm issuing "The Reporter Reader," $1 anthology of 50 articles from the magazine, spanning the past seven years, including by-liners such as Eric Sevareid, Mary McCarthy, Ray Bradbury, et al.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

To my dozing astonishment I find a book that does a long and tiresome job maligning Palm Springs and Hollywood is halfway between the top and the bottom of the 10 bestsellers.

It is Norman Mailer's "The Deer Park," which is a queer park about 200 years and 6,000 miles from where he placed it. That such a collection of degenerates could ever hold a commanding position in any industry or society is proof of how far poor Mailer has slipped since he wrote "The Naked and the Dead."

That one had a sustained moral indignation and dealt with man's dirtiest biz. That is to say, with war, which for all its glorification is really Sing Sing in another kind of uniform. To say people act like stinkers in a war, any war, is not news. Gallantry died in this sort of legalized slaughter with Sir Galahad, and probably didn't exist even then.

But to insist that people in civilian life, all people, act like dogs at a garbage dump, is stretching a premise to the point where its author can only end by befouling everybody's nest, his own included.

Mailer doesn't actually call the scene of his novel Palm Springs. He calls it Desert D'Or. But then he proceeds to pinpoint its location so that even Blind Rafferty could find it.

He doesn't call Hollywood by that name either. He calls it "the capital." His Racquet Club or Tennis Club or Desert Inn is called the "Yacht Club." Protected by these fictions, he then proceeds to plumb the depths of his own mind for more dirt than they dug out of the Panama Canal.

There is not much movement to the book. The characters crawl from beds to bars and back to their beds again. Mistresses are exchanged as easily as stocks in Wall Street. His characters are neurotic, psychotic and so sick they are bedridden.

Unbelievable Human Beings

Putnam's published the book and slapped a $4 price tag on it, and the blurb writer must have laughed all the way home after he dashed off his cracks about "Mr. Mailer's exciting talent," "exceptional readability," "discipline, artistry and compassion" and "believable human beings."

There is a studied and successful effort to keep this from being described as "a dirty libel on two communities." If anybody in Hollywood buys this one because it is a bestseller with the belief that he can clean it up, he ought to have all the holes in his head examined. After a checkup by a G. U. specialist.

Mailer picked his title from Mouffle D'Angerville's "Private Life of Louis XV," who described the king's deer park as a gorge of innocence and virtue where many victims "who when they returned to society brought with them depravity, debauchery and all the vices they naturally acquired from the infamous officials of such a place."

A Break for the Irish

Well, neither Mailer nor I were in a position to check first hand on D'Angerville's animadversions, but I certainly can check on Mailer's. His Dorothea Faye (she dropped the O' from her name, which was at least a break for the Irish), her son Marion, Charles Francis Eitel, Elena Esposito, Lulu Meyers, Carlyle Munshin, Herman Teppis and Teddy Pope are as real as Baron Munchausen. And if any old film star approximately Dorothea Faye is running a joint like The Hangover it must be on Skid Row, not in Palm Springs.

The only laugh I got out of the sweat Mailer put into trying to make his degenerates into people was in a recap of some of Eitel's testimony before a fictional version of the Un-American Activities Committee. He testified:

CHAIRMAN NORTON: We're wasting time, Eitel. I'll ask you a simple question. Do you love your country?

EITEL: I have been married three times, and I've always thought of love in connection with women.

For his testimony, which included that he was not a member of the Party, Mailer assures us Eitel lost his job as a top director and was spending his sentence at Desert D'Or surrounded by a more sleazy collection of characters than you'd meet in a co-ed clink.

That was the high note in "The Deer Park" and since it appeared on Page 26, you may get some idea of how tough the going was for both the author and the reader for the next 349 pages.

As the novel obviously was written since the Second World War, it might better be called "Malice in Wonderland." Whatever Palm Springs was years ago, it is now a small desert city, with all the progress and all the problems of any place undergoing rapid growth.

The "Village" Everybody Knows

It has exclusive and expensive hotels, of course, but it has literally thousands of modest modern homes, and the same soothing sun shines on all of them. Its film stars are no more like Mialer's than they are like a fan mag's. Both carry their exaggerations to the point of caricature.

The stars you see around the Racquet Club, Tennis Club, Howard Manor, Mirador, Biltmore, Tamarisk, Thunderbird and Shadow Mountain Club are people looking for rest and relaxation. They wouldn't be caught dead in Mailer's Yacht Club, even if there were such a place.

Charlie and Virginia Farrell run the Racquet Club. Bob and Andrea Leeds Howard run Howard Manor. Alan and Sue Ladd run the Higgins and Ladd hardware store. A highschool kid who was on a party-line that included Bing Crosby, Lucille Ball and Desi Arnaz brought less gossip to her classmates than if she were a traffic cop on Hollywood and Vine. Crosby's conversation seemed to deal mostly with details of Blue Skies, his deluxe trailer camp, and Lucy's with groceries.

Palm Springs has developed a neighborliness that makes living there like reading Plato for the first time, a pure delight. You cannot move into a new house before neighbors are offering help. They have your yard supplied with cuttings for a new hedge before you can determine what sort you want. They tip you off on ways to circumvent the defects of television reception in this fringe area.

The town's cops are friendly. If your kids go off in buses to a nearby town for a night ball game they are urged to stop by at the police station and call home. You pick them up there. The town has more pools, parks, playgrounds, theatres, ball parks, golf courses, polo fields and rodeo grounds than any town of comparable size in the world. There's a pool to every 10 persons, and even the smallest hotels have at least one.

Do They Supply Sun Glasses?

Its juvenile delinquency is lower than the Salton Sea, and that's below sea level. It has a library of 20,000 volumes, is airconditioned and has a patio and lounging chairs for those who prefer to do their researching in the sun. It also has the friendliness and most helpful librarians you will find anywhere.

There isn't a line of this in Mailer's queer park. It would be easy to say that he piled up all this dirt because dirt sells. But I don't believe his motive was that simple. Nobody writes a long novel merely for money, because bucks are notoriously slow in the publishing world. There's a dreadful amount of drudgery to it, and never so much as when one is trying to squeeze new angles on sex among people the author can't really like in the first place.

H's a young author and he's trying hard to top "The Naked and the Dead." But he won't do it by putting the big knife into Hollywood and Palm Springs. One of the places will rust his blade with smog and the other will melt it with sunshine. He'd better go back and tell us some more about what is so lousy about war. Any war.

French Producers, With Eye on Yank Market, Strive for U.S. Pix Slant

Paris, Nov. 29.

With the French having an eye on the American market, a series of important films has been, and are being made with English versions. American writers have even been engaged in some cases to write adaptations that would make the films more palatable for American tastes. The English general pic market is also being considered via these multi-versioned films. The films made in this way are usually big productions that would already have a U. S. chance on their form and treatment. It's part of the concerted attempt now being made to build up the foreign income.

Last year Paul Graetz produced "Monsieur Ripois" in England in two distinct versions. Director and star were French, Rene Clement and Gerard Philipe, respectively, but surrounding femme stars, in this story of a French Don Juan loose in London, were Anglo names. Called "Knave of Hearts" in England and "Lovers, Happy Lovers" in the U. S., it fared only fair in the two countries but did whopping biz here.

After this experience, French companies going in for the two-language affairs tried to get American talent in on productions to make for more knowing U. S. product.

Sturges' 'Major Thompson'

Preston Sturges recently wound his Gaumont production, "Les Carnets Du Major Thompson" (The Notebooks of Major Thompson), based on an international bestseller by Frenchman Pierre Daninos, depicting the more staid English character in touch with the French mentality. In it, a rather unbending English major marries a svelte, Frenchwoman. Sturges kept the book's risible insight into French mannerisms by having the Major dictate his memoirs to a secretary while having marital troubles. Film stars Martine Carol, Jack Buchanan and Noel Noel. Pic has a fine marquee value for France, and 20th-Fox has asked Gaumont to hold up release of the Anglo version in the U. S. until Miss Carol makes her American debut in a 20th-Fox film.

Gaumont has agreed to hold off release until January, 1957. Miss Carol is also the star of the three-language (French, English, German) C'Scope film, "Lola Montes," directed by Max Ophuls. This recounts the life of the famous courtesan. Film may also go to the U. S. after Miss Carol's Hollywood bow. Jean Delannoy's "Marie Antoinette," which has English money in it, is also getting a two-form treatment and has Richard Todd and Michele Morgan for appeal and name value for France, U. S. and England. Also with Anglo money is Edmond Greville's "Crime Passionel."

Renoir Starts 'Elliena'

Jean Renoir has started his "Elliena Et Les Hommes" (Elliena And The Men) with a solid international cast in Ingrid Bergman, Mel Ferrer, Jean Marais and Fernand Gravey. It's to be made in English and French. Cy Howard has done the English aspect and made changes to have it more in keeping with U. S. tastes.

Jules Buck is soon to start his six-film series with Eddie Constantine which will be made in two versions, with American writers and directors also involved, as well as name U. S. stars, to make them useful U. S. entries. Constantine name is big for Continent biz, and these films will intro him to the U. S. public with big name distaffers to carry the hypo values.

Many U. S. films made here this year, such as "Trapeze" (UA), "The Ambassador's Daughter" (UA), "To Catch Thief" (Par), "Foreign Intrigue" (UA) and Mike Todd's "Around World In 80 Days," are serving to mingle French names in important American films which will be a fine way to get foreign stars known in the U. S.

With the language barrier cracked, with films catering to the more average American tastes, and, most importantly, with foreign stars getting known to the American public, the French feel they will have a chance for a more equitable setup on the U. S. film front. It is felt that only in this way can they get into the general market instead of being kept permanently in arty theatres.

Coast Choreog Daniel Working on German Film

Wiesbaden, Nov. 29.

Hollywood dance director Billy Daniel is the latest of the U. S. filmland group to come over to Germany and work on a German film. He is currently doing the choreography on "Bonjour Kathrin, Ein Herz Singt von Liebe" (Goodbye, Katherine, A Heart Sings of Love). It is in production at Wiesbaden's Unter den Eichen studios, and is the first film made by the new Greven Films of Germany.

Based on an up-to-date version of the German operetta, "Madame Pompadour's Couch," the film stars singer Caterina Valente, whose record of "Malaguena" is a top hit in Germany. Peter Alexander has the male lead. Karl Anton is directing. Film will be released through Prisma Films.

Aussie Drive-In Fight Snafued

Sydney, Nov. 29.

Battle for the control of drive-ins in New South Wales may see a lot of the film industry's so-called dirty linen aired to the public via court actions on the part of independent interests. These want ozoner rights over the alleged monopoly given by the Films Commission, the power behind the issuing of licenses, to Hoyts and Greater Union Theatres and affiliated interests.

Leader of the rebel forces is Al Rosen, Yankee producer, long resident in this territory, who alleges the independents were side-tracked by the Commission in favor of the Hoyts-GUT combo. Rosen said he was ready to spill plenty about the drive-in setup when appeals came before the courts early next year. Rosen said his company, headed by Sir William McKell, a former governor-general of Australia, was given a raw deal by the commission.

The film industry generally is not keen to see a dirty row aired in a court actions and inside plays have been made to kill any newspaper blasts and political outbursts about drive-ins here.

Both Hoyts and Greater Union Theatres contend they won the right to operate the majority of drive-ins here fairly and squarely. They cite that they are fully geared to commence operations with a minimum of delay and that they have ample product available from major distributors to cover a full-time operation.

There has been some talk about U. S. distributors to the effect that the independent exhibitor has a tough battle against larger companies, with Yank companies made the patsy since have the top product, and the most b.o .pix. However, this is an old and familiar refrain here.

William Dieterle May Buy UFA Studios in Bavaria

Frankfurt, Nov. 29.

Hollywood director William Dieterle, who recently made the Republic film, "Magic Fire," on location in Germany, is interested in buying the UFA studios in Bavaria. They are being offered for sale under the Allied High Commission demand for breakup of the old UFA production, distribution and theatre monopoly. This breakup has been expected, but never realized, during the decade since the war.

Dieterle is offering to put up between $50,000 and $75,000 of the cash himself, through a Munich theatre buyer, Alfred H. Jacob. This is expected to represent about 25% of the total capitalization necessary for the purchase. It would entitle Dieterle to an executive position in the corporation handling the purchase. The Bavaria studio has been partially rebuilt and improved since the war. Dieterle used it for part of his filming on "Fire."

Negro Pianist Swings To Concerts in Aussie

Negro pianist Winifred Atwill, most successful solo performer to play the Tivoli loop this year, under the David Martin banner, has been signed to give a series of 10 concerts in New Zealand via the Robert Kerridge-Martin combo.

Playing on salary and percentage here, Miss Atwill took out a weekly paycheck of around $7,000 on vaude engagements. New Zealand concert bid is anticipated to double this figure, and leave plenty over for the sponsors.

Columbia Prod. Program In Britain Represents Outlay of $11,300,000

London, Dec. 6.

A British production program, which in volume and on budget, will be greater than that of all other American majors lumped together, was announced by Mike J. Frankovich, Columbia topper here, on his return from N. Y. The local production lineup will involve a sterling outlay in the region of $8,500,000 plus a further $2,800,000 to meet foreign costs.

Apart from a number of films currently rolling, Frankovich revealed that Columbia would be financing an additional eight British pix between January and next June. These would include "Mark of the Leopard," starring Aldo Ray and Donna Reed; "Portrait in Smoke," with Arlene Dahl; "Story of Esther Costello," with Rossano Brazzi and Joan Crawford: "Fire Down Below," "Note Before Burning," and "Japanese Story." Last named would call for exteriors in the Orient.

This new batch of British productions would follow "Safari," now being completed in C'Scope; "Odongo," "Zarak Kahn," now on location in Morocco; "Gamma People," "Soho Incident" and "Port Afrique." In a deal made by Warwick, Col would also be financing "The Jury," an ACT production.

Asserting that Columbia's expanding British production was part of the company's global plan to sponsor local film-making, Frankovich told of the strides made by the organization in the foreign market. In the last fiscal year, Col foreign gross was equal to about 456% of its worldwide revenue.

Only a Third of German Pix Biz Self-Financed

Frankfurt, Dec. 6.

The question of who will provide the aid for the German film industry once the government subsidies cease at the end of this year has just been brought to the fore by a report from the German Industry Institute of Cologne.

Its figures indicate that a third of the German film production is currently financed by securities of the federal government (this ceases at the end of year), one-third of the securities are provided by the various states of West Germany, and the last third of the production costs has been borne by the film industry itself. The only completely independent companies, who have never been aided by federal securities, are Real, Fama, Berolina, Ostermayr, Melodie and Divina Films.

One of the plans currently proposed to sustain the film industry calls for a reduction in film taxes. This is supported by the following evidence: The entertainment tax paid by the West German theatres in 1954 amounts to about $35,000,000, which is more than the cost of the total production for the year. From the total turnover of the film industry in 1954—about $185,000,000—the federal government and German states took about $50,000,000 profit.

Expenses for imported pictures increased from $4,000,000 in the 1951-52 season to about $8,000,000 in 1953-54. And these figures do not include the sums transferred to American distributors, according to the German Industry Institute's report.

VALDES NEW MEX PRODUCER

Mexico City, Nov. 29.

Newest pic producer is "Tin Tan" (Jorge Valdes), vet comic who has played in many Mexican pix.

With Fernando de Fuentes, vet director-producer, he has formed Producciones Valdes. Comic will

Pre-Xmas Sloughs London Film Biz Albeit 'Men' Tall $8,000; 'Hunter' 6G, 'Heroes' 12½G, 2d, 'Thief' 7G, 5th

London, Nov. 29.

With only one or two exceptions, West End film biz took a dive last week, indicating that the seasonal pre-Christmas dip in business has already begun. One major exception was "Cockleshell Heroes," big $12,500 in second week after opening round boff at the Empire. "The Tall Men" also is great at the Carlton, where its first session is heading for a great $8,000 or near.

Among other new entries "Simon and Laura" is shaping average $6,000 or near at the Gaumont and "Night of the Hunter" okay $6,000 or better at London Pavilion. "Oh, Rosalind" in second Rialto stanza is fair $3,300. "Mister Roberts" is rated disappointing $6,500 in third Warner round.

Estimates for Last week

Carlton (20th) (1,128; 70-$1.70)—"Tall Men" (20th). Shaping stout $8,000. Holds.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (60th wk). Below average at around $9,300.

Empire (M-G) (3,099; 55-$1.70)—"Cockleshell Heroes" (Col) (2d wk). Looks like smash $12,500 or more, after great opening week of $13,800. Holds on.

Gaumont (CMA) (1,500; 50-$1.70)—"Simon and Laura" (Rank). Average $6,000 or close.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Count 3 and Pray" (Col) and "I Had 7 Daughters" (Col). Heading for steady $5,500.

London Pavilion (UA) (1,217; 50-$1.70)—"Night of Hunter" (UA). Okay $6,000 or near.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"To Catch Thief" (Par) (5th wk). Still big at $7,000. "Lady Killers" (Rank) follows on Dec. 8.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Storm Over Nile" (BL) (3d wk). Holding neatly at about $5,500. "An Alligator Named Daisy" (Rank) preems Dec. 1.

Plaza (Par) (1,902; 70-$1.70)—"Genevieve" (Rank) and "Doctor in House" (Rank). Double reissue bill set for moderate $5,000.

Rialto (20th) (592; 50-$1.30)—"Oh Rosalinda!" (ABP) (2nd wk). Fair $3,300. Opening week, $3,800.

Ritz (M-G) (4.32; 50-$1.30)—"Always Fair Weather" (M-G). Steady $2,500.

Studio 1 (APT) (600; 30-$1.20)—"Lady and Tramp" (Disney) (12th wk). Still big at $4,700.

Warner (WB) (1,785; 50-$1.70)—"Mister Roberts" (WB) (3d wk). Disappointing at around $6,500. Hit average $7,500 in previous round. "Died Thousand Times" (WB) bows Dec. 1.

Tourist Trade Is Still Big in Great Britain

London, Dec. 6.

Tourism is continuing to be a substantial dollar earner and during October nearly 25% of the visitors to the United Kingdom came from America. The total of 14,090 travellers from the U.S. was 30% up on the figure for the previous year.

In a statistical breakdown for the first 10 months, Sir Arthur Morse, chairman of the British Travel and Holidays Assn., reported last week that there had been more than 937,000 visitors to Britain and he was hopeful they would achieve their goal of 1,000,000 for the year. The total influx to date was 16% ahead of last year.

Italo Cinecitta Plant Up for Sale

Rome, Dec. 6.

Cinecitta Studios, largest pix plant in Italy, is up for sale, according to reports here. Following the sale of the government-owned group of studios, activity would be transferred from the huge Cinecitta lot to a new center to be built in the vicinity of suburban Castelfusano, on state-owned land which would be turned over to the studio by the government. Transfer would take an estimated three years, with some 70% of current studio facilities and equipment salvageable.

Principal reason for the proposed transfer and sale are two: (1) the high value of the land (more than 300,000 square yards) currently occupied by Cinecitta, once countryside real estate but long since reached by the growing city; (2) the deficit accumulated by Cinecitta (which suffered severe war damages) and especially the two other government-owned film companies, Cines (production), and ENIC (distrib-exhib), in the last few years. Added to these reasons, its felt that the new location, though smaller (only 10 sound stages vs. 15 on the current site), would prove more practical and manageable, especially as built with up-to-date technical objectives, which would cut the current operating overhead by a good third.

Zooming Roman real estate situation finds the Cinecitta acreage, which the state bought over 20 years ago for a reputed $30,000, now valued at an estimated $22,500,000. Profit on the sale would amply cover the current deficits of Cinecitta (figure not known), CINES ($1,500,000), and ENIC ($9,000,000), as well as take care of the estimated transfer costs of $5,000,000), including the cost of the new sound stages). This would leave more than $9,000,000 for future operating expenses.

Besides being the biggest, Cinecitta in recent years has also been the most active of local studios. Many of the pix made in Italy by U.S. companies ("Quo Vadis," "Helen of Troy," "Land of Pharaohs") were lensed there.

BFPA, KRS Both Fight New Copyright Bill

London, Dec. 6.

A campaign of total opposition to the clause in the new Copyright Bill, which reduces protection for films from 50 to 25 years, has been launched jointly by the British Film Producers Assn. and the Kinematograph Renters Society. They are currently preparing a case for submission to the Board of Trade prez to which they hope other trade associations will subscribe.

The Copyright Bill, recently introduced in the House of Lords, is not expected to reach the House of Commons until next year.

SVETLOVA, DOLIN SPARK DUTCH BALLET PREEMS

By HANS SAALTINK

Amsterdam, Nov. 29.

Sonia Gaskell's Netherlands Ballet, in its second year of existence, though kernel of group was formed in 1946, has added two important ballets to its repertory, in "Giselle" and "Petrouchka." "Giselle" was staged by Britisher Anton Dolin, who in the first performance last week danced the Albrecht role, with Marina Svetlova, former Met Opera prima ballerina, as Giselle. They carried the ballet off well, and inspired the Dutch dancers by their perfect, sensitive presentation.

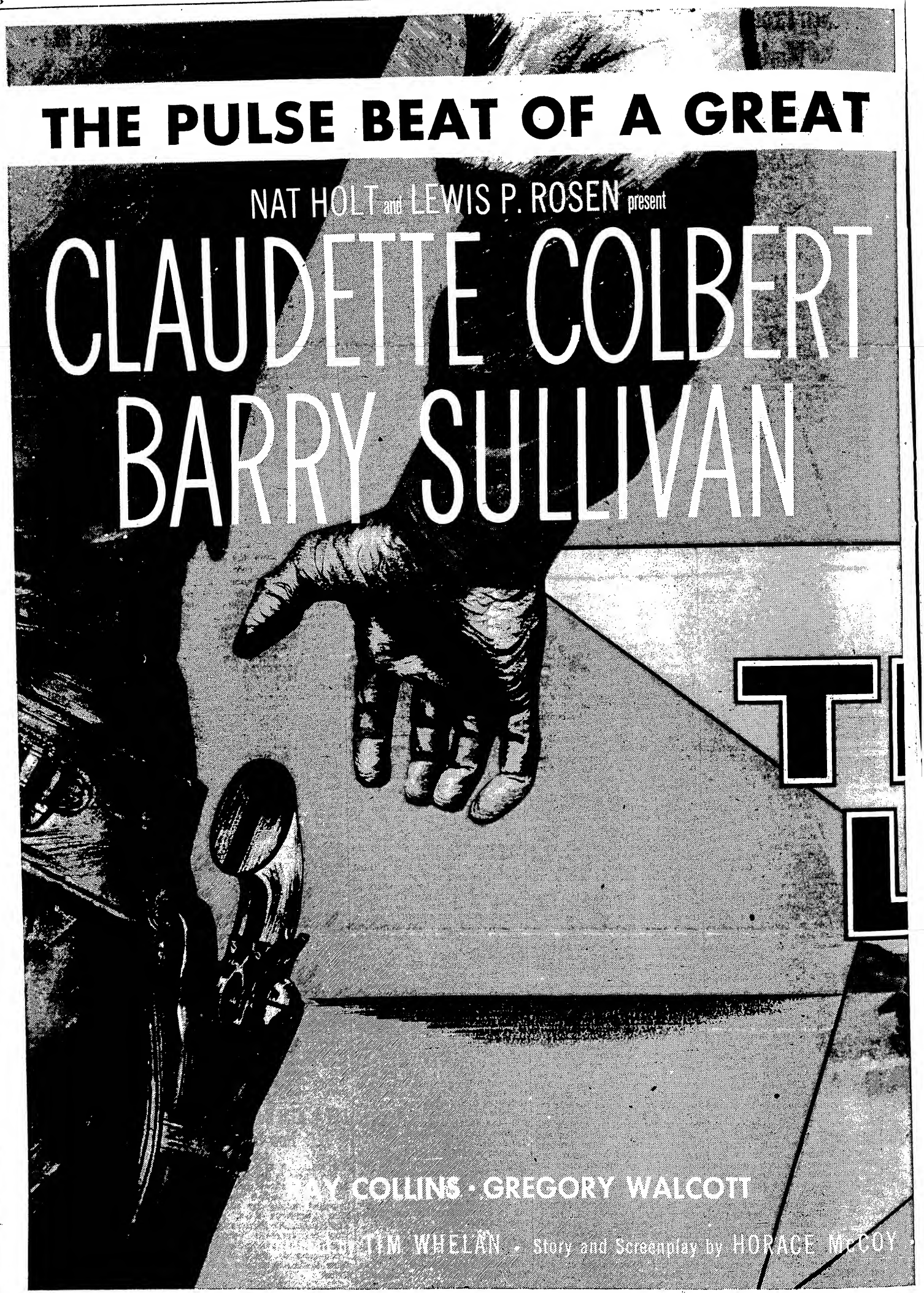
"Petrouchka" was staged by Nicholas Beriosoff, assistant of Michael Fokine at the time he created the ballet. "Petrouchka" was also danced by Beriosoff with style and feeling, but the Dutch corps de ballet struggled with the Russian fire and gayety.

The second night, the Netherlands Ballet was on its own. Jaap Flier, 21, at first wobbled and hesitated in his conception of Albrecht, but in the second act improved. Joan Cadzov danced Giselle. Aart Verstegen in "Petrouchka" was no match for Beriosoff.

Newspaperman on Mex Pix Board

Mexico City, Nov. 29.

Mauel del Castillo, a top local newsman, is the new subdirector of the National Cinematographic Board.


THE PULSE BEAT OF A GREAT
NAT HOLT and LEWIS P. ROSEN present
CLAUDETTE COLBERT
BARRY SULLIVAN
RAY COLLINS · GREGORY WALCOTT
Directed by TIM WHELAN · Story and Screenplay by HORACE McCOY

STATE ...IN EVERY SCENE!

She did what no man dared to do!

Texas' famous "fighting lady"...who

bucked the power-mad cattle barons

...when they would have taken over

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TEXAS LADY

SUPERSCOPE

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Produced by NAT HOLT

Bras, Girdles and Baby Pants Confuse Fiscal Report of Stanley Warner

Lumping all of its "diversified" activities into a consolidated statement, the Stanley Warner Corp. discloses a 73% hike for the fiscal year ending in August over the previous year. But the statement is not revealing as a boxoffice index because a "corset company"—International Latex Corp.—figures, no pun, in the picture.

A company spokesman said it was a matter of policy not to reveal the figures of each individual division. He pointed out that this policy was followed by most major firms in the United States which operate subsidiary companies.

Although it's not included in the report, it's figured that about $1,000,000 of SW's net profit of $3,065,800 stemmed from its Cinerama operation. SW receives 5% of the overall Cinerama gross as a management fee. Figuring that SW received 5% of the estimated $10,000,000 gross of Cinerama during the fiscal period plus an additional $500,000 as its take of the split with Cinerama Productions Corp. in the operation of the first four Cinerama theatres, one arrives at the $1,000,000 take from the three-strip medium.

Observers also feel that a hefty portion of the remaining profit resulted from the International Latex operation. The company, which manufactures bras, girdles and baby pants under the Playtex label, had a big year in 1955, opening new factories in Georgia, Mexico City, and Scotland and a sales office in London. This aspect of SW's activities has pointed up the wisdom of diversification in fields other than the entertainment business.

The net profit of $3,065,800, compared with $1,770,100 for the previous fiscal stanza, is equivalent to $1.39 per share of common stock, an increase of 59c per share over last year's earnings of 80c per share. Increase in earning enabled the company to pay dividends of $1 per share during 1955. In 1954, the dividends totaled 70c per share.

The company's consolidated net profit before taxes was $6,865,800 after deducting amortization and depreciation of $4,759,200. This compares with $3,595,100 earned during the prior year when depreciation and amortization totaled $3,476,400. Provision for taxes was $3,650,000, double the $1,725,000 provision for the previous year. Provision for contingencies was $150,000 against $100,000 last year.

Theatre admissions, Latex merchandise sales, and other income for the year totaled $92,410,500 as against $66,447,800 one year ago. The 1954 financial report only included four months of the International Latex operation.

The report further showed that the company had purchased to date 278,300 shares of its common stock at an average cost of $14.72. Book value of the common stock on Aug. 27, 1955, was $31.63 per share.

The balance sheet shows current assets of $29,707,700 and current liabilities of $15,719,100. Cash, which totaled $12,912,300, was equal to more than 80% of all current liabilities.

Stanley Take Up 73%

Stanley Warner Corp. chalked up a net profit, after deduction of all charges, of $3,065,800 for the fiscal year ended Aug., 1955, as compared to $1,770,100 for the previous fiscal stanza. The profit is equivalent to $1.39 per share of common stock, an increase of 59c. per share over last year's earnings of 80c. per share. Increase in earnings permitted the company to pay dividends of $1 per share during the 1955 fiscal period as compared to last year's melon of 70c. per share.

Increase in net profit over the 1954 fiscal stanza amounts to a 73% hike.

IA's Dick Walsh AFL-CIO Veep

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, has been nominated as a vice president of the new combined AFL-CIO. Walsh, who formerly served on the 15-man AFL executive council, will serve on the expanded 27-man council of the new AFL-CIO.

Walsh, president of the IA since 1941, has long been active in AFL affairs and is expected to continue his role in the enlarged labor organization. He served on three special AFL agencies—as v.p. of the Union Label and Service Trades Dept., as v.p. of Union Labor Life Insurance Co., and as a member of the executive committee of the Labor's League for Political Education. He also was the AFL's delegate to trade union congresses to Great Britain and Canada.

NEW ENGLAND ALLIED WANTS B.O. TAX DRIVE

Boston, Dec. 6.

Full support to any and all recognized groups to kill the admission tax on film entertainment was voted by execs representing more than 250 picture houses at the annual meeting of Allied Theatres of New England here Friday (2).

Martin J. Mullin, prexy of New England Theatres Inc. and of Allied, presided. The membership expressed thanks to Boston newspapers for efforts in publicizing the COMPO Audience Awards poll.

Following a report by Samuel Pinanski, prexy of American Theatres, on the tax situation, the annual election of officers was held and Frank C. Lydon was named executive secretary, and Martin J. Mullin, president.

Mexfilms' Into San Antonio

San Antonio, Dec. 6.

Sam Seidelman, president of Mexfilms is due here in near future to establish a distribution office.

He's currently in Los Angeles, where offices are also being established.

AL STERN GOES GLOBAL

Heads Both Domestic and Foreign RKO Publicity

Al Stern has been handed the reins over both domestic and foreign publicity at RKO, marking the first time an individual is taking charge of both departments.

Stern has been manager of domestic publicity the past two years. The foreign end had been handled by Rutgers Neilson, who recently left the company.

Stanley Has 303 Houses, But Not Staying Static

Having complied with the divestiture orders of the Government's consent decree and the subsequent court order, Stanley Warner is now permitted, with Dept. of Justice and Federal Court approval, to expand its theatre holdings. The theatre chain, according to prexy S. H. Fabian in his annual report message, is making careful studies "of opportunities to enlarge the company's theatre operations."

SW thus joins Loew's Theatres and National Theatres in seeking to add additional theatres to its present operation.

Stanley Warner currently owns or leases 303 theatres, of which 164 are owned in fee, 130 are leased, and nine are partly owned in fee and partly leased. Fifteen of these houses are Cinerama theatres. During the year, SW sold three leaseholds and five theatres owned in fee. In addition, leases on five theatres rented by the company expired and were not renewed.

Paramount's Leeway In Completing Divestiture; 96% of 774 Houses Sold

Washington, Dec. 6.

American Broadcasting - Paramount Theatres has received another three-month extension, from Dec. 3 to March 3, to complete theatre divestiture under the anti-trust decree. Paramount was directed to divest 774 houses, including joint interests. In the past three months it has gotten rid of seven, which means it is 96% in compliance with the decree.

There are 31 theatres to go, including 22 joint ownership houses which are more difficult to handle. Of these 22, one is in Detroit. The others are the Maine-New Hampshire Theatres circuit, jointly owned with Joseph Kennedy & Associates. Mostly they are in Maine, but there are a few in New Hampshire and Vermont.

This will be the last batch of theatres to be divested by the Big Five companies under the Paramount decree. However, Loew's still has two steps before it completes action. It has until Feb. 6, 1957, to complete a split of its funded debt between the studio and theatre circuit, and an additional month to complete distribution of stock.

Reserve Ruling on Loew N.J. Drive-In; Partner Revealed as Col Exec's Kin

Federal Judge Sidney Sugarman reserved decision yesterday (Tues.) on the petition of Wilbur Snaper, operator of the Strand Theatre, Keyport, N. J., to intervene in Loew's Theatres' application for permission to acquire a drive-in site in Raritan, N. J., several miles from Snaper's conventional house.

He'll make his decision by Saturday (10) noon and set the hearing on Loew's application for Monday (12) at 10:30 a.m.

At the request of Snaper's attorney, Monroe Stein, the Court ordered that Eugene Picker and John Murphy, Loew's executives, and Norman A. August, listed as a 50% partner with Loew's in the acquisition of the ozoner site, be in attendance to testify.

Case has become a cause celebre in Allied States Assn.'s fight against the expansion of the major circuits. In addition to Snaper, former national Allied prexy, the open hearing in Judge Sugarman's chambers in N. Y. Federal Court was attended by Abram F. Myers, Allied general counsel, and Jack Kirsch, head of Illinois Allied. Loew's observers included Picker and Leopold Friedman, v.p. and general counsel of the theatre chain.

In arguing for the right to intervene, Stein charged that the Dept. of Justice had not made an adequate investigation of the case, that August was related to "a high distribution official" of another film company and was a "front man," that the Government had not given proper consideration to the distance between the Loew's site and Snaper's house, and that the Government had not appraised Loew's overall national power in weighing the petition.

It was eventually brought out that August, described as having no connection with the industry, was the son-in-law of Nat Cohn, Columbia's metropolitan branch manager and a brother of Harry and Jack Cohn. This revelation led Maurice Silverman, the Government attorney, to remark that "we don't have taint by relationship." To which Judge Sugarman quipped: "At least not in case of this kind."

In opposing Snaper's right to intervene in the Loew's application, both Silverman and S. Hazard Gillespie Jr., the Loew attorney, argued that the consent decree judgment gives the Government sole jurisdiction in determining the rights of former defendants in the Government's antitrust suit.

40 Years a Critic!

Cleveland, Dec. 6.

Cleveland exhibitors and film row execs are drumming up a testimonial party — although it's supposed to be a surprise, for W. Ward Marsh, the country's oldest newspaper film critic in point of continuous service.

He'll celebrate his 40th anniversary Sunday (11) as the Cleveland Plain Dealer's film critic and editor.

Testimonial banquet may be sponsored either by the film industry, local Variety Club or both. Incidentally, a group of over 100 theatre men in Greater Cleveland formally presented Marsh with a framed "unanimous vote of thinks" scroll and a wrist watch four years ago. During that presentation, one circuit owner said: "Marsh is one of the few critics in the country who have a sincere interest in motion pictures and are not just writing words to get out a column."

Argentine Echo: Xmas 'n' Weather

Buenos Aires, Dec. 6.

International Film Week, (a first) staged here Nov. 23-30 at the Gran Rex Theatre, proved something of a boxoffice fiasco. The proximity of Christmas and the end-year holidays, apart from torridly hot weather, combined to deter the public from paying $6 to $7 for the series of seven films. However, Argentina's Vice-President (Rear-Admiral Rojas) was present on the night of the showing of "Blackboard Jungle," much to everyone's gratification, and the picture went over big.

As the hot weather set in early this year, grosses have been slipping and holdovers are not a matter of many weeks as before the revolution.

RKO PUB-AD STAFFERS SWITCH UNION LINK

RKO Pictures homeoffice pub-ad staffers will shift their allegiance from the Sign, Pictorial & Display Union, Local 230, AFL, to the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees. Shift takes place on Jan. 3 when Local 230's contract with RKO expires.

The IA union has filed an application with the National Labor Relations Board seeking an election at RKO after a poll of the staffers indicated a desire to join the Homeoffice group. Addition of RKO gives the IA union its second publicists group. It also represents staffers at Paramount. The Screen Publicists Guild, a CIO affiliate, is the bargaining agent for staffers at Warner Bros., Columbia, 20th-Fox, Universal, and United Artists.

Merger of the AFL and CIO may see the N. Y. film publicists, currently represented by three different unions, organized into one union.

WILLIAM O'DONNELL'S NEW TEXAS HOLDINGS

San Antonio, Dec. 6.

Interstate's Texas Theatre here has been sold to a new firm, Cinema Arts Theatre Inc., formed by William O'Donnell of Dallas, formerly a city manager here for Interstate. In interim he'd been with Trans-Texas Theatres as general manager.

Besides the Texas, Cinema Arts will operate the Bowie in Fort Worth. O'Donnell is also prez of Willowin Enterprises, which will operate the Broadway and Yale Theatres in Houston. Torrance Hudgins, who worked with O'Donnell at both Interstate and Trans-Texas, will book for the two operating companies which will have main offices in Dallas.

SUPERSCOPE TALLY NOW 100 FEATURES

Hollywood, Dec. 6.

A total of 100 pictures will have been completed or in production in SuperScope by the end of 1956, second year of the widescreen process, it's estimated by Joseph and Irving Tushinsky, developers of the system. To date 20 Hollywood films have been turned out in the process.

Licenses for use of SuperScope now have been granted to eight European producers, and applications of 22 other foreign producers are being considered.

'Guys & Dolls' Booked In Buffalo 450-Seater ($1.80)

Buffalo, Dec. 6.

The 450-seat Cinema has been selected for local showing of Goldwyn's "Guys & Dolls."

The picture will open Dec. 22 with $1.80 top.

JOYOUS JOEL

George K. Arthur's Short Gets Big Life Mag Break

George K. Arthur, silent screen star who's now a producer, figures he's hit the jackpot with "On the Twelfth Day," 22-minute color musical which he lensed in England with Wendy Toye and David O'Brien in the leads. It's based on an old English carol, "The Twelve Days of Christmas."

Although only a two-reeler, "Twelfth Day" was given a fancy color layout in the current Life, received an unbeat notice in Time, which usually reviews only features, and is set as part of a New Year's Day color spectacular on NBC-TV. Film opens at New York's Plaza Theatre Saturday (10) with Columbia's "The Prisoner" as the feature.

Salaries of Stanley-Warner Execs

Directors and officers of Stanley Warner received remuneration amounting to $838,790.15 during the fiscal year ending in August. These included:

S. H. Fabian	
Samuel Rosen	$425,830.15
Harry A. Kalmine	109,360
Maurice A. Silver	54,300
David G. Baird	36,400

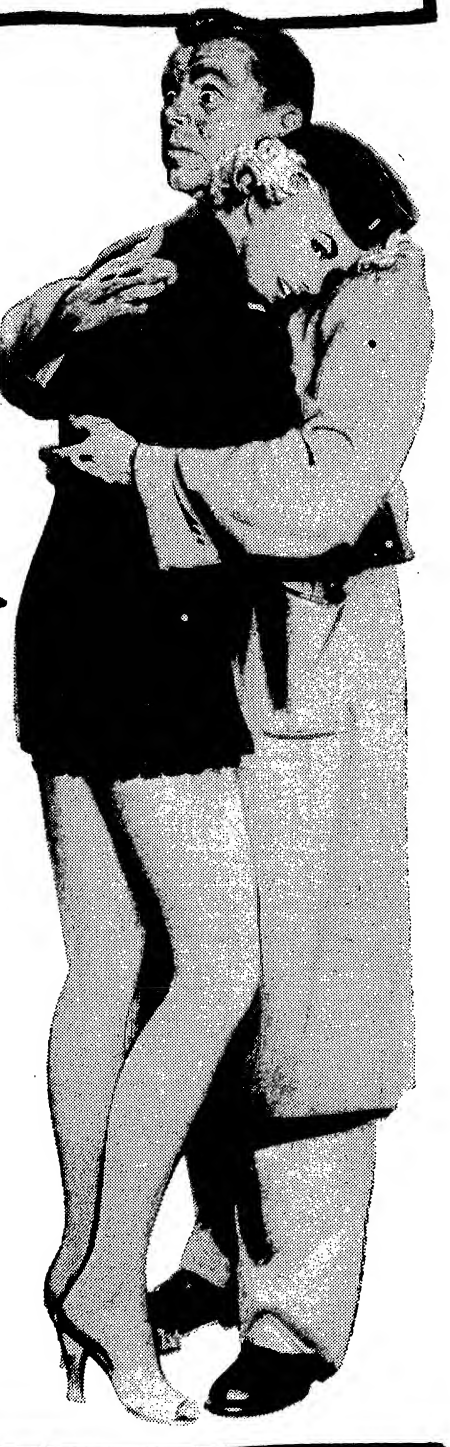
Combined sum received by Fabian and Rosen is paid to Fabian Enterprises, Inc., under an agreement between it and SW, dated March 2, 1953. Deal calls for the services of the pair as the chief executives of SW for which SW pays Fabian Enterprises $3,000 a week plus a percentage of the annual consolidated net profits of SW.

Annual stockholders meeting in Wilmington, Del., Jan. 12, will elect three directors to serve for a two-year term. Nominated by the board were Kalmine, Silver and Dr. Charles F. McKhann. All of the nominees are presently directors and have been previously elected by th stockholders except McKhann who was elected by the board last June to fill the vacancy resulting from the resignation of Lester Crown. McKhann has engaged in medical research and has been a consultant to the pharmaceutical industry and since 1954 has been chairman of the executive committee of Zonite Products Corp. Present directors whose term of office continues are Fabian, Rosen, and Baird. Baird is a partner of Baird & Co., members of the N. Y. Stock Exchange.

Fabian Enterprises owns 328,094 shares of SW, representing about 14% of the common stock of SW. The Fabian company is a corporation owning and operating motion picture theatres of which Fabian is president and Rosen vice president and treasurer. Capital stock of Fabian Enterprises is owned by Fabian Securities Inc, whose capital stock in turn is owned by members of the family of Fabian and Rosen.

REMEMBER the skirts that blew up all over America?

Now there's something NEW in skirts



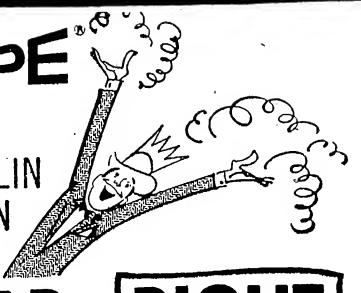
TOM EWELL
SHEREE NORTH in

THE LIEUTENANT WORE SKIRTS

THE MAJOR COMEDY HIT OF THE YEAR!

COLOR by DE LUXE CINEMASCOPE

co-starring RITA MORENO with RICK JASON • LES TREMAYNE
Produced by BUDDY ADLER Directed by FRANK TASHLIN
Screenplay by ALBERT BEICH and FRANK TASHLIN
Story by ALBERT BEICH



START THE NEW YEAR RIGHT WITH 20th

Picture Grosses

LOS ANGELES

(Continued from page 12)

ozoners. Last week, $22,300, plus $65,000 in two nabes, seven drive-ins.

Globe, Hollywood, El Rey (FWC) (782; 756; 861; 90-$1.25)—"Tarantula" (U) and "Running Wild" (U) (2d wk). Slow $9,500. Last week, $21,000, plus $64,000 in seven ozoners.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (4th wk). Into current frame Sunday (4) after wow $38,000 last week.

Egyptian (UATC) (1,411; $1.10-$2.75)—"Oklahoma" (Indie) (3d wk). Socko $35,000 or near. Last week, record $41,800 first full week.

Los Angeles, Loyola (FWC) (2,097; 1,248; 90-$1.50)—"Tall Men" (20th) and "Chance Meeting" (Indie) (3d wk-5 days). Thin $7,500. Last week, with New Fox, Uptown, $19,200.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Miss Dove" (20th) (4th wk). Small $4,500 in 6 days. Last week, $4,300.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Rebel Without Cause" (WB) and "Warriors" (AA) (4th wk). Nice $8,500. Last week, $12,800.

Chinese (FWC) (1,908; $1-$1.80)—"Pompey's Head" (20th) (5th wk). Mild $6,500. Last week, $5,800.

Warner Beverly (SW) (1,612; $1-$1.75)—"Desperate Hours" (Par) (8th wk-5 days). Light $2,500. Last week, $3,700.

Fine Arts (FWC) (631; $1-$1.50)—"African Lion" (BV) (8th wk). Okay $3,500. Last week, $5,200.

Four Star (UATC) (900; $1.25-$1.80)—"I Am Camera" (DCA) (12th wk). Sturdy $5,000. Last week, $7,200.

Vagabond (Rosener) (390; $1.50)—"Samurai" (Indie) (3d wk). Good $3,500. Last week, $3,800 after $5,400 initial frame.

FRISCO DIPS; 'SUN' HOT 11G; 'REBEL' BIG 11½G

San Francisco, Dec. 6.

Usual pre-Christmas slump is being blamed for shellacking that grosses are taking here this session. Newcomers are especially hard hit. Best showing for new pix is being made by "Three Stripes in Sun," solid at St. Francis. "Man With Gun" is trim in second United Artists week. "Rebel Without Cause" looms dandy in third Paramount round while "Tender Trap" is fine in second Warfield week. "Guys and Dolls" still is big in its third frame at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Wichita" (AA) and "Desperado" (AA). Light $10,000. Last week, "Treasure Pancho Villa" (RKO) and "Pearl South Pacific" (RKO), $12,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Miss Dove" (20th) and "No Man's Woman" (Rep) (2d wk). Down to dull $7,500. Last week, $11,500.

Warfield (Loew) (2,656; 65-90)—"Tender Trap" (M-G) (2d wk). Fine $14,000. Last week, $20,000.

Paramount (Par) (2,646; 90-$1)—"Rebel Without Cause" (WB) and "Massacre Canyon" (Indie) (3d wk). Dandy $11,000 or over. Last week, $15,500.

St. Francis (Par) (1,400; $1-$1.25)—"3 Stripes In Sun" (Col) and "Crooked Web" (Col). Solid $11,000 or close. Last week, "Sincerely Yours" (WB), $10,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (19th wk). The 18th week ended Sunday (4) was solid $18,500. Last week, $30,300.

United Artists (No. Coast) (1,207; 70-$1)—"Man With Gun" (UA) and "Big Bluff" (UA) (2d wk). Trim $9,000 in 9 days.

Stagedoor (A-R) (400; $1-$2.20)—"Guys and Dolls" (M-G) (3d wk). Big $18,000. Last week, $23,000.

Larkin (Rosener) (400; $1)—"Love In City" (Indie). Good $3,600. Last week, "Illicit Interlude" (Indie) (4th wk), $2,200.

Clay (Rosener) (400; $1)—"Sheep Has 5 Legs" (UMPO) (8th wk). Hot $3,600. Last week, $4,600.

Vogue (S.F. Theatres) (377; $1)—"Great Adventure" (Indie) (6th wk). Oke $2,200. Last week, $2,700.

Bridge (Reade-Schwarz) (396; $1.25-$1.50)—"Naked Sea" (Indie) (3d wk). Oke $1,800. Last week, $2,500.

'Man Alone' Hep $13,000, Denver; 'Rebel' 17G, 2d

Denver, Dec. 6.

Not too much complaining about film biz here, with three holdovers and others close to average or better. "Man Alone" looms good at Paramount while "Othello" is rated nice at Esquire. Latter holds. "Rebel Without Cause" is top holdover, being fancy in second round at the Denver. It continues. "Good Morning, Miss Dove" shapes fair in third week at Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"African Lion" (BV) (4th wk). Good $3,500. Stays. Last week, $4,000.

Centre (Fox) (1,247; 60-$1)—"Miss Dove" (20th) (3d wk). Fair $11,000. Last week, $14,000.

Denham (Cockrill) (1,750; 60-$1)—"Lucy Gallant" (Par) (2d wk). Mild $6,000. Last week, $12,000.

Denver (Fox) (2,525; 60-$1)—"Rebel Without Cause" (WB) and "Headline Hunters" (Rep) (2d wk). Dandy $17,000 or near. Stays on. Last week, $30,000.

Esquire (Fox) (742; 75-$1)—"Othello" (UA). Fine $3,000. Holds. Last week, "Bed" (Indie) (2d wk), $2,500.

Orpheum (RKO) (2,600; 60-$1)—"Tender Trap" (M-G) and "No Man's Woman" (Rep) (2d wk). Fair $9,000 or under. Last week, $19,500.

Paramount (Wolfberg) (2,200; 60-$1) — "Man Alone" (Rep) and "Twinkle in God's Eye" (Rep). Good $13,000. Last week, "Sincerely Yours" (WB), $11,500.

Seattle Dull Albeit 'Gun' Slick $8,500, 2d

Seattle, Dec. 6.

Firstrun biz shapes generally dull this round, with some prize low figures being registered. "Rebel Without Cause" still is big on fourth week downtown. "Count Three and Pray" and "Quentin Durward," two newcomers, are very lightweight, former being particularly drab. "Man With Gun" still is good in second Coliseum stanza.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Rebel Without Cause" (WB) and "Illegal" (WB) (4th wk). Swell $6,000. Last week, $7,400.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Man With Gun" (UA) and "Toughest Man Alive" (AA) (2d wk). Good $8,500. Last week, $13,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Good Morning, Miss Dove" (20th) and "Top Gun" (20th) (2d wk). Fair $5,000. Last week, $7,000.

Music Box (Hamrick) (850)—"African Lion" (BV) (3d wk). Big $5,000. Last week, $8,700.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Quentin Durward" (M-G). Drab $5,000. Last week, "Sincerely Yours" (WB), $5,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Tender Trap" (M-G) and "Bengazi" (RKO) (2d wk). Oke $8,000. Last week, $14,200.

Paramount (Evergreen) (3,039; 90-$1.25) — "Count 3 and Pray" (Col). Very poor $3,000. Last week, "Desperate Hours" (Par), $7,300.

BALTIMORE

(Continued from page 13)

wk). Fairish $3,000 after $3,500 opener.

Film Centre (Rappaport) (960; 50-$1)—"Big Knife" (UA) (2d wk). Okay $3,500 following $4,500 opener.

Hippodrome (Rappaport) (2,100; 75-$1)—"Trial" (M-G) (4th wk). Mild $6,000 after $7,000 in third.

Little (Rappaport) (310; 50-$1)—"African Lion" (BV) (5th wk). Sturdy $2,500 following $3,000 in fourth.

Mayfair (Hicks) ,980; 20-70)—"3 Stripes In Sun" (Col) (2d wk). Moderate $3,000 after $5,000 opener.

New (Fruchtman) (1,600; 35-$1)—"Stranger On Horseback" (UA). Brisk $8,000 or over. Last week, "Pompey's Head" (20th) (2d wk), $5,000.

Playhouse (Schwaber) (320; 50-$1)—"I Am Camera" (DCA) (3d wk). Nice $4,000 after $4,500 in second.

Stanley (WB) (3,200; 30-$1)—"Sincerely Yours" (WB). Modest $7,000. Last week, "Queen Bee" (Col), $5,000.

Town (Rappaport) (1,400; 35-$1)—"King's Thief" (M-G). Slow $6,000. Last week, "Miss Dove" (20th), $8,000.

'DIED' SLUGGISH 12G, D. C.; 'DOLLS' 30G, 3D

Washington, Dec. 6.

There is a biz letdown at firstruns this week after last week's holiday boom. Slump is just about normal for season. Additional factor is lack of new product. Lone new entry, "I Died a Thousand Times," daydating at Ambassador and Metropolitan is fair. "Guys and Dolls" continues big in third stanza at RKO Keith's. "Cinerama Holiday" took dip after terrific Thanksgiving biz, but even this is bigger than same period last year.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Died Thousand Times" (WB). Fair $4,500. Last week, "Sincerely Yours" (WB), $3,500.

Capitol (Loew) (3,434; 75-$1.10)—"Tender Trap" (M-G) (3d wk). Firm $10,000 after $14,000 last week.

Columbia (Loew) (1,174; 70-95)—"Stranger on Horseback" (UA) (2d wk). Fine $6,500 after $9,500 opener.

Dupont (Lopert) (372; 75-$1.10)—"Trouble With Harry" (Par) (2d wk). Very steady $5,500 after $7,500 last week. Stays on.

Keith's (RKO) (1,939; $1-$1.80)—"Guys and Dolls" (M-G) (3d wk). Still roaring along at big $30,000 after $35,000 last week. Holds.

Metropolitan (SW) (1,200; 75-$1)—"Died Thousand Times" (WB). Okay $7,500. Last week, "Sincerely Yours" (WB), $6,000.

Palace (Loew) (2,360; 70-95)—"Miss Dove" (20th) (2d wk). So-so $9,000 after $13,000 last week.

Playhouse (Lopert) (435; 75-$1.10)—"African Lion" (BV) (5th wk). Oke $4,000 after $6,500 last week. Stays.

Plaza (T-L) (274; 70-$1)—"Dambusters" (WB). Pleasant $3,000. Last week, $3,800.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (9th wk). Slowest stanza to date with $14,000, but still ahead of same weeks previous two years with "Cinerama" (Indie). Last week, taking in right after Thanksgiving, $16,000.

Trans-Lux (T-L) (600; 70-$1.25)—"Desperate Hours" (Par) (4th wk). Fine $6,500 after $8,000 last week. Continues.

BOSTON

(Continued from page 13)

(20th) and "African Manhunt" (Rep), $14,000.

Metropolitan (NET) (4,357; 60-$1)—"Pompey's Head" (20th) and "Apache Woman" (ARC) (2d wk). Mild $11,000. Last week, $17,000.

Mayflower (ATC) (689; 65-$1)—"French Touch" (Indie). Nice $5,500. Last week, "Deep Blue Sea" (20th) (3d wk), $3,500.

Paramount (NET) (1,700; 60-$1) "Texas Lady" (RKO) and "Toughest Man Alive" (AA). Slow $10,000. Last week, "Jack Slade" (AA) and "Warriors" (AA), $15,000.

Pilgrim (ATC) (1,838; 60-75-95)—"Lawless Street" (Col) and "Crooked Web" (Col). Neat $8,000. Last week, "Count 3 and Pray" (Col) and "Undercover" (Col), $8,500.

Orpheum (Loew) (3,000; 60-$1)—"Tender Trap" (M-G) (2d wk). Stout $15,000. Last week, $22,000.

State (Loew) (3,400; 50-$1)—"Tender Trap" (M-G) (2d wk). Slick $9,000 or near. Last week, $12,000.

Metro

Continued from page 2

has already delivered its first indie effort, "Indian Fighter," to UA for Christmas release.

Veteran producer Sol Siegel has a four-picture arrangement with Metro. Among the films he'll make for the company is "High Society," which will star Bing Crosby, Grace Kelly, and Frank Sinatra. Crosby and Sinatra are receiving a percentage of the picture.

Other percentage-participation agreements held by Metro are "Forever Darling," being produced by Desilu Productions, the Desi Arnaz-Lucille Ball company; "The Last Notch," a Clarence Greene-Russell Rouse production; "Man Is Ten Feet Tall," in association with Jonathon Productions; "The Living Idol," to be produced in Mexico by Al Lewin; "Quality of Mercy," which goes before the cameras next month under the banner of Doris Day's Arwin Productions, and "Not for Money," Bob Hope-Katharine Hepburn starrer to be made in England in association with Betty Box.

In another type of outside deal, Metro is presently handling the distribution of Samuel Goldwyn's "Guys and Dolls."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (6)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	247	27¼	26½	26½	— ½
32	22½	CBS "A"	298	25¾	24½	24⅞	+ ⅛
31	22¼	CBS "B"	166	25½	24½	24⅞	—
26⅜	23½	Col. Pix	47	24⅝	23⅞	24¼	— ⅜
18½	14⅝	Decca	284	17¼	16¼	16¼	— ⅜
87	67	Eastman Kdk	75	83¼	81¼	82⅞	— ¼
5⅜	3	EMI	806	4½	3½	4	+ ½
24⅝	17½	Loew's	336	20⅝	19⅝	20⅞	— ½
12¼	8⅝	Nat. Thea.	257	9⅛	8¾	9	— ⅛
44⅝	36	Paramount	88	38⅛	37⅛	37¼	— ⅜
43⅜	30	Philco	120	33	32⅛	32½	—
55⅜	36¾	RCA	575	47¼	45½	47¼	+1⅝
10⅜	6⅞	RKO Picts.	252	8⅛	7¼	8⅛	+ ¾
12	8½	RKO Thea.	231	10⅞	9½	10⅝	+1⅛
11⅝	5⅞	Republic	79	9¼	8⅝	8⅞	— ¼
15¾	13¾	Rep., pfd.	1	15⅜	15⅜	15⅜	+ ⅛
22⅝	16¾	Stanley War.	19	20	19⅞	19⅞	+1⅜
31⅝	25⅛	20th-Fox	225	26¾	26	26	— ½
31	26¾	Univ. Pix	30	30½	28	30⅛	—1
91	79	Univ., pfd.	*120	80	80	80	—
22⅜	18¼	Warner Bros.	24	20	19⅞	19⅞	—
137	86	Zenith	33	133½	129	129½	—2½

American Stock Exchange

7⅜	4	Allied Artists	47	6⅜	6	6	— ¼
15¾	9¾	Alld Art. pfd.	28	13¼	12⅞	13¼	—
17⅛	9¾	Du Mont	141	10⅛	9¾	9⅞	— ¼
8	2½	Skiatron	366	4¼	2⅝	3⅝	+1
16⅜	12⅝	Technicolor	92	13	12¾	13	—
4½	3⅛	Trans-Lux	11	3⅝	3¼	3½	+ ¼

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅜	4	— ⅛
Cinerama Inc.	1⅜	1⅞	—
Cinerama Prod.	3⅞	4⅜	— ⅛
Official Films	2⅛	2⅝	+ ¼
U. A. Theatres	10	11½	— ¼
Walt Disney	28	32	—2

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Industry Wins 16m. Suit

Continued from page 4

—a policy which he found justified particularly in view of the enhanced potential of the residual value of film backlogs. Not even the most ardent advocates of pure competition, the judge declared, contend that a manufacturer must make his product available to competitors rather than hold it in reserve.

Trial of the Government's case lasted nearly six weeks during which 700 exhibits were introduced and nearly 4,000 pages of testimony taken.

Yankwich held there is "uncontroverted" evidence that the rise of tv adversely affected theatre attendance and many persons "would not pay to attend theatres if they could secure entertainment of a similar character and quality free in their homes." Consequently, "I cannot agree" with the Government contention that refusal to supply product constitutes a "boycott," he said.

"Nor, can I agree with the Government's contention that it is the duty of motion picture producers to supply television with the entertainment material which it needs."

TV, the jurist found, has discovered original entertainment material is costly and "consumed and destroyed rapidly," therefore the medium desires to supplement such original entertainment by using films. However, "it demands special terms and for valid business reasons, because the entire film business is a marginal by-product, producers have been unable to agree to television's terms, except in some specific instances. It would be inequitable to force agreement, especially when reluctance was not only the result of a separate determination by each company but was temporary, dictated by the sound economics of the situation."

Yankwich went on: "We assume that since copyrights to backlogs are the private property of producers, they could, if they so desired, entirely destroy the master negatives after a film had its run. If this were done, no subsequent exploitation would be possible.

Defendants were 20th-Fox, Warners, RKO, Columbia, Universal, Screen Gems and United World Films. Last September, consent decrees were entered against Republic, Pictorial Films and Films Inc.

The opinion took special note of the fact that "rapid distribution of old pictures through television would destroy their value for reissuing and remaking purposes."

Columbia Imports

Continued from page 3

the provisions of the American code.

"Just because we invest money in their films, that doesn't mean we have a right to spoil their chances for success in the local market," Kastner noted. He added that Col, in sinking coin into a pic made abroad, wasn't primarily concerned with the U. S. "Whatever we can pick up here is just gravy," he stated.

No effort is made by Col to have the script of any of its coproductions submitted to the code office in advance. One picture immediately affected by the Col nix on non-seal films is a Chevalier feature, "My Five Daughters," which, it's indicated, probably couldn't get a seal if submitted.

There have been past indications that the Code question is bothering Col and that, if the situation is found to become too restrictive, the company may seek contact with MPAA on that problem. There is an exception made by MPAA for United Artists which apparently can handle non-seal foreign films provided they're not directly identified with the UA label.

Rackmil

Continued from page 4

N. J. Blumberg, board chairman; Charles J. Feldman, U sales topper; David A. Lipton, v.p.; Ray Moon, assistant general sales manager; Charles Simonelli, eastern adpub department manager, and others.

Seven regional meets will be held following the studio confab.

Monday (5), the U exec contingent attended the invitational press preview of U's "The Benny Goodman Story" at the RKO Pantages Theatre here.

"Look at that 'Tender Trap' fella go! He's passed me — and I was a Champ!"

"I didn't think I could be topped but that 'Tender Trap' chap has done it!"

"BOOK ME BOYS FOR A LONG RUN!"

"THE TENDER TRAP" IS THE INDUSTRY's No. 1 HIT!

Tops in Variety's box-office toppers of the industry. Outgrossing famed "Blackboard Jungle" in Central and Southwest divisions. 118% of the great "Love Me Or Leave Me" business. Extended run engagements terrific because it's the biggest "word-of-mouth" attraction in years! HOLD EXTRA TIME!

★

M-G-M presents in CinemaScope "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds David Wayne • Celeste Holm • with Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • And presented on the New York stage by Clinton Wilder Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

PATRONS ARE YOUR BEST PROSPECTS

...Sell 'em in their Seats!

No battle for public attention here! They're all eyes ... relaxed, receptive and ready to receive "the word" from your screen. You couldn't find a better time to tell 'em about your coming attractions... your promotions, your special shows. Trailers will help you seize this golden opportunity for more sell. Your nearest N.S.S. office has a hundred ways to build the *custom* into your customers. So call, write, wire them today and find out how much more trailers can do for you!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

BRITISH STARS UNSOLD IN U.S.

Foreign Exhib: Both Pal and Foe

Foreign theatreowners, who already contribute heavily to the coffers of the American film companies, may indirectly serve to curb the U. S. film companies' activities in the United States. Laws enacted abroad, at the instigation of native exhibitors, are being carefully scrutinized by exhibition in the U. S. to study how they may be applied in this country.

In the majority of foreign countries, limitations on rental charges and other practices of distributors are on the books in the form of statutes. Representatives of both Allied States Assn. and Theatre Owners of America have visited many countries abroad and have returned with the rules and regulations in effect there. Julius Gordon, an Allied leader, has already reported to his organization and it is quite possible that Allied might incorporate some of the foreign measures in its bill for Federal regulation of film rentals. Myron Blank, president of TOA, returned from Europe recently, also loaded down with laws curbing distributors abroad.

Ever-Hopeful Distribs Think Maybe Slump Might Help Foreign Films

Current drop in theatre b.o. in many sections is seen providing a stimulus for the foreign lingualers since it's apt to bring out an exhibitor's willingness to experiment.

Indie distribs, while naturally not enthused over the business dropoff which is bound to affect them as well as everyone else, nevertheless perceive certain limited advantages in the present b.o. state.

"Whenever there's a slump, the exhibitor is apt to wake up and do some thinking on how to rouse his customers' interest. This is the time when he's at least approachable on the question of playing a foreign picture," was one comment.

Foreign film biz generally this year hasn't been outstanding but overseas producers have made an unprecedented effort to break into the U. S. market. Their main stumbling blocks have been the numerical lack of films suitable for American audiences and the exhibs' reluctance to go out on a limb with imports.

Foreign product really falls into two categories. One embraces films —British or dubbed—that can be sold without clear identification of their foreign label. The other takes in pix that must seek their appeal from the very fact that they are different and that are sold precisely on that basis.

Overseas outfits aren't always too happy with the blurring of their labels. J. Arthur Rank, for instance, was reported mighty miffed with Universal when the latter dropped the Rank insignia on some of its British releases in South America.

While indie distribs here definitely feel that an American product shortage and drop in theatre biz might help them in some respects, the failure of the foreign product to make considerable headway last year, when the shortage of film was really severe, has provided some food for thought. There are those who feel — and they are very much in the minority —that, in times of crisis, the exhibitors tend to become if anything more conservative in their product selection.

Farm Belt Goes for 'Art'?

Minneapolis, Dec. 6.

Public and exhibitor resistance to "art" films in the farm belt is breaking down. Pioneer Theatres, headed by Harold Fields, tried out a subscription sale of a series of six offbeat pictures at a total admission price of $4.50 for adults and $3 for juniors.

Conducted at one house in Jefferson, Iowa, the experiment was successful and now other Pioneer houses will give it a whirl.

UA's '56 Pitch: $40,000,000 In Star-Story Sock

With $40,000,000 of its own cash invested in pictures due for release within the next eight to 10 months, United Artists is now completely financing close to 100% of its films, Arthur Krim, UA prexy, disclosed in one of his periodic progress reports to the trade yesterday (Tues.). Krim added that star and other talent salary deferments had to be taken into account, so top players helped share the risk at the b. o.

Painting a very bright and optimistic picture of UA's future, Krim reported that UA this year will end up with a global gross of $55,000,000, a jump from only $18,000,000 in 1951. For 1956, based on the known product lineup on hand, Krim estimated UA global billings should rise to a minimum of $60,000,000 and probably would go as high as $65,000,000.

Outfit grossed $32,500,000 domestically in 1955 and $21,500,000 foreign. Miscellaneous items accounted for another $1,000,000, Two pix alone—"Vera Cruz" and "Not as a Stranger"—managed to roll up an imposing $10,000,000 global gross each, Krim said.

Flanked by Robert Benjamin, UA board chairman; Max Youngstein, v.p., and sales chief William Heineman, Krim cited the star power contained in 29 UA films now editing or due to go before the cameras before April 1, 1956. He would have several "blockbusters" to announce in the near future, he indicated.

On the problem of "The Man With the Golden Arm," Krim had no comment inasmuch as the matter was up for consideration by the company presidents the same afternoon. "Man" deals with a dope addict. Under the Code, narcotics in any form are absolutely taboo.

Krim stressed that UA was financing p roduction activity "to the limits of our ability," and recalled that "the top management group hasn't taken a penny out of this company since it took over. Even our salaries—the lowest in the industry — haven't changed since 1951."

If Showing Old Films Taverns Must Meet All Laws—Chicago Ruling

Chicago, Dec. 6.

Showing of motion pictures in taverns was stopped here last week by order of Police Commissioner Timothy J. O'Connor (same issue arose earlier in 1955 in Boston). Though not a widespread practice, a small percentage of nabe saloons had been showing 16 mm. pix a couple of times a week as a business stimulant. The distrib catering to this trade, Audio Film Center, carried mostly oldies, the most important of which was "It Happened One Night," in 16 mm.

Commissioner O'Connor stated taverns wishing to show films must obtain a "public place of amusement" license and would have to submit pix to the Police Censor Board prior to showing.

AND THAT'S ONLY REAL BAR--HOARE

American exhibitors are "very receptive" to British films and perfectly willing to evaluate them on the basis of merit alone, without any great consideration as to their origin, Victor Hoare, foreign chief of the newly formed Lion International Films, said in New York last week. Outfit is owned 50-50 by British Lion and the Woolf Brothers in Britain.

Hoare, who's been here for more than a week, said he had definitely decided to open an office in Manhattan and to take on a representative who will act as the Lion International contact man in various fields, including television.

"I've talked to quite a few people and I can find no prejudice against the British film as such," commented Hoare, who used to be David O. Selznick's global sales topper. "I think the American exhibitors are perfectly willing to book pictures from Britain if they think such pictures can make money." He added that it was understandably difficult for British producers to understand why certain films, which have been great b.o. successes at home, should so fail in the United States.

Need a Buildup

Hoare said he realized the potential value of the British industry making efforts to build up its stars in this country, but commented that it would be very difficult to accomplish this on the basis of a combined industry effort. "I am the first one to agree that we should have a promotional program in America, along with such things as film weeks, etc," Hoare observed.

He noted that British Lion was gradually building up a stable of stars and said it was quite conceivable that, with an office here, some of these players might be brought over with specific pictures. Hoare said that he hadn't made up his mind on who the Lion International rep in the U. S. would be. He himself intends to visit the U. S. four to five times a year as part of the effort to establish the Lion International setup here.

On his current visit, Hoare brought with him prints of several new British Lion releases, including "Geordie," "John and Julie" and "They Can't Have Me."

Abroad, Lion International expects to work via franchise arrangements or with regular customers. In Australia and New Zealand, 20th-Fox will handle the Lion International pix which, at one time, went via Universal. 20th in the past had released the Woolf Bros. product.

In the U. S., he had been told that Distributors Corp. of America might end up with as much as $1,000,000 for "I Am a Camera," Hoare said. Pic, without a Code seal and handicapped by a Catholic "Condemned" rating, so far had grossed $400,000, he reported. Julie Harris starrer should rack up 3,000 bookings, he believed.

Hoare said Lion International should have at its disposal between 15 and 18 feature pix a year. Currently lensing on the Rivicra is "Lover Takes All," in color, with Rossano Brazzi and Glynis Johns.

Quiz U.S. Exhibs on British Pix

Compilation of Theatre Owners of America questionnaires re the showing of British films in the United States should be completed by Dec. 12, according to Herman M. Levy, TOA general counsel. With 200 TOA members queried, some 40% had replied as of Nov. 14 and exhib responses continue to come in.

Levy undertook the survey following his visit to Britain, when exhibitors kept asking him questions on the lack of success of British pix in the American market.

Among the questions asked of American theatremen were:

"Do British pictures not get a better play in this country because you feel your audiences do not like them?"

"Have you tried playing them and has there been poor audiences reactions?"

"What do you feel should be done by British producers to make their product more acceptable to American patrons?"

"What do you feel should be done by British producers and by the distributors of British films to get you more interested in playing British pictures in the theatres you operate?"

Major Distribs of Two Minds As TV Films Yen Overseas Theatre Biz

Major company executives in New York who handle the export of American films are showing more than passing interest in plans of television film producers to augment their income releasing video features through theatrical outlets in foreign lands.

Distributors' reaction is split. In some areas, such as South America for instance, they feel that the availability of such supplementary fare might well be a boon to local U. S. distribs who would have something to fill out their program with. Elsewhere, the dumping of large numbers of "B" features is considered definitely harmful.

Latest to indicate an intention for dual release—tv at home and theatrical abroad—is John Gibbs' Meridian Productions which has a deal with ABC-TV to produce a series of films for video. Gibbs is looking for theatrical showings overseas as an additional source of income. At 20th-Fox, it's also been indicated that the full-length features turned out by TCF, the 20th tele subsid, may go to supplement the 20th sked abroad.

It's felt that these films, lensed in black-and-white, would be good for filling the lower half of double bills abroad. Many areas of the world are single-bill territories, but few are that way for other than voluntary reasons, so that the influx of a sizeable number of new features may have its effects.

Discussing the situation that conceivably might be created by the release abroad of tv films, one foreign exec last week thought such a policy would be very harmful in that it might increase already existing pressures to limit U. S. imports. Another export strategist, discounting that angle, opined the added product would serve handily by way of allowing American distribs to drop inferior local product from their skeds.

In view of import limitations voluntary and otherwise—in many countries, it's assumed that in such areas the tv films would be brought in by local importers on licenses issued to them. "If we are going to find tv features going into such places as France or Italy, where we are naturally limited, you can expect an energetic protest from us," commented a major company exec.

Chicago Tax Data

Chicago, Dec. 6.

The City of Chicago collected $94,023 in theatre admission taxes during November, 1955. This represents a drop of slightly more than 2% from the amount collected in November, 1954, when the total was $96,347.

Total amusement taxes collected in Chicago for November amounted to $164,207; compared to the $183,543 taken in for the same month in 1954, this was slightly more than a 10% drop.

Bring 'Em Back Deadhead When They Lose Habit

Minneapolis, Dec. 6.

Occasional free shows to reacquaint stayaways are increasing in this territory, particularly in the smaller towns where the theatreowners have more intimate evidence of former patrons' absence for a protracted period due to television.

Some theatres and circuits celebrate anniversaries by tossing a free show for the citizenry. For example, the Harold Field circuit in connection with its 25th birthday shenanigans gave a cuffo performance in each of its towns. Doors of some 14 theatres were thrown open at 11 a.m. and the public was invited on "a no strings attached" basis.

In a number of the Field chain towns Main St. merchants set up special sales to tie-in with the free show and participated generously in the advertising.

Lotsa Reps, Few Speeches Goal of Allied Drive-In Convention Feb. 21-23

Maximum participation by delegates and a minimum of speeches has been set as the aim of the 1956 National Allied drive-in convention in Cleveland Feb. 21-23.

Tentative program calls for a luncheon welcome by Ohio's Gov. Frank J. Lausche and Cleveland's Mayor Anthony Celebrezze. The first business session will follow.

On the second day, Feb. 22, the delegates will split into two sessions—one devoted to smalltown drive-ins and the other to big city operations. Final day's meeting will be devoted to reports of the various meetings, including that of Allied's Emergency Defense Committee. Since it's expected that the hearings before the Senate Small Business Committee will have been completed by the time of the convention, general counsel Abram F. Myers is scheduled to give a report on the subject.

Doug Whitney, Dozier Map Reactivation Of RKO Film Production

Hollywood, Dec. 6.

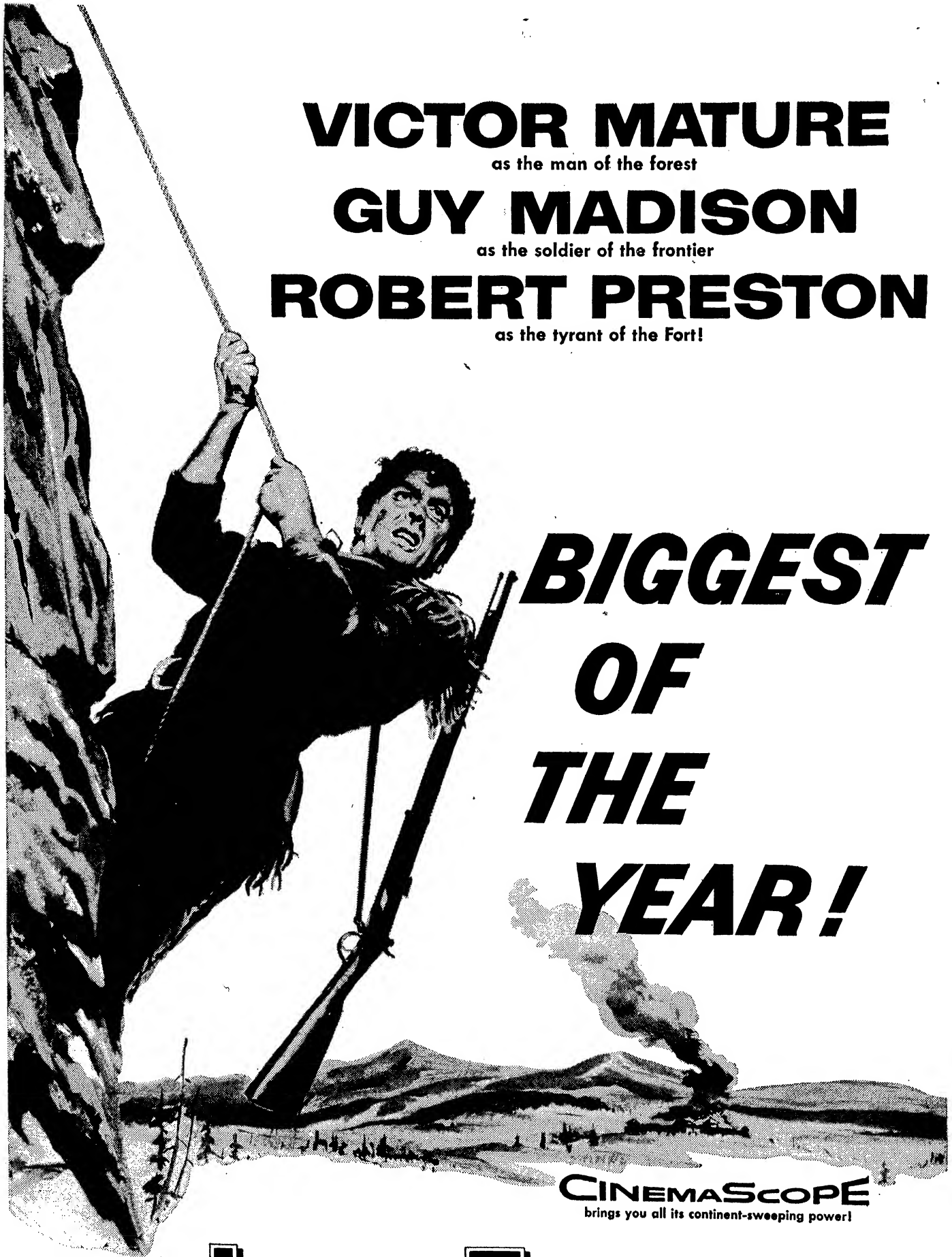
As the first move to rebuild the RKO Pictures org under the Tom O'Neil regime, the studio has signed Douglas Whitney as exec in charge of talent and casting. Whitney's last position was with CBS-TV where he produced the "My Favorite Husband" series.

Meeting the press for the first time today (Tues.), William Dozier, RKO production topper, said the company planned to make between 12 and 15 pix in 1956. They'll be augmented by indie contributions. Of the dozen or so films planned for RKO production under the new ownership, some will be package deals partly bankrolled by RKO, others will be wholly financed and produced by the studio.

Dozier disclosed also that the deal under which a Matty Fox syndicate will acquire the RKO backlog for $12,000,000 gives RKO the right to remake any of the films involved. For instance, Dozier explained, RKO might remake "Alice Adams" as a musical and the idea is now under active consideration.

Reports of a possible merger between RKO and Allied Artists were firmly spiked by Dozier. He also said the studio wouldn't undertake telefilm production "until we get our theatrical film program under way."

Dozier said RKO eventually planned to have a 50-50 balance of product, with indie producers providing half of the releases.



VICTOR MATURE
as the man of the forest

GUY MADISON
as the soldier of the frontier

ROBERT PRESTON
as the tyrant of the Fort!

BIGGEST OF THE YEAR!

CINEMASCOPE
brings you all its continent-sweeping power!

THE LAST FRONTIER

co-starring JAMES WHITMORE · ANNE BANCROFT
with RUSSELL COLLINS · Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES
Based on a novel "The Gilded Rooster" by Richard Emery Roberts · Produced by WILLIAM FADIMAN · Directed by ANTHONY MANN
COLOR BY TECHNICOLOR

from Columbia

Aldrich Won't Accept Quebec Cuts

Declares Producers Must Sometimes Stand Their Ground—'Big Knife' Won't Play Montreal

Hollywood, Dec. 6.

"Expediency must some day reach a point of diminishing returns," producer-director Robert Aldrich declared here yesterday in disclosing that he had notified United Artists to pull his "The Big Knife" out of Montreal rather than submit to the demands of the Quebec Board of Censors for hefty cuts in the film. Censors had demanded revisions eliminating all reference to divorce, to a planned murder in the film, and to the final suicide of the character portrayed by Jack Palance.

Aldrich, a long-time foe of censorship, let loose with a blast at the tendency to sit still and let pictures which have received a Production Code seal face "mutilation" at the hands of outside censors.

"Every time a producer acquiesces to this arbitrary, bigoted and completely self-righteous authority," Aldrich declared, "the next producer and the next and the next will suffer more and more by the additional power and strength that these zealots gain with every coward retreat made in the name of expediency and a few extra dollars."

Aldrich opined that "acquiescence" to the Quebec board of censors would actually hurt the potential total gross of the film in Canada. "Anybody seeing this film after the suggested cuts," he said, "would be so confused and disturbed that both word of mouth and reviews would have to be miserable."

'TONIGHT' AIR-HAILS U'S 'BENNY GOODMAN'

Universal and NBC will join forces the night of Dec. 13 when the "Tonight" show, presided over by Steve Allen, will pay tribute to "The Benny Goodman Story" in which Allen is starred in the Benny part.

Show will follow a preview of the Technicolor pic at the RKO 86th St. Theatre in New York. Exhibs in 17 cities, after seeing previews of the film, will attend supper parties to watch the NBC show. Newsreel shots taken at the RKO Theatre will be screened on the tv show.

Fred Allen will take over as m.c. for the evening from Steve Allen. "Tonight" program, for the first time, will have Goodman, Teddy Wilson, Lionel Hampton and Gene Krupa on the same show jiving it up on the air. Two clips from the film also will be aired.

Roitfeld

Continued from page 5

and if he after that can't make up his mind what that picture should do in his own market, then he shouldn't be selling films but ice-cream!"

As for the terms asked by the American indies handling foreign, and particularly French, features, Roitfeld said that, by sharing 50% in the profits, the American outfit was asking a great deal more than just coverage of distribution costs. "After all," opined the Frenchman, "if the American distributor wants in effect to become our partner, he then should also share in the risk by giving a larger guarantee." He stressed that the overhead of the indies was hardly large enough to justify a 50% charge on their part.

Foreign producers did far better outside the U.S., Roitfeld reported. For "Nana," for instance, he said the German distributor has agreed to a 400,000 mark ($100,000) guarantee "before the story was written or cast." "Nana" stars Charles Boyer and Martine Carole. Christian Jacques directed.

"Folies Bergere" tinter, which is due to start at the end of next January, is expected to cost $900,000, Roitfeld said. In France today, he found, it's easier to make money with a big picture calling for a large investment than with a medium budget opus. "Folies" will star Eddie Constantine, an American who has risen to stardom in France. Roland Petit may do the ballets and Roitfeld hopes to engage Jeanmaire for the femme lead.

O'Shea Back at Studio

Hollywood, Dec. 6.

RKO president Daniel T. O'Shea is here again this week for further talks with independent producers anent adding their features to the company's own production program.

O'Shea also will discuss policy with production chief William Dozier and studio exec v.p. Charles Glett. Dozier is now winding up his affairs at CBS-TV, where he was programming director until he decided on a switch to RKO.

Col O'Seas Take Hits Record High

Columbia Pictures set a double record for the past year, upping its foreign billings to over $40,000,000 and boosting its overseas take to 46% of its global revenue.

Reporting in New York last week on returning from a Far Eastern swing, Lacy W. Kastner, Col International prexy, threw out the 46% figure, stating this was a reflection of more prosperous conditions in the foreign market. In the fiscal year ended June 30, '55, Col reported global billings of $88,300,000, a record take.

Kastner, who was accomped on his trip by Larry Lipskin, Col Intl. publicity topper, also made the following points:

(1.) *With its coproduction activities abroad at a new high, Col planned to invest $12,000,000 in local filming overseas for the two year period ended June, 1957. Outfit expects to have an interest in 21 British films and 58 others.*

(2.) *Columbia has a three year deal with the British Film Producers Assn. to distribute the nine-film British quota in Japan. This doesn't include the Korda pictures.*

(3.) *The company's foreign distribution costs are down slightly because business is up.*

(4.) *Columbia's 16m biz abroad is showing "a marked increase," particularly in Australia and New Zealand.*

(5.) *A couple of Screen Gems tv pix have been taken on by Col abroad for theatrical distribution as shorts. Kastner termed this "an experiment."*

Kastner said Columbia hoped to show "a substantial profit" from its foreign production investments which automatically give the company world rights to a film. Col advances a producer anywhere from 30% to 60% of his costs. More than half of these coproductions are tinters and some are to be shot in some sort of 'scope.

Various advantages accrue to Col from this production activity abroad. In at least one place, the company collects bonus import permits. Elsewhere, it is able to slip in under whatever the local quota may be. None of the other U. S. distribs come even close to Col in their foreign production investments.

Kastner disclosed that Col would sink about $1,000,000 into its 21 British coproductions. The rest he broke down as follows: France 9 (five completed); Germany 10 (eight completed); Italy 10 (four completed); Brazil four (three completed); Chile two (one completed); Mexico 21 (11 completed); Australia two (one completed); Philippines 2 (both completed).

He said that it was difficult to arrange coproduction in Japan, due to tight local studio control; that making films in Italy was expensive, and that some six of the British films were already completed. In Mexico, Col has an exclusive on the lucrative Cantinflas pix for the Spanish speaking territories.

Col's new foreign film distributing subsid will kick off with "The Prisoner," an Alec Guinness film, to be followed by "The Last Act," an Austrian film about Hitler's last days, and the French "Men in White," produced by Paul Graetz. Ludwig Polsterer, the Austrian who produced "Last Act," also has made a film on Mozart coinciding with the Mozart bi-centennary. Col will release.

'B' For Brutality

Continued from page 3

tality had not gone unnoticed by the MPAA or the Code office on the Coast. It came, MPAA execs say, a while after the film companies themselves had woken to the resentment being caused both in the U. S. and abroad by brutal beatings, sadistic revenges and so on. (In their blast against the industry recently, the Bishops didn't identify the causes underlying the 11% rise in "B" ratings.)

The full explanation of a "B" rating by the Legion runs as follows: "Films in this category are considered to contain elements dangerous to Christian morals or moral standards."

The year ended Oct. 31, apart from an obvious rise in the Legion's concern for screen violence, also brought a boost in "B" ratings due to suggestive situations and costuming, suggestive dialog, dancing and songs. In that category there were 41 films against 34 last year. However, the number of pix "B" rated because they reflected the acceptability of divorce or treated marriage lightly dropped from 12 in 1953-54 to five in the past year. Also this year, there were three pictures "B" tagged (against none the prior year) because they detailed crime too minutely or because they glorified crime.

It's difficult to break down the Legion's ratings accurately into categories, since some films might draw a "rebuke" rating for a number of reasons. Or else, they might stand by themselves. In the instance of two films—"About Mrs. Leslie" and "Saint's Girl Friday"—the Legion found them to create sympathy for wrong-doing, a definition that seems to come closer to the Code than it does to the Legion's task of looking out for "elements dangerous to Christian morals."

Following the Bishops' blast, the film company presidents, meeting in New York, decided to analyze the Legion's ratings for the past year and to inaugurate talks with the hierarchy on the basis of these records. Industry brass takes the position that the clergy is amenable to reason, particularly if the logic is spelled out via such a breakdown.

It's acknowledged that a "B" rating from the Legion—in most communities—is not a serious b.o. deterrent. However, there have been indications in some spots that efforts might be made to alert Catholics to pay closer heed to the "B" tags. Some important films, such as "Oklahoma" and "Guys and Dolls" have drawn "B" ratings from the Catholic group. There is concern within the industry lest a continued Catholic attack might blur in the mind of the public the fact that the Legion ratings are based on strictly Catholic standards and do not necessarily indicate a complete loss of moral values on the part of the producers.

Gotham Location

Continued from page 5

year, Jonathan Productions will use N. Y. sites for "Man Is Ten Feet Tall," set for M-G release. Paramount expects to film part of three pictures in the Gotham area during 1956. Tentatively set are "The Red Nichols Story," "Fear Strikes Out," and "Gertrude Lawrence as Mrs. A," based on Richard Aldrich's biography of his late wife.

Columbia has scheduled "End As a Man," "Garment Center," and "Rumble on the Docks." Alfred Hitchcock's newest picture for Warner Bros., "The Wrong Man," is another N. Y. entry. In addition, 20th-Fox will shoot additional scenes for "Man in the Gray Flannel Suit." An indie company, Van Wolf-Parker Productions, will shoot "Panic" in its entirety in N. Y., starting March 15.

Jack Garber's Coast Job

Chicago, Dec. 6.

Balaban & Katz publicist Jack Garber is slated to join Allied Artists' studio publicity staff in Hollywood Jan. 1.

Move to the Coast comes after several years handling of B&K's Roosevelt Theatre publicity.

Code Taboos Or Kid-Gloves Issues Freely Discussed Elsewhere; ACLU Urges Film Trade Drop 'System'

Babies Vs. Boxoffice

Minneapolis, Dec. 6.

In connection with its 25th anniversary the Pioneer Circuit, owned by Harold Field, conducted a fact-finding survey in the smalltown situations where it mostly operates. Local managers and other sources came up with these conclusions:

(1) *A trend to larger families in American small towns hurts the boxoffice of hardtop theatres, baby-sitters being sparse in such communities and beyond young-marrieds' budget. Couples rely on outdoor theatres where they bring the babies along.*

(2) *It is a commonplace for patrons to comment at the end of the drive-in season in the fall that they probably won't see another motion picture until the following spring.*

Branson Divides RKO Sales Crew

RKO distribution veepee Walter Branson yesterday (Tues.) realigned the executive setup of the domestic sales organization, splitting the unit into East and West divisions. The western group will be headed by Herbert H. Greenblatt, formerly domestic sales manager. Nat Levy, formerly eastern-southern division sales manager, will head the eastern setup. Both are directly responsible to Branson.

Harry Gittleson, who formerly had the title of executive administrative assistant, has been assigned the new post of domestic executive assistant. He'll serve as personal aide to Branson in the coordination of all phases of domestic distribution and administration.

In revealing the shifts, Branson said the new alignment will create closer coordination with sales staffers in the field for the handling of the important product RKO will release shortly.

Sidney Kramer continues in the post of foreign sales manager.

JOHN LLOYD TAYLOR SERVING HIS TIME

Detroit, Dec. 6.

John Lloyd Taylor, 47, of Los Angeles, former president of the so-called Professional Screen Guild Inc., has begun a five-month term in Federal prison for contempt of court in connection with his "casting directory" fraud. He was convicted more than two years ago, but had been free on $10,000 bond pending unsuccessful appeals reaching all the way to the U. S. Supreme Court.

Taylor, now a manufacturer of fiberglass products in L. A., was cited in August, 1953, for failure to obey a subpoena of a Federal grand jury to produce his books and records when the Guild was under investigation for mail fraud. The Detroit Better Business Bureau kicked off the probe when it reported receiving more than 5,000 complaints accusing Guild salesmen of promising parents falsely that their children would get screen, tv, of modeling careers if they paid $35 and more to have their children's pictures printed in a "casting directory" published by the Guild which salesmen claimed was used by casting directors in Hollywood and New York.

The Guild was fined $200 in Detroit's Recorder's Court and its Detroit manager was sentenced to 60 days on a charge of obtaining money under false pretenses.

When Taylor surrendered to a U. S. marshal here, he said: "I wish I hadn't fought the sentence at all and had just served my time in the first place. This has cost me $10,000."

The American Civil Liberties Union Monday (5) called for the elimination of Hollywood's Production Code as a restraint on freedom of expression. In a letter to Motion Picture Assn. of America prez Eric Johnston, Patrick Murphy Malin, the ACLU's exec director, noted the impossibility of a Code pleasing all segments of opinion.

"For this reason we earnestly suggest that the Code be eliminated and the responsibility for the presentation of acceptable films be placed where it belongs, in the hands of the individual company and producer and the general public who, in the last analysis will be the final judge, and the courts where the problem of obscenity can be handled."

The Malin letter coincided with a meeting of the film company presidents in New York yesterday (Tues.) to hear an appeal from the Code nix on the Otto Preminger-United Artists picture. "The Man With a Golden Arm." It stressed, however, that the organization wasn't passing judgment on the contents of either "Man With a Golden Arm" or on "I Am a Camera," also nixed by the Code.

It so happens that Morris L. Ernst, ACLU general counsel, also has been retained by Distributors Corp. of America as a legal counsel to fight the Code turndown of "Camera."

Furthermore, the ACLU bid comes at a time when the industry is probably more solidly behind the Code than at any other period in its history. Part of the reason is that Hollywood has come to consider the much-liberalized Code instrument as a very real bulwark against censors and pressure groups who would set up their own moral beacons for the industry to follow.

ACLU held that the subjects which are screen-tabooed, or which require special treatment, "are all being discussed and presented to the public by other media of public information."

U.S.-ITALY FILM PACT STILL NOT ASSURED

Opposition in the Italian Council of Ministers or in Parliament could still kill the recently arrived-at Italo-American film agreement, the Motion Picture Export Assn. acknowledged this week.

Griffith Johnson, MPEA v.p., is now back in Rome from a trip to Spain to be on hand for discussions on the new Italian film law which hangs like a sword over the new agreement. While it's presumed that Eitel Monaco and other Italo industry toppers will seek to avoid a new law that would cut across the terms set by the recent deal, there is no assurance that the opposition in Parliament will go along.

The Italian producers themselves have been campaigning for a law that would be tougher on their competition, i.e. the Hollywood films. Goffredo Lombardo, head of the producers association, is on record as favoring a drastic cut in imports.

The new MPEA agreement with the Italians involves a 100% increase in dubbing fees and the sale of old dubbing certificates for 470,000,000 lire to be remittable in dollars up to $700,000. The certificates have a face value of 2,800,000,000 lire. In return, the Italians agreed to extend the current film deal to 1959. The new dubbing certificates would be redeemable in seven instead of 10 years.

Hartford: No Gripes

Hartford, Dec. 6.

Subsequent runs and nabes are spotty currently but downtown Hartford has no particular gripes. There are actually two new first-runs here and with Hartford industrially booming, grosses are satisfactory or better, generally reported ahead of 1954.

Quite a few drive-ins are still operating in area.

LIFE's great audience can build your pictures

SPECIAL TO PRODUCERS AND EXHIBITORS

Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	No. of Theaters*	Seating Capacity*	LIFE Audience†
Youngstown, Ohio	35	27,891	77,290
Buffalo, N. Y.	79	81,575	223,860
Dallas, Texas	48	42,802	107,170
Washington, D. C.	75	63,855	302,630

*Source: *Film Daily Year Book.* †Source: A supplement to *A Study of the Accumulative Audience of LIFE*, by Alfred Politz Research, Inc.

LIFE

9 Rockefeller Plaza, New York 20, N.Y.

MORE PEOPLE READ LIFE THAN ANY OTHER WEEKLY MAGAZINE

Inside Stuff—Pictures

Perdita Chandler, longtime American singer in Paris, and longtime friend of the late Felix (Fefe) Ferry, the Hollywood agent who died unexpectedly last year, is beneficiary of some $35,000 in residuals, after the agent's debts will have been paid. He died intestate, but Lew Schreiber and Milton Pickman, who are administering his affairs, were instructed by Ferry's sister, married to a German chemist, a Dr. Hammerbacher, of Berlin, that he would have wanted Miss Chandler to get everything possible. They waived all claims. Ferry and Miss Chandler were to have been married shortly after his untimely death while touring the Continent on business.

Among the residual values are an equity in Stewart Granger's contract with Metro (the William Morris agency now represents him); the "TV Reader's Digest" (on ABC-TV) show, some good paintings (Dufys, etc.) which Ferry owned in his Hollywood home, etc.

Look leads all weekly magazines in editorial space devoted to amusements, according to a survey by the Editorial Analysis Bureau of the Lloyd H. Hall Co., covering the first nine months of the year. Look used 15.7% of its editorial linage for the coverage of amusements, according to the survey.

Life was next with 9.8%, while Collier's devoted 8.7% to amusements and the Saturday Evening Post only 3.7%. Breakdown showed Look giving of its editorial content 9.2% to motion pictures, with Life devoting 5.3% to films and Collier's 3.6% and Satevepost 1.1%. Radio-tv got 4.0% of Look's editorial space, 1.7% of Life's, 2.8% of Collier's and 0.8% of the Post's.

Columbia has received an answer from "The $64,000 Question"—No. Col was angling for a tiein with the top-rated CBS-TV loot show under which its new "Picnic" pic would receive some spotlighting. Film company tried to sell Revlon, cosmetic firm which sponsors "64G," on the idea of a "Picnic Red" line in nail polish and lipstick. Further, Kim Novak would appear on the program to help promote it.

(Actual control of program is not Revlon's, but the package owner's, Louis G. Cowan, Inc.)

C. R. Miskelly, managing director of the Vermont Development Commission, has presented a $750 check to Gov. Abraham Ribicoff of Connecticut as Vermont's contribution to flood relief fund. The money represented proceeds from a state dinner, which was the opening event of the recent world premiere in Barre of Paramount's "The Trouble with Harry." Alfred Hitchcock and members of the cast attended the dinner.

WCBS, N. Y., booked a healthy chunk of business in a period of four days last week, with all the orders applying to or spilling over into 1956 for a headstart on the new year.

Among purchasers are: N. Y. Belltone Dealers, 13 weeks of participations at a gait of 15-week; Ritz Thrift Shop, three-a-week for 13 weeks (renewal); Barbasol Shaving Cream, 52-week renewal; Lockrite Structures, 13 weeks; Oldsmobile, 20-a-week for six weeks.

United Artists has no plans for entering production on its own but will continue to buy suitable properties for assignment to producers releasing through UA. Firm's first purchase was "Run Silent, Run Deep," but hasn't decided yet which producer will make it. General plan is to have properties available for submission to UA producers to round out their individual schedules. Purchases, however, are made only after general agreement among top execs of company.

A suit for $100,000 charging use of a title without permission has been filed against 20th Century-Fox in Los Angeles Federal Court by writers Max Fishler and Joaquin del Rio. They contend they wrote a story entitled "Virgin Queen" in 1953 and registered it with Screen Writers Guild. Twentieth used the title without permission, they charge, for which they ask $50,000. Suit asks another $50,000 on the grounds that the value of the tag was destroyed.

"What Price Freedom," a 40-minute film in both color and black and white, is the latest release of the Broadcasting and Film Commission of the National Council of Churches of Christ. Picture was filmed in the eastern and western sectors of Berlin by Paul Heard Pictures Corp. of Hollywood.

Special premiere for "24 Hour Alert," Warner Bros. short telling the Community-Air Defense story, was held at the Michigan Theatre, Detroit Friday (2). Includes Jack Webb.

RAY SCHWARTZ SUIT CHARGES MAJORS' PLOT

Philadelphia, Dec. 6.

Raymond Schwartz, trading as Walton Theatre, has filed suit in the U. S. District Court here, asking right to play features on key-run basis at his Germantown nabe.

The action named the eight major film distributors as defendants in a "nationwide conspiracy" and stated that competitive bidding was used as "a device to get unconscionably high film rentals." Injunctive relief and an unascertained amount of damages were also sought by Schwartz. The extent of the damages are to be determined later through discovery proceedings.

Inside of the Air
THE HOLLYWOOD
KNICKERBOCKER
IN THE HEART OF HOLLYWOOD

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"KISMET"
in CinemaScope and Color starring
HOWARD KEEL • ANN BLYTH
DOLORES GRAY • VIC DAMONE
AN M-G-M PICTURE
and THE MUSIC HALL'S GREAT CHRISTMAS SHOW

COMPOUND ASTONISHMENT

Buffalo Not Itself at All In Case Of Cinerama

Buffalo, Dec. 6.

"This Is Cinerama" now in its 10th month at the Teck here is holding around $9,000 - $10,000 weekly. Present dope is that engagement may run until next Easter. Nothing remotely like this has ever happened in Buffalo, a so-so show town.

Seasonal exploitation includes mailing campaign plugging Christmas gift certificates which is meeting with good response. Theatre parties from cities in northern Pennsylvania and from Eastman Kodak, Rochester, have been recently promoted. Top tie-up to date is with parochial schools. Seven special shows have been given this month for Catholic schools of Western N. Y. at student rates and with bus transportation arranged through the theatre's promotion department.

Joseph Gould to UA

Joseph Gould, exec assistant to Seymour Poe, IFE Releasing Corp. v.p., will switch to United Artists as advertising manager, effective Dec. 19. He succeeds Roger Lewis, who recently advanced to ad-pub director at UA.

Gould held a promotion post with UA previously and also has been associated with 20th-Fox, Joseph Burstyn Inc. and Louis De Rochemont.

TOA'S 'COORDINATOR' STILL UNDER STUDY

Decision on the selection of an industry coordinator may be made by Theatre Owners of America at its midwinter board meeting in Washington in February. The exhibitor group has been on the prowl for an executive to head the N. Y. office since its annual convention in Los Angeles in October.

TOA leaders, meanwhile, have been holding talks to determine just what functions its industry coordinator will have and what qualifications are desirable for the job. Recommendations have been coming in from the various TOA units and TOA has received numerous letters from film executives volunteering for the job.

Variety Clubs

McNabb Renamed in Cincy

Cincinnati, Dec. 6.

Robert C. McNabb, Cincy manager for 20th-Fox, has been retained for a second year as Chief Barker of Tent 3, Variety Club. Elected with him were James McDonald and Abe Maius, assistant chief barkers; Saul Greenberg, secretary, and William Onie, treasurer.

Directors are James Ambrose, Phil Fox, Jimmie Joseph, Noah Schechter, Sam Weiss, Nate Wise, Vance Schwartz and Eddie Saltzberg. Variety headquarters, in the Netherland Plaza from the start 25 years ago, move soon to Hotel Metropole.

Bob Jones Indpls. Barker

Indianapolis; Dec. 6.

Robert V. Jones, general manager of Affiliated Theatres, has been elected chief barker of Indianapolis Tent No. 10 of Variety for 1956.

Other officers include Murray Devaney, Columbia branch manager, first assistant barker; Dale McFarland, general manager Greater Indianapolis, second assistant; Burdette Peterson, manager National Theatre Supply, doughguy; and Wm. A. Carroll, secretary AFOI, property master. New crew members elected are Trueman Rembusch, Joe Cantor, Sam Kaplan, Abe Gelman, Rex Carr, Ted Mendelssohn, Bob Bonn, Claude McKean, Russell Brentlinger and March Wolf.

Dallas Picks Rembert

Dallas, Dec. 6.

Clyde Rembert, prexy of KRLD and KRLD-TV, is the 1956 Chief Barker of Variety Club's Tent 17. Voted in also were Edwin Tobolowsky, first assistant barker; Roy Kanter, second assistant; Meyer Rachofsky, doughguy, and W. L. Marshall, property master.

Ray Scott Pitt Barker

Pittsburgh, Dec. 6.

Ray Scott, tv and radio sportscaster, elected Chief Barker of the Variety Club for 1956. Other Tent No. 1 officers are: Harry Kodinsky, first assistant barker; David J. McDonald, second assistant; Dave Silverman, secretary; Ernest Stern, treasurer, Lou Hanna, Harry Hendel, Morty Henderson, Jimmy Klingensmith, Sam Speranza and Abe Weiner were named directors.

Scott takes over the gavel from I. Elmer Ecker. Kodinsky was also named delegate to the international convention in New York next day.

Marshall Fine Inducted

Cleveland, Dec. 6.

Marshall Fine, of Associated Theatre Circuit, was installed as new head of Cleveland's Variety Club last Saturday (3) at a banquet also saluting Jack Silverthorne. Hippodrome manager, as retiring chief barker.

Dan Rosenthal, branch manager United Artists here, also took seat as first assistant prez; Milton Grant, head of Silk Screen Process, as second assistant prez; James Levitt, sales manager Universal Pictures treasurer; Leonard Greenberger, manager Fairmont Theatre, property manager.

New SW Concessionaire

Bernard H. Rosenzweig has been named to head Stanley Warner's concession department.

Rosenzweig joined the company's financial department upon his graduation from the Harvard Business School. He later became assistant to SW treasurer W. Stewart McDonald and also served in the real estate department.

Clips From Film Row

CHICAGO

Capitol Film Exchange head Max Roth recuperating from a heart attack in Michael Reese Hospital here. Film vet's partner, exhib Charlie Lindau, helms Capitol while Roth gets back to normal.

Allied Artists' "At Gunpoint" set for world preem at Roosevelt Jan. 11.

Universal's "Second Greatest Sex" bows at the Oriental Dec. 24 while Buena Vista's "Littlest Outlaw" opens at the Loop the same day.

Universal eastern ad-pub manager Charles Simonelli and eastern ad chief Jeff Livingston here last week to discuss exploitation for "Second Greatest Sex" at the Oriental and "Benny Goodman Story" due to play Chicago Theatre early next year.

PHILADELPHIA

Ruth Mitchell, sister of Gen. Billy Mitchell, in town for interviews on forthcoming Warner film, "Court Martial of Billy Mitchell."

Count Ludovico Barratieri, Italian Consul, guest of honor at the Exceptional Films Society tribute to "50th Anniversary of the Italian Cinema" at Franklin Institute, Nov. 25.

William Greenfield's Riviera, Manayunk, Pa., shuttered.

Variety Club Tent 13 will fete Victor H. Blanc, former Chief barker, recently elected Philly district attorney, at luncheon in Bellevue-Stratford Dec. 8.

LOS ANGELES

Fox West Coast put through four managerial shifts last week as a result of moving E. B. Abrams, longtime manager of firstrun Loyola, to candy department at homeoffice.

Stephen Smolak moved over from the Academy, Inglewood, to take Abrams' place. Robert Burdick, formerly at the Rialto, South Pasadena, went to the Academy, while H. J. Kalefeld jumped from Strand in Pasadena to the Rialto. Howard Willis moved up from the Maywood, which is being closed, to take Kalefeld's spot.

James H. Nicholson, prexy of American Releasing Corp., has skedded three preems this month of "Day the World Ended," science-fictioner produced by Golden State. Parlay calls for pic to tee off at Fox Theatre, Detroit, Dec. 8, followed by St. Francis, Frisco, Dec. 10, and Palace, Milwaukee, Dec. 15.

MINNEAPOLIS

Circuit owner and North Central Allied president Bennie Berger to be honored at a Jewish National Fund dinner here Dec. 18.

John Brandendoff, operating Nicholas theatre, Fairmont, Minn., elected mayor of his town.

M. A. Levy, 20th-Fox division manager, brought in heads of his five branches for meeting here.

Film Row friends tossed 50th birthday party for Joe Rosen, Paramount booking department head.

Republic into new and larger quarters.

While in town "Buck" Stoner, Paramount division sales manager, made local salesman Joe Murphy a member of company's "100 Club" for special achievement.

"Cinerama Holiday" has promotion tieup with Minneapolis Star on contest to win all-expense trip for two to Switzerland plus $100 pocket money as first prize.

United Artists exploiteer Bill Prass here from Denver to lay "Alexander the Great" campaign groundwork.

ST. LOUIS

The Oakland, Oakland, Ill., dark since early this year, relighted by Cecil Allen. It was operated by Hugh McGregor, Arcola, Ill., until his death.

Ozoners in St. Louis trade area which shuttered for season include those near Marion, Ill.; Sikeston, Mo.; Morganfield, Ky., and Sullivan, Mo.

Mrs. Mildred Rauth, Rolla, Mo., closed her Crocker, Crocker, Mo., while house undergoes facelifting.

Pip Pedrucci upped to head man of Strand, St. Charles, Mo., a unit of Frisina Amus. Co. He formerly managed houses in Greenville and Gillespie, Ill., for same circuit.

Better Films Council of Greater St. Louis will toss Xmas party at the Fox for residents of various homes for the aged.

Fred McMurray and his wife, June Haver, skedded for a personal at the Fox Theatre when "Gunpoint" is preemed locally.

Mrs. Grace Viviana Piccione will facelift the Apollo, St. Louis west end nabe, before relighting; house was taken over when Joe Litvag and the Fred Wehrenberg Theatres declined to renew the lease.

Glen Smith, owner of the Electric, Iberia, Mo., leased the Court, Vienna, Mo., from Elmer Chambers, will reopen Nov. 25.

The Girard, Girard, Ill., shuttered and its reopening is doubtful. Mrs. Mary Ruth Hess was the last operator.

The Ritz, Arcola, Ill., dark since the death of Hugh McGregor, last March 11 being converted into commercial establishment.

The State, Hamilton, Ill., dark since last July 30, skedded for early December relighting.

Joe Dody of the Rodgers Theatres organization underwent an appendectomy in St. Mary's hospital, Cairo, Ill.

PITTSBURGH

Milton Harris, publicity man who makes his home here, appointed managing director of Cinerama Theatre in St. Louis and takes over next week.

Jack Ellstrom resigned as head booker at WB exchange to enter another field; successor hasn't been named yet.

Bill Seibert quitting as assistant to Bob Taylor, manager of J. P. Harris, to join Universal booking department on Film Row.

Tim Valanos, with the Schine chain for four years in Rochester, N. Y., named manager of Dipson's Bradford, Pa., Theatre.

With Tony Asskounes retiring as manager of the Manos in Monessen because of his health, post was assigned to Gus Kavouras, formerly with Manos circuit in Jeannette and Tarentum.

Frank J. (Bud) Thomas, Pittsburgh, Film Service manager and theatre booker, named area rep for Granlee chain.

LITERAL SATURATION IS METRO FEB. GOAL

Metro is launching probably the most ambitious sales drive ever undertaken by a distribution company. It aims to place M-G footage —a feature, a short, or a newsreel —on every screen in the world during the week of Feb. 5-11.

In attempting what appears an almost impossible goal, the film company is relying on its experience with a similar drive undertaken in 1949. This campaign, restricted to domestic situations, did succeed, placed Metro film on every screen in the United States and Canada.

National Releasing Assn. Lines Up 12 for 1956

Memphis, Dec. 6.

National Releasing Assn., production-distribution company formed by a group of southern states rights distribs, is planning a program of 12 pictures for release during 1956. Program was set at a three-day meeting at the Hotel Gayoso here last week. Fred Meyers presided.

First for 1956 is "Oklahoma Women," which goes before the cameras in Hollywood this month.

Officers elected for '56 were Charles Simpson, prexy, Capital Pictures, Chattanooga; Meyers, veepee, Colonial Pictures, Memphis; Charles Markus, secretary-treasurer, Tower Pictures, Dallas. Board members named were W. R. Richardson, Capital, Atlanta; Bob Pinson, Astor Pictures, Charlotte; and Milton Dureau, Masterpiece Pictures, New Orleans.

There's No Business Like Show Business but advising some of the great people in show business in the matter of stocks and bonds is now my business. You, too, are welcome to write or call. No obligation!

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WHEN IS A BENEFIT NOT A BENEFIT ON TV? CUFFO STINTS BURN AGENTS

There's an increasing amount of resistance to the growing practice of getting a lot of cuffo names on sponsored teleshows who are lured by an award to some distinguished gent, generally of the theatre.

Within several weeks, the Colgate "Comedy Hour" gave a show with some gratis talent who got awards from Modern Screen mag, and next Sunday (11) the same show is scheduled to honor George Abbott with a salute show. Line-up so far for the later layout is Helen Hayes who will do the actual presentation, along with Gwen Verdon, Eddie Albert, Nancy Walker, John Raitt, Leonard Bernstein, Fran Warren, Bobby Fosse, Edith Adams, Pat Stanley and Jack Straw. All have been connected with shows in which Abbott had a hand.

Agents as well as the acts who have been tapped for the cuffo stints are frankly burned at the whole process. In virtually all cases, they said that their acts will not do anything more than just take a bow or say a few words.

The bitterness at the procedure is summed up by the words of one agent who declared that this gratis show is not only a benefit for a starving corporative giant who gets a load of names far in excess of what the budget calls for, but it's a tremendous benefit for the packager. It's argued that Colgate pays the same money every week, with, of course, the right to control various elements submitted on the show. However, the packager can use these gimmick shows as a means of squaring budgetary excesses.

It's argued that the Colgate show has had a lot of these overtaxed budgets, and some bitterly complain that Music Corp. of America, agents for Martin & Lewis, major owner of York Pictures, which controls the show, has been paying a lot of money to performers on their roster who have starred on "Comedy Hour." They cite the fact that Harry Belafonte has been getting $7,500 and the Alberghetti Family $12,500. With this kind of expenditures the aggregate budget is knocked into an economic crazy quilt that they can't climb out of. Therefore, they need these cuffo displays to get them off the hook. The sponsor therefore gets names that he doesn't pay for, but unfortunately Nielsens that are generally second best. Colgate is vamping the show come Jan. 1 and NBC takes over the following week as its own package.

The agents are peeved at Abbott as well. They point out that this is the second time he has figured on a Colgate cufferola. The first time, he emceed a tribute to the late Jerry Ross & Richard Adler; this time he's taking the bows. In both instances, the stars who were approached were fearful of

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Okay for Lamb Today?

Washington, Dec. 6.

Edward O. Lamb, the controversial Toledo broadcaster-publisher, is expected to be cleared of Commie charges in an initial decision on his case by the FCC tomorrow (Wed.). Decision of FCC examiner Herbert Sharfman was due today, but was held up by the mechanical problems in getting the 130-page decision published.

Actual decision itself will be a judgment on whether Lamb's license for WICU, his tv station in Erie, should be renewed, but the lengthy judgment will deal heavily in charges of Communist activities levelled against Lamb. It's expected that Sharfman will put a great deal of weight on the calibre of the witnesses the FCC put on the stand to back up the charges, some of whose credibility Sharfman questioned during the hearings.

'Surprise' Stops 'Clock'

NBC's "Big Surprise" topped its "Beat the Clock" CBS opposition Saturday (3) for the first time on the 15-city Trendex circuit. The Lou Cowan-packaged, Jack Barry-emceed "Surprise" scored a 19.9, compared with "Clock's 17.7 in the 7:30-8 spot.

"Surprise" has been undergoing some general format changes and tightening since its October preem.

Magnuson in Blast At FCC in Handling Of U & V Potato

Washington, Nov. 30.

Senate Interstate Commerce Committee, under the chairmanship of Warren E. Magnuson (D-Wash), will start hearings Jan. 17 at which it will call the FCC to account for its handling of the UHF-VHF allocation problem.

Start of the often-postponed inquiry was announced last week by Sen. Magnuson in a blast at the agency for its failure to achieve a solution of difficulties caused by the intermixing of UHF and VHF stations.

"It is a shameful situation," he said, "that the Commission has not established an overall policy which would assure a realistic nationwide competitive tv service so that all segments of the public, the licensee, the applicant and the viewers would know, once and for all, where and what type of channels are assigned. This critical situation must be solved and our Committee proposed to see that it is done as quickly as possible."

Sen. Magnuson's statement was prompted by a routine report from FCC Chairman George C. McConnaughey advising that the agency has decided on new proceedings to consider overall solutions to the UHF problem. Deadline for filing proposals for this proceeding is Jan. 6.

The Senator pointed out that 10 months ago the Commission reported to the Committee that it was studying the feasibility of selective deintermixture.

Sen. Magnusson's Committee had planned to hold hearings last spring on the UHF problem. These plans bogged down when its counsel, Sidney Davis, resigned. It is expected that a new counsel will be appointed soon but it is doubtful if he will have enough time to prepare for an intensive investigation at the outset.

It's therefore likely that a few sessions will be held to hear FCC members, followed by a recess to give the Committee time for further planning.

WMUR-TV Bows

Boston, Dec. 6.

Hub tv viewers got a new channel Thurs. (1) when WMUR-TV, Channel 9, Manchester, N. H., started broadcasting on full power output, sending its picture and sound throughout the New England area.

For most of Boston and Worcester, including other areas which were formerly fringe areas to Channel 9, the new power gave sharp, clear reception.

Revsons' Tale Of 2 Quizzers Poses Agency Problem

It appears that the Revlon boys —Chas. & Martin Revson—who own the Revlon outfit, have thrown the $64,000 question at their agency, Norman, Craig & Kummel, and are threatening to dump the agency unless it pledges 100% allegiance to the toprated quizzer.

Situation came about when NC&K let it be known last week that it was inheriting the Speidel business from Sullivan, Stauffer, Colwell & Bayles, effective after the first of the year. That means the agency also inherits Speidel's rival quiz show, "The Big Surprise," on NBC-TV (which, like "$64,000 Question," is also out of the Louis G. Cowan Inc. package stable).

Despite the fact that NC&K's radio-tv topper and partner Walter Craig was chiefly responsible for latching the Revsons on to "$64,000 Question," the Revlon factotums don't want their agency playing both ends of a quizzer and demand undivided attention on their own brainchild.

NC&K still doesn't know what it'll do about "Big Surprise" once it inherits the Speidel account. Craig had previously said he'll "give it a good hard look" and if necessary either have it revamped or ditched. The latter eventuality would probably resolve the problem insofar as the Revsons are concerned.

WNEW's $606,000 9-Mos. Earnings

Washington, Dec. 6.

Earnings of WNEW in New York for the nine months ending July 31 of this year were $606,132 before taxes, according to the station's application filed with the FCC last week to transfer ownership to a company headed by Jack Wrather and John L. Loeb. Sale price of the station is over $4,000,000.

In the similar 1954 period, WNEW's earnings were $705,000. Gross sales for the 1955 period were $2,664,000 compared to $2,707,000.

Application revealed that several announcers on the station are paid $1,500 a week and others $1,000 a week. They have five-year contracts, with sixmonth termination clauses.

AFM NIXES SYMPH PICKUP BY KQED

San Francisco, Dec. 6.

KQED's plan for a special, hour-long Christmas concert by Greg Millar's Little Symphony Dec. 20 has been nixed by the American Federation of Musicians' New York headquarters.

AFM Local 6 here was going to pick up the $600-plus tab for the 8:30-9:30 p. m. slot on the non-commercial, educational tv station. Publicity had already been printed saying the concert would be "presented under auspices of the Music Performance Trust" of the AFM, and Charles (Pop) Kennedy, longtime secretary of Local 6, was enthusiastic.

Then, from the International, came the word: no concert.

Nielsen Schizophrenia: TA and AA

Nielsen this week puts its new "equal prominence" policy into effect with the latest report, for the two weeks ending Nov. 12 (below). Going out to subscribers today (Wed.), breakdown projects the Average Audience, or average-minute count, into a position of equal importance with the established Total Audience figures:

Total Audience (Top 10)		Average Audience (Top 10)	
$64,000 Question (CBS)	52.4	$64,000 Question (CBS)	48.2
Ed Sullivan (CBS)	46.1	I Love Lucy (CBS)	43.2
Disneyland (ABC)	45.8	Jack Benny (CBS)	39.7
I Love Lucy (CBS)	45.5	Ed Sullivan (CBS)	39.1
Jack Benny (CBS)	43.5	Disneyland (ABC)	39.0
Shower of Stars (CBS)	43.5	Groucho Marx (NBC)	36.6
Perry Como (NBC)	39.9	GE Theatre (CBS)	35.9
Groucho Marx (NBC)	39.4	Shower of Stars (CBS)	35.9
GE Theatre (CBS)	38.4	George Gobel (NBC)	34.9
Climax (CBS)	37.8	December Bride (CBS)	33.8

Because of the tune-out factor, the Average Audience is invariably lower than the Total Audience, based on anyone viewing more than five minutes, but hardest hit in this first of the Nielsen reforms is CBS-TV, which pressured for the change, and its one-a-month "Shower of Stars." The spec's Total Audience 43.5 dropped to 35.9 in the Average Audience, or from roughly 14,000,000 homes to 11,000,000. Otherwise Groucho Marx is back in the TAs and the leading "$64,000 Question" has had another small decline—from last report's 53.2 (and 58.2 a month ago) to 52.4.

Industry Hopes 'Average Audience' Projection Will Clarify Ratings

Nielsen's new tv pocketpiece physically places the Average Audience value parallel with Total Audience (ex - Nielsen - Rating). Which particular column the industry and trade press will latch on to as the one criterion remains to be seen, although the poll outfit would like to see both in universal use.

There's been some agitation from network and ad agency sources to put AA on a par with TA.

AA as paired with TA and numerous other changes in Nielsen service came about after discussions with major subscribers seeking more "realism" in measurement values. The changes were made as result of changes in the tv structure itself over the last few years such as: joint use of a single program by two or more sponsors; use of commercial time of a single program for a number of sponsor's brands rather than a single product; wide range of program duration, 15 to 120 minutes, against the long-established quarter-hour and half-hour shows. As result, the major changes in reporting procedures include:

1. Introduction of all-sponsor averages for programs with different advertisers from day to day or on alternate weeks, in addition to ratings for each sponsor individually.
2. Total Audience and Average Audience reported in parallel columns on the "grid" pages throughout the report.
3. More complete and more con-

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NBC in Huff on Buff

Washington, Dec. 6.

NBC has filed a petition with U. S. Court of Appeals here challenging the FCC action in ordering a hearing (scheduled for Dec. 19) on its purchase of UHF station WBUF-TV in Buffalo.

Web claimed the Commission exceeded its jurisdiction in determining that WGR-TV, which protested the WBUF transfer, is a party in interest. Network further alleged that the FCC erred in postponing action on a request by WGR to stay the transfer.

Hoop Tossed For Loop As CBS-TV Co-ops Basketball

CBS-TV headaches on selling sports programs for national sponsorship are no less on basketball than they were on football. After giving it the old college try, the network has thrown the Big Ten hoop-la over to local stations to be sold as co-ops. Strangely, the first such sale to come through was put over by the network's UHF'er acquired some months ago—WXIX, Milwaukee, which, getting the word on co-op, promptly sold the loop series to the First National Bank of Wisconsin.

String of 15 games was launched Saturday (3) pitting Nebraska against Iowa, latter the Big Ten champion last year, and will wind up on March 17 and 24 with encounters in the National Invitation tourney. Up ahead, March 10, special attraction will be the Harlem Globetrotters, with all three games (NIT and Harlem) from N. Y.'s Madison Square Garden for the first time on network tv. There will be no games Dec. 24 and 31. Jac Drees is doing the basket-by-basket.

Stations turning over co-op sales get 50% of their gross hour Class B network rate.

NBC-TV pro basketball "Game of Week" skein gets going Saturday (10) with the Minneapolis Lakers versus the Boston Celtics in Boston Garden, in slot vacated by the gridders. Curt Gowdy and Lindsey Nelson, who called the grid plays, will ditto on the dribblers.

7-Up's 200G Spread

Chicago, Dec. 6.

NBC-TV hauled in another $200,000 in participating biz for its "Today" and "Tonight" bands. 7-Up, through J. Walter Thompson, is spotting eight insertions in each of the two shows during the current month.

The E. L. Bruce floor wax firm, meanwhile, has ordered 30 additional identities on "Today."

Last of NBC-TV's Chi Entries Axed

Chicago, Dec. 6.

Chi NBC-TV is losing its last regularly scheduled origination when the Hartz Mountain pet food concern drops the Sunday morning quarter-hour "Capt. Hartz & Pets" capsule after the Jan. 1 show. Hartz is buying into ABC-TV's Sunday afternoon "Super Circus," which starts originating from N. Y. New Year's day with revamped personnel after seven years as a Windy City attraction.

NBC-TV's other Chi entry, "Zoo Parade," continues to make its home base at the Lincoln Park Zoo, but hits the road on frequent intervals.

Wanted: Sponsor For CBS 'Years of Crisis'

"Years of Crisis," CBS-TV's annual roundup of its global correspondents making with the punditing at year's end, is without a sponsor so far. Amoco has underwritten the hour stanza in the past, but hasn't as yet committed itself.

Amoco is alternating sponsor of Ed Murrow's "Person to Person," with Murrow as the moderator on "Crisis."

Fisher Future May Ride on TV Spec

Eddie Fisher may find himself in a different kind of talent position on Dec. 18. On the night previously, he'll star in "I Hear America Singing," fourth of the Ford-sponsored "Star Jubilee" 90-minuters on CBS-TV, with Ken Murray as the producer. That'll determine whether he'll be the "new" Fisher—a singer with his sights set on becoming a "personality" either with his own major show or as a guestar or both. This stems from reports that Fisher is not too happy with his two-a-week show for Coca-Cola on NBC-TV, which is largely a straight chirping stint, granting a couple of production gimmicks.

Fisher is under contract to Coke, and not to NBC, a fact which would permit his manager, Milton Blackstone, to negotiate with CBS should the spec appearance prove a click. In support will be his wife, Debbie Reynolds; Nat (King) Cole, Ella Fitzgerald, Red Skelton and Bobby Van, with several of them having made the Las Vegas rounds in recent weeks.

SLOW BURN ON FAST RATINGS

Bowls' Big B'cast Billings

It's six major football games in the three-day New Year's weekend and all of them accounted for in the underwriting sphere. Chrysler made the postseason vidgrid shenanigans SRO by coming aboard the East-West game to be played in Frisco Dec. 31. This will be an NBC telecast, as are three others: The Blue vs. the Gray, Montgomery, Ala., Dec. 31, sponsored by Gillette; Cotton Bowl, Dallas, Jan. 2, by Dodge; and the Rose Bowl at Pasadena, Jan. 2, another Gilletter.

CBS-TV will be represented by the Orange Bowl in Miami, under Buick auspices, with R. J. Reynolds picking up the check for the Jan. 2 radiocast in conjunction with Bristol-Myers.

ABC has just sold the controversial Sugar Bowl joust in New Orleans to Gulf Oil, as a simulcast on Jan. 2.

Actually, there's a seventh major engagement. That's the National Football League titlefest (time and place to be announced), already underwritten 50-50 each by Miller Brewing and Buick (in northeast region, however, Atlantic Refining will back the first half, preempting Miller).

GOP to 'Dress Up' '56 Convention With Eye Toward the Home Viewer

Chicago, Dec. 6.

The Republican National Committee has set up a standing subcommittee whose chief function is to "dress up" the '56 presidential nominating convention for the home audience. Group's chairman, Alvin Cast, national committeeman from Indiana, is serving as GOP liaison with the network newsmen and technicians and the Radio-Television Correspondents Assn., which will handle the convention credentials.

Cast says his committee considers the impression left by the convention with the home viewers an all-important facet of the political shindig. He's working with the programming committee in tailoring the set speeches and the overall agenda to radio-tv. He said his group is investigating the feasibility of using some sort of a mechanical gadget to speed up and add visual values to the delegate roll calls which in past conventions have brought the proceedings to a standstill.

As is usual at this stage so far in advance of the party gatherings, the Republicans are talking hopefully about wrapping up their show in Frisco's Cow Palace in four days, with no morning sessions planned. But if the '52 political clambakes were any indication much of the fine talk about "streamlining" the affairs for video gets lost in the heat of the intra-party battles.

Britain Just As Rating Happy As U. S., Pulse Also Moves Into TV Picture

Pulse Inc. has established a rating service in England to cover International Television Authority, the commercial setup. Based on a 4,000 interview sample in the London viewing area, Pulse's first report went out this week.

Pulse, starting approximately three months after the ITA launching, falls into competition in England with A. C. Nielsen and TAM, the British rating firm. Then there is Gallup which has been making periodic surveys on the rate of conversion of tv sets to ITA, the second channel. Pulse lists the number of sets capable of receiving ITA presently is 560,000—higher, it says, than rival estimates.

Service, according to Dr. Sydney Roslow, prexy of Pulse, includes audience composition figures. Since ITA is new and conversion isn't complete, guest viewers, for example have significant bearing on the audience size. (Averaged out, each ITA viewing home, has over half a guest.)

NBC 'OUR GRIPES NOT SOUR GRAPES'

By GEORGE ROSEN

The major tv networks, and particularly NBC, are gradually coming to the realization that they, and they alone, are the chief culprits in the perpetuation and dramatization of those overnight 15-city Trendex ratings which this season perhaps more than any other seem to have sparked an unprecedented dog-eat-dog programming rivalry.

Never before has the industry become so "overnight rating" crazy. The gripes as such are not based on the Top 10 evaluations, whether they be Nielsen or Trendex, since these at least are broader in concept and they "count noses" over a longer range. But the fact that it's reached a point where a whole area of confusion has arisen, where "quantitative" takes precedence over "qualitative" aspects of programming in everyone's thinking, has made for a "parasitic evil" where networks, like dogs, are eating off one another and, despite the best of intentions, all in one way or another are left to lie bleeding over a percentage fraction.

It doesn't matter how much pride a network can take in pulling off what it considers a stunning show (whether designed for popular appeal or not); the glow is off if the next morning's Trendex gives the rival web the edge.

NBC enthusiasm ran high (concurred in by showbizites generally) over Maurice Chevalier's tv debut last Sunday (4). On the basis of the following morning's Trendex he got clobbered by the competing Jack Benny and Ed Sullivan stanzas—but to a degree considered out of all proportion to the excitement generated by the Chevalier performance, thus sparking anew confusions and doubts on the upbeated attention to quantitative polling and the almost complete absence of qualitative research. Even ardent pro-Sullivan fans were inclined to agree "something, somewhere must be wrong."

NBC, which hasn't been doing so well lately on the Trendex, is particularly incensed over the "overnight craze" and the fact that too

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Why Did Biow 'Blow' $10,000,000 Pepsi Biz? Toigo's Status, Other Confusions in Agency Shakeup

The relative calm that followed last week's announcement that board chairman Milton Biow was resuming active control of his Biow-Beirn-Toigo agency and that Ken Beirn was consequently exiting as prez blew into a small-sized hurricane this week with the disclosure that the $10,500,000 Pepsi-Cola account was flying the coop after seven years in the Biow stable.

Although both the agency and Pepsi denied that the account's ankling had anything to do with Beirn's resignation and Biow's resumption of control, it did to a large extent revolve around the shrouded question of exec v.p. John Toigo's status at the agency. As of the moment, Toigo, who has been handling the account since 1951, says he has no intention of leaving the agency. But between his closeness to the Pepsi account and the situation vis-a-vis Biow's return to the controls, this too left several questions to be answered.

Among these were: (1) where is Pepsi going? (2) does a second contract signed by Pepsi in 1952 with both the agency and Toigo still have effect and can Toigo hold the softdrink outfit to the pact? and (3) was the entire matter of Pepsi's withdrawal and the discussions and statements surrounding it done and made without Biow's knowledge?

Talk has it that Pepsi moves over to either D'Arcy or Lennen & Newell come March 31, when the Biow contract is due to expire. At D'Arcy, it would come as a convenient and welcome replacement for the $15,000,000 Coca-Cola account, which moves over to McCann-Erickson the first of the year. Lennen & Newell offers interesting possibilities since it's headed up by Toigo's cousin, Adolph Toigo. John Toigo, in re the D'Arcy situation, was a v.p. there before joining Brow.

As to the contractual difficulties, Toigi issued a statement to the effect that Pepsi has given notice of termination of its contract of 1948 but that a later contract was signed in October, 1952, both with the Biow agency and with himself by Pepsi prez Alfred N. Steele. This

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Bill Loves Mary

Mary Martin received her first Xmas gift of the season last week. It was from Bill Paley, the CBS board chairman—the entire wardrobe of gowns that were designed for her when she and Noel Coward did the recent "Tonight With Music" spec.

Just a mere $6,000 from-me-to-you-trifle.

Not-So-Contrary Mary in 12-Hour Exploitation Grind

Ever since she came into tv, Mary Martin has been recognized around the networks as among the most cooperative of performers, whether it's touching base with the publicity-promotion-exploitation boys, or whatever. However, the stint she performed last week at her home in Norwalk, Conn., as advance bally for her forthcoming NBC-TV "Peter Pan" repeat, set something of a precedent for the medium (and borrows a leaf from the Hollywood studio book on strategy and approach of major exploitation campaigns).

NBC cameras, tape recorders and all the necessary paraphernalia, along with a crew of technicians, were sent to Norwalk to participate in "Assignment Martin" and from 8 a.m. to 8 p.m., with only time out for lunch and dinner, an entire pre-bally campaign for use on both radio and tv and newspapers was wrapped up. These included several hundred stills (both color and black-and-white) of Miss

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TNT's $1,250,000 Closed-TV Deals

Tele-Sessions, business division of Theatre Television Network, reports the conclusion of agreements for 10 closed-circuit telecasts between Dec. 22 and April 21. Volume of business is said to total $1,250,000.

Lineup includes four closed-circuit meetings, averaging a hookup of 50 cities, for the Upjohn pharmaceutical company. Telecasts are to be staged at the rate of one a month. Smith, Kline & French Laboratories, which has an annual contract with TNT, is down for a 39-city hookup. This will be the second "vidoclinic" this year for SK&F which closed-circuited an American Medical Assn. meeting from Boston last week.

General Electric, which employed closed-circuit for the first time last week, has signed with TNT for two more sessions—Dec. 21 to 16 cities and Feb. 8 to 100 cities. In addition, TNT has signed two other national firms for single telecasts. A company spokesman said TNT was not at liberty to reveal the identities of the sponsors at this time, but that each of the telecasts would link 65 cities. Also on TNT's schedule is the $100-per-plate GOP "Salute to Eisenhower" dinner on Jan. 20 to 50 cities.

Telecasts will be seen on large-screens in ballrooms of leading hotels in key cities.

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Col in CBS-TV Bid For Silvers Pic

Columbia Pictures has initiated overtures with CBS-TV aimed at converting Phil Silvers and his Sgt. Bilko characterization into a theatrical feature. However, that's as far as it's got, at least for the moment, with CBS deciding to "sit on it" before making any decision.

The Silvers Tuesday night at 8 film series is a CBS-owned property. Involved in the Col bid, it's understood, is a cash payment to the network plus a share in the film grosses. It's assumed that Nat Hiken, as writer and creator of the series, would also be cut in for a percent.

CBS may decide to skip it for this season until the Silvers show has further solidified itself as a major comedy entry. Silvers' last film was a "recreation" of his "Top Banana" legiter.

Sunday Razzmatazz

CBS-TV is contemplating a series Sunday "specials" under the title of "Hippodrome" which will be designed primarily for kids, but with all-family appeal as well. Plan is to do about half a dozen of the Sabbath specs in a season's span.

It'll be in the nature of a razzmatazz attraction in the order of the old N. Y. Hippodrome theatre displays. Project is still in the early blueprint stage.

Miner Envisions Greater Use Of Live & Film Technique on Vidshows

With television's growing tendency toward longer shows, in the 60- and 90-minute class, the probability is that more "mixing" of live and film in the same series will become more frequent. That's the opinion of Worthington (Tony) Miner, who though now confined to the half-hour class with his exec producer chores on "Medic" and "Frontier," plus projected series in "Briefcase" and "The Challenge," hopes to get back into the 60-minute-plus class by next season.

Miner visualizes greater use of mixing—a series comprising 26 live shows and 13 filmed episodes, for example—because of a greater concern with story values. He feels that in the longer shows, the advantages of film are lessened, but that some story properties simply can't be done live. Hence the live-and-film techniques; since the longer series don't derive any special overall benefits from film, they'll be done alive, but certain good stories for the series will have to be done on film.

As an example, Miner points to an upcoming "Frontier" episode, which though a half-hour, nonetheless points up a situatic where film would be mandatory—all the action takes place on the desert. Other story properties will come up in the future which should be done but can't be done live. Important thing, Miner believes, is the story, and the production technique derives from the demands of the story.

That's the reason that "Frontier" is filmed—it couldn't be done live. But Miner believes that in any half-hour dramatic show, film has definite advantages over live. "I had a half-hour dramatic anthology on once," he states, "and we found that we couldn't tell the story properly in that time. We used up fully two minutes of padding because we had to write in unnecessary lines in order to cover a costume change or a move to another set. And because of those two minutes we had to cut important lines out. The story lost impact because of those cuts; it didn't come out the way we originally planned it."

On film, of course, the padding is unnecessary, "but we find that we're still as tight as we can be; many's the time we've sweated over as little as 12 seconds because we felt the story would be hurt by the cut." As a show gets longer, in terms of 60 and 90 minutes, the advantages of film grow less. This, of course, is apart from the advantages of time and residuals. As to the latter, Miner has no current plans; he's discussed the foreign market for "Medic," with an eye toward Britain in particular, but has decided with NBC that the time isn't ripe for a sale yet.

Miner is currently on an extended stay in New York (he returns to the Coast in January), primarily to visit his family and to "tie a few loose strings and put out a few feelers." He's negotiating for a writer-producer for his "Briefcase" series on the legal profession, for which NBC will bankroll

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Galivantin' Galvins

ABC Radio played an innocent but delicate game in how to win friends and influence advertisers this week. Advertiser in question was Motorola prez Bob Galvin, who appeared incognito on the web's new "Walt Disney's Magic Kingdom" show out of Disneyland Park. Galvin was there with the wife and kiddies and apparently was picked out to appear as a contestant on the show. In interviewing him, emcees Wally Boag and Donald Novis asked what he did, and when he answered he's in the radio-tv-electronics manufacturing business, they let it go at that and went on to his wife and children.

Topper was the quiz segment in the show in which the Galvin family competed against another family. The Galvins lost.

'Queen for Day' As P&G Entry?

It now looks like Procter & Gamble will pick up the tab on the "Queen for a Day" daytime tv entry, which preems on NBC in January as a cross-the-board afternoon feature. In the event that the deal is finalized, it's considered likely that P & G's sponsorship of "On Your Account" will be terminated.

For a while it was generally anticipated that Colgate would grab off the "Queen" entry into national tv. Instead, Colgate has renewed its "Feather Your Nest" NBC-TV daytimer, thus setting aside rumors that the latter show was ready to fold.

Vaughn Monroe Defends 'Voice of RCA' Stance; 'Nobody Corners Com'ls'

Boston, Dec. 6.

Vaughn Monroe, commuting back and forth from Manhattan for appearances at his Meadows nitery in Framingham, just outside the Hub, answered critics of his purported "taking over" of the commercial announcing field, thusly: "Nobody's got a corner on commercial announcing!" "They forget," the singer said, "that I've been doing it since 1946."

Monroe's new billing as "the voice of RCA Victor" and his frequent tv commercial stints, both live and filmed, is reported irking some of the straight tv commercial announcers.

Working in a two-weeker at his own spot by commuting back and forth for his tv engagements, Monroe is one of the busiest singers in show biz. He's booked for the Jackie Gleason Show (10), a three-weeker at the Sahara in Las Vegas opening Feb. 7, a three-weeker in Reno in April. He's about to sign for a Florida booking and has a new disk, "Steel Guitar," backed by "Don't Go to Strangers," released by RCA Victor yesterday, Mon. (5).

He revealed that most of the RCA commercials, previously live spots, are now being filmed.

Blondeau's N.Y. Setup

Jean-Paul Blondeau, the French creator-owner of the live "Dollar a Second" show (ABC-TV), has set up New York offices and is moving at a rapid pace into the overseas vidpix representation field. Blondeau has set a deal under which he represents CBS Television Film Sales on virtually all its properties for France and Switzerland. Under the arrangement, he'll handle dubbing and act as sales agent for those territories, taking his dubbing costs off the top.

Film Sales, incidentally, has set other foreign representation, with producer Tony Bartley handling sales (and production) in England and Berliner Synchron, a packaging outfit in Berlin, handling Germany.

GE Lamp Division Dramatizes Use Of Closed-Circuit TV

Use of closed-circuit television to get directly to key customers was demonstrated last week by General Electric's Lamp Division, which staged an hourlong dramatic-documentary "progress report" to some 35,000 GE lamp distribs and top purchasing agents in 45 cities throughout the country. Telecast originated in GE's Institute of Light in Nela Park, outside Cleveland, with Theatre Network Television providing the facilities, TNT's Marty Poll producing, vet tele director Marc Daniels handling the direction and radio-tv scripter Irve Tunick handling the writing.

Telecast was pegged on the release of a new lamp product by GE, but it served to solve a problem shared by other top industrial firms—how to get to the important customers. With a couple of thousand people cramming the Waldorf-Astoria Grand Ballroom in N. Y. and similar setups in 44 other cities, GE was able to go directly to the customer to serve up a "progress report" in its advances in the lamp field. Non-pro talent was used—in fact the closed circuit was enacted by the scientists and personnel of Nela Park itself.

Tunick, incidentally, is a case in point of one phase of the expansion of the closed-circuit field. Ordinarily a radio-tv writer, with an occasional screenplay to his credit, he's already scripted three closed-circuit affairs and has three more such industrial stints awaiting him in the next couple of months.

Sweeping Probe Of Canada Radio-TV Finances, Policy

Ottawa, Dec. 6.

The federal government has appointed a Royal Commission with wide powers to probe financing and policy matters in radio and television in Canada. It is expected the investigation will take nearly a year, beginning within two weeks.

Head of the three-man commission, appointed by the Cabinet, is Robert M. Fowler of Montreal, president of the Canadian Pulp and Paper Assn., itself under public fire recently as a result of upped newsprint prices. The two members are Edmond Turcotte, former newspaper editor and now Canada's Ambassador to Colombia, and James Stewart of Toronto, president of the Canadian Bank of Commerce. Secretary will be Paul Pelletier, assistant secretary of the Cabinet.

Principal targets of the commission's probe will likely be the financing methods of the Canadian Broadcasting Corp. in both radio and video, and CBC's so-termed tv "monopoly" in six major Canadian centres. Under the latter, CBC has been accused of reserving for itself exclusively Canada's six richest consumer markets: Ottawa, Toronto, Montreal, Winnipeg, Halifax and Vancouver, where, under the corporation's "single service policy," only CBC can operate tv stations. This, it claims, was done to assure maximum use of Canadian talent and programs but non-government broadcasters, chiefly the Canadian Assn. of Radio and Television Broadcasters, representing 136 radio and 25 video stations, have blasted heavily and consistently against the exclusion of independent tv operators from these cities.

The order-in-council setting up the Commission sets out eight definite aims on which the board is to "examine and make recommendations," including CBC policies and financing in tv.

Old Spice Rides 'See It'

CBS-TV has snagged a sponsor for next Tuesday's (13) "See It Now," with Shulton (Old Spice) hopping on.

Third of this season's outsized Murrow & Friendly series is subtitled "Two American Originals," meaning Grandma Moses and Louis (Satchmo) Armstrong.

Kingsley's Unusual TV Pact

Playwright Sidney Kingsley's deal for a CBS-TV "exclusively" is scheduled for finalization this week. It shapes up as one of the most unusual ever negotiated for tv. It's a longrange contract spread over a number of years (as a tax expedient, among other things). Nobody's tipping as to just how much coin is involved, except the admission by CBS that "it's big money."

Kingsley will not be straightjacketed by any set formula or pattern. Not even CBS knows whether he'll deliver shows in 90-minute or 60-minute form. If the urge moves the playwright to turn out five a month or one in two years, that's up to him. They'll probably be "spec"-bound, but even that depends on what Kingsley decides to come up with. All CBS knows is that it has latched on to a click playwright and is willing to gamble on his tv productivity. As for translating his video creations into pix or legiters, that'll be resolved on a "when and if" basis.

National Council of Churches Cites TV's Threat; 'We've Got to Use It'

National Council of Churches of Christ called this week for the development of a broad policy for the use by Protestant church leaders of television and radio that would fully encompass the use of mass communications media as they exist today. In terming television "one more threat to the influence of the church," the Council urged that the medium be used instead of ignored.

Basis for the appeal was the publication of "The Television-Radio Audience and Religion" (Harper & Bros., $6), a two-year study conducted in New Haven by the Council under the supervision of the Yale Divinity School. Study was headed up by Dr. Everett C. Parker, director of communications of the Congregational Christian Churches and former head of the Protestant Radio Commission, with Yale Divinity School dean Dr. Liston Pope as head of the administrative committee supervising the project.

"Television is one more threat to the influence of the church," the report maintained, "because it is one more secular voice speaking to the public, tempting the wheedling and persuading and informing and arguing and amusing people in accord with whatever interests move the sponsors and managers of the program. It cannot be ignored by the churches; it might, however, be used. Somehow the ministry of the Protestant churches must be made aware of the total role of the mass media in the lives of their constituents, and the machinery of the churches must be geared to a careful and thoughtful educational process to make the constituents conscientious stewards in relation to the use of these media."

'Fundamental Reevaluation'

Study called for a "fundamental reevaluation of all the traditional elements in the church program, themselves the accretion of centuries of evolution through different periods of communications history." This reevaluation "includes ... the rethinking of the curricula for training ministers in the light of whatever policy the churches might adopt for the realistic use of available communications media in this age." Study warned against the "danger" of religious programs that compare in "suc-

(Continued on page 47)

THE HAZARDS OF AWARDS

News Directors Wanna Know Why WMT Axed Cheverton

Chicago, Dec. 6.

The Radio - Television News Directors Assn. is beginning to wonder if its annual awards are a hex. RTNDA members learned last week that Dick Cheverton has been ousted as news director at WMT, Cedar Rapids. Just two weeks ago at the RTNDA convention in Denver, Cheverton accepted for the Iowa station the association's top award for the outstanding overall news operation.

Meanwhile an official at Northwestern U's school of journalism, which contributes the RTNDA tropies and handles the details of the annual awards sweepstakes, is seeking an explanation this week from WMT execs as to the timing of the news director's replacement. Northwestern's Baskette Mosse said he's not questioning the station's right to change news directors, but in view of the fact the station knew it was to receive the award some three weeks in advance "we think it unfortunate that we weren't informed there was to be a major change in the news operation so the judges could have revaluated their decision.

Schultz as Prexy Of DuMont Labs

DuMont Labs, under the control of Paramount Pictures and Carl M. Loeb & Rhoades investment house, has hired a new president, David T. Schultz, to fill the post vacated by Dr. Allen B. DuMont when he was upped to board chairman after the recent change of power. Schultz, who takes over officially on Jan. 3, is now senior veep and treasurer of Raytheon Manufacturing.

Schultz has been with Raytheon since 1927. Bernard Goodwin, a Par exec, is prexy of DuMont Broadcasting Corp., new wholly owned Lab subsid.

DuMont Labs reported a loss of $2,019,000 for the first 40 weeks of 1955 as compared to a net profit of $612,000 for the same 1954 period. Sales this year, up to Oct. 9, were $51,964,000 and in last year's corresponding time they were $67,593,000. Latter figure included sales by WDTV, Pittsburgh, which was sold shortly after Jan. 1, 1955, to Westinghouse Broadcasting.

ABC FILM FESTIVAL ATTRACTS P&G COIN

ABC's Sunday night "Famous Film Festival" is beginning to attract the blue-chippers. Having grabbed a fat chunk of Colgate-Palmolive business last week, the web this week latched onto the biggest of 'em all, Procter & Gamble, for a 30-spot deal running into next June at the rate of one a week. This deal, set via Biow-Beirn-Toigo for Shasta, puts $195,000 into the FFF coffers. Three of the spots have already run, P & G having run two as a trial on the Nov. 27 show and then gone whole hog.

Show also picked up another four spots, both from American Chicle. Two, for Dentyne, another trial bankroller which is extending, are out of the Dancer-Fitzgerald-Sample agency, while the other two, for Beeman's, are via Ted Bates.

Philly Sets Own Code on Radio-TV

Philadelphia, Dec. 6.

The Philadelphia Radio and Television Broadcasters Assn. has adopted a new and far-reaching code of practice aimed at raising the status and prestige of all Philadelphia radio and tv stations for audiences as well as advertisers.

Raymond S. Green, president of the PRTBA, said: "The new Code which was approved at our monthly meeting, is designed to solidify united action among our member stations in all phases of broadcast media."

Under terms of this new code the stations agree to put more effort than ever into the study of better programming; to raise the standards of advertising on the air, and to avoid deviation from published rates, secret rebates and special arrangements with advertisers. The association will serve as a center for the exchange of information among all its members.

THE NEGATIVE SIDE OF FILM

Mike Dann, 'Boy Veepee'

Around NBC they're now calling Mike Dann the "boy veepee." At 34 he's the youngest v.p. chevron-bearer in network broadcasting, a distinction conferred on him (along with four other NBC execs at last week's board meeting) by virtue of his "spec performances" in the area of sales. As veepee for TV Program Sales reporting directly to network chieftain Tom McAvity, Dann moves up on a line with veepees Dick Pinkham, program boss; George Frey, sales chief; and Fred Wile, West Coast program topper.

Other veepeeship's were conferred on Joe Culligan, director of sales and responsible for the web's "electronic sales technique" (tele-sales units, closd-circuit, etc.), who reports to Frey; Mort Werner, new director of programming; Walter Scott, v.p. for sales administration (who has been working out the sales patterns on the magazine concept operation), and Jules Herbuveaux, head of NBC's Chi operations.

Jockey Out of This One?

Internal Revenue Bureau Clarifies Tax Status Of Radio Station Disk Spinners

Washington, Dec. 6.

Even though a radio disk jockey is called an "independent contractor," says Internal Revenue Service, he is an employee of his station for Federal employment tax purposes if the station controls the time, format, length and contents of the program.

"In the instant case," said Revenue in ruling on a tax case, "the radio station has the right to exercise such control over the individual in the performance of his services as is necessary under the usual common law rules to establish the relationship of employer and employee.

"The nature of the services makes close supervision unnecessary and impracticable. The individual, however, abides by all rules and instructions issued by the station. Under the terms of the contract he is not pursuing an independent business. He is employed to perform personal services on a continuing basis and he is assured a regular minimum amount each week for his services. The station controls the time, format, length and contents of the program. Accordingly it is held that the individual is an employee of the radio station for Federal employment tax purposes."

Sheaffer Pen In '2 For Money' Exit

P. Lorillard, the original solo sponsor of the Herb Shriner-fronted "Two for the Money" on CBS-TV, will again have the show all to itself come the first Saturday in January. Sheaffer Pen exits as alternate sponsor at year's end.

Lorillard also backs "Appointment With Adventure," the Sunday nighter on Columbia which was to have been scrapped upon entry of "The $640,000 Panel" with skip-sponsorship of Revlon. When Lorillard found that Revlon was demanding full control of content of "Panel," even on the Lorillard turn, the cigaret company decided to retain its time on "Adventure" and pass up the Revlon show, an offshoot of its "$64,000 Question."

Battle for New Year's Eve Audience on TV

There'll be a battle of New Year's Eve shows in New York. Some weeks ago WCBS-TV, the Columbia station, announced a talent-loaded format for the 11:15 p.m. to 1 a.m. slotting. So now comes foremost rival WRCA-TV, the NBC'er, with a show headed by Guy Lombardo out of the Hotel Roosevelt Grill, the Royal Canadians' longtime stand. It'll go from 11:15 to 12:15 under sponsorship of Miss Clairol. Station will take the network feed from Times Square at 11:55 with Bill Cullen slated for a five-minute spot backed by Telechron.

WCBS-TV has a beer sponsor wrapped up for announcement today (Wed.).

'Benefit Performance' As Bing Crosby Spec

Hollywood, Dec. 6.

"Benefit Performance," tome by Richard Sale, was bought by Harry Ackerman as a starring vehicle for Bing Crosby on a Ford Star Jubilee spec, on CBS-TV.

Sale will adapt his own mysterioso, which Arthur Schwartz will produce, and a pair of tunes will be included in the story. Ackerman is in charge of the spec project at CBS.

Benny, Sully Sock Chevalier; Perry On Jackie's Neck

Maurice Chevalier (NBC-TV) took a drubbing from Jack Benny and the Ed Sullivan show (CBS-TV) Sunday (4). Perry Como (NBC) got in his closest licks this season against Jackie Gleason at 8:30 and up ahead smothered "Stage Show" (CBS) on Saturday (3). These were the major 15-city developments over the weekend on the overnight Trendex scoreboard.

The Gallic Lip in his live U. S. teledebut, and on a Max Liebman colorspec, supported by French pantomimist Marcel Marceau, the British Jeannie Carson and the American Pat Carroll, had descending clusters of 17.4, 13.2 and 12.2 from 7:30 to 9,. averaging a paltry 14.3, while Jack Benny hit 25.3 and Sullivan's half-hour gradings were 34.3 and a whammo 40.0, for a 90-minute CBS average of 33.2 and a Sullivan average for the hour of 37.2, versus Chevalier's 12.7. ABC-TV's "Famous Films Festival" drew 5.7, 6.9 and 3.9 to average 5.5.

Como's 28.1 at 8 o'clock compared with 15.2 pulled by "Stage Show," and singer's 24.8 at 8:30 to 9 was less than one peg behind Jackie Gleason's ("Honeymooners") 25.7. Como's overall score was 26.5, against 20.5 for Columbia's pair of stanzas. ABC's "Ozark Jubilee" did 9.0 and 7.1 for an 8.1 average.

NBC's George Gobel rated 26.0, to 17.1 for "Gunsmoke" in the 10 o'clock rivalry.

'LUNCHEON AT STORK' FOR AFTERNOON TV

Sherman Billingsley's Stork Club is being pitched at networks as an afternoon display by the William Morris Agency. Label will be changed to "Luncheon at the Stork," with further details of the new format still to be worked out.

"Stork Club" had a run on two networks as a nighttimer. Layout was incepted on CBS and later shifted to ABC. For this show boniface Billingsley built a $100,000 replica of the Cub Room where the telecast emanated.

WEBS TAKE RAP ON SUPER-COSTS

It's a pretty safe bet, judging from the temper and reaction of the tv networks, that beyond the half-hour vidpix formula, the filming of television shows within the "big program" concept of 60 and 90 minutes, will probably never get off the ground. Too many disillusionments already have crept in, but primarily it's the differential in cost between live and film programming that's likely to kill off celluloid invasion into the full hour or 90-minute spec domain.

For example:

It now looks like the Maxwell Anderson-Arthur Schwartz filmed musicalization of "High Tor" as a Bing Crosby "Ford Star Jubilee" spectacular will run in the area of $400,000 by the time it's completed. CBS-TV, of course, takes the rap on the high budgeting, since Ford already has made its 10-spec seasonal coin commitment, which doesn't provide for any such expenditure. Average cost of the Ford Saturday night live spec series on CBS runs closer to $200,000. Anything over that comes out of CBS' pocket.

For example:

Whatever the cost itemizations on the 20th-Fox Wednesday night film series on CBS-TV for General Electric, it now turns out that they're averaging in excess of $200,000. GE's seasonal budget doesn't provide for anything near that figure. Result is that 20th is being nicked for out-of-pocket production cost.

Ror example:

In view of the reception accorded the Rex Harrison "Constant Husband" vehicle purchased from J. Arthur Rank by NBC-TV as a recent Sunday night spec, the whole question of purchasing of theatrical features for "world premiering" on tv has been shelved, at least temporarily. This has been one of the major stumbling blocks in the efforts of Columbia Pictures to move into tv production in a big feature way, with thus far no takers. (It's reported in some quarters that there's still an "iffy" status to the much-heralded "Richard III" three-hour feature which NBC-TV acquired from Rank for $500,000, since (1) there are no sponsor takers and (2) the network reportedly has been stymied by inability to get a print for showing to prospective clients. And since the network is asking in the area of $800,000 (either single sponsor or participating) that's a lot of coin for a film feature about which nothing to date is known.

The networks share the conviction that when it comes to regular full hour or 90-minute programming, the differential of about $40,000 between film and live will be the ultimate clincher in championing the "live" cause from here on in, whatever the fate of the 30-minute standard fare.

Jingling the 'U. S. Sell'

Washington, Dec. 6.

Voice of America is taking a leaf right out of the book written by radio commercials to carry its message of democracy overseas. New opening for VOA's hour-long "Panorama-USA," English language show beamed abroad, is a special Dinah Shore takeoff on her Chevrolet singing commercial — courtesy of General Motors and la Shore.

Here's the Voice version of "See the USA in your Chevrolet" . . .

"Hear the U.S.A. on V.O.A.. America is asking you to call; Tune to V.O.A. for the U.S.A.; There is something on the air for one and all."

Whatever Happened to Fri. Nite In TV? CBS Has Some Big Plans

Back in radio's heyday, Friday night added up to bigleague programming. It was "target night" for the major food and auxiliary companies, notably General Foods, along with Borden's, General Mills, etc., in shooting for the Saturday supermarket customers. The ratings, perhaps, never attained the Sunday-Monday night jackpot status, but on the other hand, it wasn't "brushoff night" either.

Today in tv, Friday is low night on the Nielsen (or anybody else's) poll. No one network enjoys a clear-cut supremacy, and judging from the fare up till now nobody has seemed particularly bent on doing much about it. The food companies, with perhaps the exception of General Foods which sponsors the back-to-back "Mama" and "Our Miss Brooks" on CBS, Ralston with its "Ethel & Albert" and National Biscuit's Rin Tin Tin on ABC have more or less written it off as a big pre-shopping night, and the parlay or tri-network shows in the 8 to 10 p. m. area have hued to the conventional, nothing-to-shout-about pattern.

That there's a rating to be had is evidenced from the audience returns on Ed Murrow's "Person to Person," despite its late 10:30 to 11 showcasing, with the preceding (10 to 10:30) "Lineup" also enjoying the benefits of above-par programming. Otherwise it's generally concluded that Friday is rank-and-file night.

Now comes the report that CBS plans to do something about it—particularly in the cream time (8 to 10) evening segments. It's not on the immediate agenda, but reports have it that a sweeping blueprint is under consideration for the '56-'57 semester designed to bring home the bacon in the big grocer pitch.

As Berlin Sees It

New York.

Editor, VARIETY:

Regarding your article, "Do Newspapers Hate TV?" on the front page of VARIETY on Nov. 23, I would like to make the following comment:

The people who sponsor programs on tv are probably the same ones that advertise in newspapers. These sponsors ought to demand from the publishers of the various newspapers with whom they have a big bone of contention that more serious attention and more complete reviews be given to their programs. The sponsors are thus in a good bargaining position.

Irving Berlin.

Lotsa Ciggie Coin For CBS Radio In Philip Morris Buy

CBS Radio continues to make major news on the daytime front. The action is on the soapers, already in high via "millions in sales" to Lever Bros., Hazel Bishop and Pond's. Now it's cigaret money, specifically Philip Morris, a longtime nighttime client in network AM.

PM is buying its first sudser, "Wendy Warren & The News," starting Jan. 2, picking up the tab for two and a half segments weekly of the crossboarder. In addition, the ciggie outfit has pacted for a similar amount of the web's Bing Crosby nighttime skein. PM pulled out of NBC Radio ("Monitor") weeks ago to come over to Columbia, and the "Bing buy" represents an addition to the company's current contract. Crosby is now picked up by PM two nights a week, and under the new sale, sponsors him on alternate nights, adding an extra night every other week.

PM's alternate sked on "Wendy" and the Groaner gives the sponsor air time every day or night of the week (when it's Crosby on Tuesday and Thursday, it's "Wendy" on the other days, and vice versa).

In other daytime turnover, Campana pacted for quarter-hour once weekly seg of "Art Linkletter's House Party" starting mid-January; last week, Sunsweet Prunes took a one-a-week quarter-hour segment. It all comes in handy since there are a couple of availabilities due to exitings from "Party" of Kellogg and Pillsbury.

Colonna, Emmett Kelly Into 'Super Circus' In Chi-to-N. Y. Shift

Jerry Colonna has been and Emmett Kelly is about to be signed for "Super Circus" when it moves to New York from Chicago on Christmas Day (Gotham preem date has been moved up a week, with a studio Xmas party scheduled as part of the moveover festivities). Colonna will act as ringmaster, while Kelly works his clown routines on the show. Also signed are pantomimist Jerry Bergen and 1955 Miss Florida, Sandra Wirth.

Meanwhile, ABC-TV has restored the Sunday afternoon stanza to SRO status with the signing of Hartz Mountain Foods to alternate-week half-hour sponsorship effective Jan. 1. Lineup now has Roto-Broil taking a half-hour every week, with Chunky Chocolates and Hartz sharing the other half-hour. Show will originate in the network's big Studio TV-1, with Martin Stone producing and Jim Walsh directing.

Theatre Guild In 6-Spec ABC Deal

Hollywood, Dec. 6.

ABC-TV has negotiated a deal with the Theatre Guild to produce six of the network's live 90-minute spectaculars next fall. Remaining four to six specolas will be farmed out to other producers. Deal marks a return of Theatre Guild to the ABC-TV producing stable. Guild produced "U.S. Steel Hour" while it was on the web, but after the show moved to CBS-TV it maintained relations with ABC only as a program consultant, working out formats for a couple of projected shows. In the new deal, however, it resumes the status of a producer.

Web also has made a second deal with Jack Chertok for a new half-hour dramatic series titled "Publicity Bureau." As in its first deal with Chertok for a western series tentatively titled "Circuit Judge," ABC-TV will put up the financing for a pilot in return for an option on the series. Both are projected fall entries.

'Child Is Born' As GE Xmas Day Presentation

Hollywood, Dec. 6.

Christmas Day program of CBS-TV "General Electric Theatre" will be a live presentation of Stephen Vincent Benet's "A Child Is Born," costarring Metopera warblers Nadine Connor and Theodore Upmann. Pair commenced rehearsals for program, to emanate from CBS-TV City here, this week.

Mort Abrahams is producing and Don Medford directing "Child," with Bernard Herrmann penning special music and batonning orch. Herrmann performed similar chores for CBS' spec presentation of "A Christmas Carol" last year.

Television Followup Comment

Omnibus

If there's such an animal as a perfect teleshow, Sunday's (4) "Omnibus" could easily qualify for that elite circle. The CBS'er had three diverse ingredients delivered in high entertainment style—the physical, Harlem Globetrotters; the spiritual, Dr. Harry Emerson Fosdick; the sensual, Leonard Bernstein in an essay-in-action on symphony conducting. Each was a little masterpiece, but perhaps the Bernstein segment, taking over the last half of the 90-minuter, is eligible for larger praise. Sensational might be an apt word.

The trick-and-fancy Globetrotters, to whom basketballs are playthings, gave the show the snappy start with a series of eccentric calisthenics by the Negro virtuosi remoted from Fordham U.'s gym to the emceeship of Bud Palmer, the broadcaster who's ex-captain of the N.Y. Knickerbockers. On all counts, including humorous capers and byplay, it carried a wallop, complete unto diminutive owner-coach Abe Saperstein, who spoke briefly. Lee Rothberg directed.

"Omnibus" continued its filmed "American Boyhoods" series with Alistair Cooke's interview of Dr. Fosdick at latter's summer home on Mouse Island in Boothbay Harbor, Maine. Many of Dr. Fosdick's memorable years were spent as pastor of New York's Rockefeller-supported Riverside Church, where his radio sermons achieved national prominence. He is considered one of the prime "social" preachers of this century and now, at 77, looks back upon a happy life spent as a Protestant clergyman deeply concerned with the welfare of people beyond his immediate congregation or denomination.

Dr. Fosdick accented the democratic practices of his boyhood life, with a tender tribute to his parents. He had made a "public confession of faith" at age 7! There was much more. "Omnibus" can well take this and others of its "Boyhoods" sizeups and assemble them into a separate format that is sure to find a high level of public service interest.

Bernstein's exposition on the anatomy of conducting was the most lucid and entertaining ever presented on tv. He started at the beginning, with "the beat," and ran the gamut of the symphony interpretation art down (or is it up?) from the mechanics to the "intangibles." In this, his third "lecture" on "Omnibus," Bernstein displayed not only a brilliant mind but sureness and savvy as a performer. He likened a maestro to a sculptor, substituting time for marble, made such special terminology as forte, legato and tempi a vibrant, living thing for televiewers with or without a good IQ in matters musical.

Lecture was "illustrated" by a 62-piece orch doing a back-and-forth on such pieces as Brahms' First, Schubert's Eighth, Beethoven's Ninth, Tchaikovsky's Sixth and Prokofiev's "Peter and the Wolf," among others. Bernstein gave it the w.k. schmaltzy hammy flourishes to put over a point while on the baton kick, but just as often he was in "straight" character when a serioso discussion was on tap. It was a distinct contribution to culture and television, with Bernstein emerging as a personality who should be regularly networked or, at very least, syndicated in his composer-teacher-conductor-musician pitch. Charles Dubin directed. *Trau.*

$64,000 Question

More and more will television prove the electronic truism of W. Shakespeare's nifty, "All the world's a stage." The magic of the personality closeup into the home and the hearths of America frequently touches the hearts. This was proved again on last Tuesday night's "$64,000 Question" when the naturalized American, of German birth, simply yet heartwarmingly footnoted that he wanted to prove that new Americans can learn much about their new land and with simplicity and telling effect he added, "Having already proved that a week or more ago, I suddenly discovered there was no need to go on further for any additional prize money." It was a heartwarming exposition, without preaching, as this transplanted New Jersey seed salesman, Steven Frolich, originally from Germany, told it. PS—his knowledge of American history makes millions of native-born Americans feel like dopes. But so disarming was the general proceeding that it was not a question of being an adult Quiz Kid, or a quick study phenom—apparently the American lore was an affectionate personal hobby and Frolich (ex-Germany) made it pay off—$32,000 worth. *Abel.*

Kraft Television Theatre

If there's such a thing as an overzealous writer, Dick Berg, who scripted "Once a Genius" for last Wednesday's (30) "Kraft Television Theatre," rates the nod. In building a yarn about a film director-producer-writer dwelling on his past glories, Berg developed situations and characteristics that made the man such a colossal fool as to become both incredible and a bore, to the point where at least this member of the audience didn't care a hoot what happened to the man, and consequently to the play.

Story dealt with Herbert Berghof as a Viennese moviemaker who after being transplanted to Hollywood hasn't done a thing in years and is still thriving emotionally on his one early masterpiece. This takes in such diverse territory as insisting that his aging wife play the lead in a remake he thinks he's going to get; talking it into himself that the bankers liked the film and would finance a remake when actually they didn't go for it at all; snubbing his onetime assistant who's now a big Hollywood producer and wants to help him, and a score of other follies spread out over the hour.

Berghof was impressive as the producer, but the script made him somewhat difficult to believe. Eva Gabor, as his troubled daughter, was a far more credible character and made the most of her part. Lilia Skala as the wife, Martin Rudy as the producer and Herman Schwedt as a projectionist whom Berghof befriends and then rebuffs, rounded out a good cast. Richard Dunlap is the new J. Walter Thompson director on the series, and to his credit he kept things moving rapidly to a climax. Too bad that the climax didn't matter very much, though. *Chan.*

Armstrong Circle Theatre

"Armstrong Circle Theatre" is fast developing into a nifty public program that adds a class ingredient to a dramatic showcaser that tackles what the packaging Talent Associates calls "actuals." Last Tuesday's (29) hour on NBC-TV took up the problem of Sanford, Maine. Its population had "lived" on the huge textile mill that was gradually laying off workers and subsequently threw in the sponge in a deteriorating economy. As the symptoms became known through the firing of the first batch of a couple hundred employees, leading citizens of the town, headed and sparkplugged by a state senator, went into action, sometimes against the town's ostrich-like optimists.

Sanford's plight, which developed a couple of years ago, is no longer prime news nationwide, but its problems, partially solved, are still vivid in readers' memories. Moreover, there is an updated factor in that the very next day after the Armstrong show, the same Quincy, Mass., businessman who "saved" Sanford stepped in with $330,000 in cash to take over the giant Bigelow-Sanford carpet plant in Amsterdam, N. Y. There are scores of similar cases around the country to reveal the minuses and plusses of the U. S. economy on a local basis.

Tuesday's truementary, "The Town That Refused to Die," had the benefits of a well organized "rewrite" by Sheldon Stark, who's a skillful reporter as well as vidramatist; an extra-competent cast; good production values by David Susskind and associate Robert Costello; snappy staging by William Corrigan, and serviceable settings by Bob Wade. The decision to re-enact a big national story by means of a "little picture"—one man and his family in the main—was a wise one, since otherwise a congested "pageant" would probably have resulted. Good decision No. 2 was allowing the actors to speak mostly in their natural accents rather than that of Down East'ers, since what they had to say was eminently more important than purism as to regional inflection. Another good device brought into play was a kind of you-are-there interview approach (thank you, CBS-TV) carried on offscreen by doubling-as-narrater John Cameron Swayze. This was particularly effective in a barbershop that was or is the nerve centre of the town's gossip precincts, or so it seemed.

Show mixed "realism" with appropriate human interest components—in fact, the story seemed to come out as one of those perfectly-natural-this-is-how-it-was affairs. Performances were ditto from Darren McGavin as the "prophet of doom" senator, Paul Tripp as one of the men who was fired (Tripp does everything in tv but stand on his head, and can probably do that, too), and in other key "little pic" roles, Bert Freed, Jerome Kilty and Maxine Stuart.

At show's end, the "realism" was super-dooper as the actual state senator (Carl Broggi, who has since been appointed state commissioner of industry) came on screen for a brief speech that carried its own wallop in a quiet way. That Broggi credited the Armstrong forces with a "well done" could hardly have escaped the attention of viewers as a fillip terrif.

"Circle Theatre" can be said to have a "good thing" going for itself in latching on to true happenings that, regardless of where they originated, are of universal interset. The payoff is in the dramatizations, and these have more than passed muster. *Trau.*

Person To Person

Ed Murrow is hitting the jackpot with greater frequency with "Person to Person" guests. The Fredric Marches (Florence Eldridge) and Mitch Miller rate among the top personalities visited by the CBSer. The Marches' new design for a more leisurely life and their one-room New York apartment with its Pullman kitchen was merely a canvas for a pair of thoroughly schooled stage personalities whose own rich backgrounds permitted their anecdotage to go on for a longer spell if time permitted. It was that interesting. So was the closeup on Columbia Records' a&r man, yclept "The Beard," en famille. About the only item in the cast who miscued was the parakeet—probably scared by Petrillo, cracked Miller. His charming family gave excellent accounts of themselves, and the shop talk was only limited to Miller's showmanly observation, "The best song is the one you first heard when you fell in love." Murrow was equally reposed and didn't require any prodding of his subjects who were spontaneous, sparkling and compelling vis-a-vis. *Abel.*

Wide, Wide World

"Wide, Wide World," still operating with a zillion cameras and technicians in its hop, skip and jumping from coast to coast and across boundaries, had another uneven 90-minute show Sunday afternoon (4) in a layout that was titled "American Rhapsody." The theme was music and the cameras ranged from green hills of North Carolina to the green felts of Las Vegas. Between those poles were sundry shots from such remote points as Juarez, Mexico and Toronto, Canada.

The show had a good sequence in a group of southern folksingers in such standards as "Black, Black, Black Is the Color of My True Love's Hair" and "Barbara Allen," but the cameras brushed too lightly over this portion and failed to capture the full impact of these authentic folksong practitioners. A bit set on ship cruising to the West Indies was meaningless although, on a show of this type, it's difficult to calculate this in advance.

The show had another strong entry in its coverage of a New Orleans dixieland funeral procession, and a singing longshoreman on the city's dock. Not so effective was the bit with a Pennsylvania miner who was caught singing, in an unlikely Irish tenor voice, while making his inspection rounds a couple of hundred feet down. It undoubtedly was authentic, but in this case truth was hokier than fiction. The Juarez festival scene was typical travelog stuff while the ballet sequence from Toronto was stalled too long backstage where the proceedings didn't warrant it.

The most touching thing in the show was a scene set in a school for deaf children in Baltimore. Here the cameras lingered long enough to give the whole, poignant story in an unsentimental, documentary style. In the Las Vegas routine, the cameras rambled through a casino, but captured nothing of the human interest spectacle or drama in its quick once-over of the gaming tables and one-armed bandits. Climax of this bit was coverage of an outdoor rehearsal with Frank Sinatra who did a couple of songs.

Closing bit was pegged to the anniversary of Pearl Harbor this week with the cameras trained on sculptored portrait of a Marine Corps group. As usual, Dave Garroway handled the narration with smoothness and conviction. *Herm.*

Wanted

There was nothing in last Thursday's (1) "Wanted" over CBS-TV to indicate any improvement over the premiere of a few weeks back despite a change in format. The said change brings creator - writer - producer Walter McGraw into live camera view as chairman - narrator busy with pointer-outings on wall charts and with deadpan explanatory "bridge" chatter that came out as dull and ponderous as the telepix chapter itself.

This one was about a pair of Pittsburgh fugitives, known as the Gold Dust Twins, with the usual closeups of constabulary and civilians crossing the path of the criminals. A viewer could not care less about who did what to whom because it was 30 minutes of confusing and uninteresting exposition relieved only by the Anacin commercials. It may be an okay radio thriller. *Trau.*

The Christophers

While none can deny the worth of the subject, unfortunately "The Gentle Warrior," latest of the Christopher syndicated series, suffers from an overly pedestrian approach. But despite this, "Warrior" does make for a fairly interesting half-hour, especially in the depiction of the foul conditions under which the insane lived in the last century and in the ignorant, common attitudes of the times.

Charles Bennett both scripted and directed "Warrior," a capsulized version of the life of Dorothea Lynde Dix. Miss Dix is the noted crusader for proper treatment of the insane, at a time when such crusades were unfashionable. However, both scripting and direction are heavy-handed, with Jeanette Nolan (in the starring role) and the other players given lines to recite which properly belong on paper, not in the mouths of living people. Bennett's direction did little to enliven the proceedings.

The performance of the late Tom Powers as Dr. Howe, one of Miss Dix's friends and chief supporters, is perceptive and sympathetic. Also notable in the cast are Jill St. John, Walter Kinsford, Paul Harvey, Richard Reeves and Dorothy Adams. Danny Thomas intro'd and closed episode.

Makeup of Ted Coodley was exceptionally able, as was Fred Gately's photography. *Kove.*

Super Circus

Despite the fact ABC-TV's "Super Circus" ends its six-year Windy City stand next week to move to New York on Jan. 1 with a revamped format and new personnel, there was no letdown apparent on last Sunday's (4) gallop. It was a typical flashy tanbark display that has lured the kids to the ABC-TV channels these many seasons.

All the regulars were in fine fettle, buttressed by five guesting acts that were long on aerial and tumbling turns for best overall balance. Ringmaster Claude Kirchner kept the proceedings moving along at a smart pace, and clowns Cliffy Soubier, Nicky Francis and Sandy Dobritch, with an assist from Mary Hartline in a slapstick sketch, had the kids in the Civic Theatre chortling enthusiastically.

Hilda and Kurt Orantos opened with a tricky counter-balanced ladder demonstration that set a high standard for the other acts to compete with. Also in the higher altitudes were the Aerial Gibsons with a sway pole routine that looked deceptively easy. Tumbling category was repped by Irv Bedard with the usual trampoline bounces climaxed by a flip over a flaming hurdle, and the Four Maxonis with a comic knockabout assortment that was good for laughs. Weakest contribution videowise was served up by Cimse's Collies as the pooches went through their unhurried paces.

Layout as assembled by exec producer Grover J. Allen was adroitly spun off by director Ed Skotch and his crew. Blurbs for Chunky Chocolates in the first half and for Roto-Broil seemed to come fast and furious, with the latter especially hitting with the hard sell. *Dave.*

NBC's 'Farm System' For TV Comics Bows on Coast Under Durocher Wand

Hollywood, Dec. 6.

Like Leo Durocher said, "what tv needs is a farm system like we have in baseball to develop promising players." In this KRCA experiment, the players are footlighted rather than fielded, the fruition of an idea long nourished by NBC's program head in Hollywood, Fred Wile, to give exposure to "overlooked" talent in a showcasing long denied them. This first one can be written off as a good attempt with doubtful results. The comedians weren't very funny because the material given them wasn't.

It would be snap judgment to say that Norm Alden, Christine Nelson and Dave Ketchum would never make the first team. In the search for another George Gobel it must be remembered that he kicked around in night clubs for 10 years before he was considered ripe for tv. It is more of comics than any other performer type that material can make or break them. Given better writing they would have shown to better advantage.

Alden essayed the poor Texan in a monolog about Texas, the only big laugh mushrooming from oil spouting through a map of the state. Standup comics like Alden are like nothing without sharp material, which he didn't get. Miss Nelson is taking her chances in the crowded field of comediennes and didn't cut much of a swath. That they both show an aptitude for comedy is undeniable but it didn't come through. In the early evening slot when the small fry monopolize the sets, they're advantaged to the point that the humor doesn't have to be too adult. The kids may have held their little sides but after dark they'd be flipped fast. Ketchum as "Wyatt Slurp" strained too hard for laughs with low grade material and the "Gun Smog" skit just didn't get across.

There will be other comics coming along to be counted in the finals and unless they have their own writers the signs are none too hopeful for their survival. Mel Diamond and Frank Goldberg wrote the skits and jokes for the tee-upper and producers were Ernie Glucksman and Sam Schiff. Durocher played it straight as emcee and Arch Presby announced. The spotted commercials came too thick and fast to sustain set interest. *Helm.*

O'HERLIHY INTO LUX AS HAYWARD ANKLES

Hollywood, Dec. 6.

Dan O'Herlihy replaces Louis Hayward in the lead of "Suspicion," on Lux Video Theatre on NBC Thursday (8). Hayward exited due to dissatisfaction with his role. Lux said Hayward, who had script approval, backed out because of "difficulty over script revisions." The actor said he just didn't feel his part was sufficiently worthwhile.

Hayward said when he first read the script he felt from an actor's point of view he needed a scene to justify his being in the drama. Lux story ed Richard McDonagh wrote such a six-page scene which Hayward termed "very fine." But on reconsideration, the actor decided that the scene was "dishonest." "I had asked for the kind of scene an actor wants, but one which was not true to the story," he explained.

"I don't want to be on tv just for the pay and to be seen by 20,000,000 people. I don't want people turning their sets off and saying 'Hayward was a disappointment.' Consequently, I felt while the added scene was better for me it was dishonest, and told the Lux people I would like to be relieved of it. They said they saw my point, and agreed," the actor said.

VIEWPOINT
With Paul Sevareid, others
Producer: Dick Horning
Director: Roy Bolcum
30 Mins.; Mon., 8 p.m.
Sustaining
WTCN-TV, Minneapolis

Topdrawer newcaster Paul Sevareid presides as moderator over this once-a-week exceedingly interesting and illuminating public service debate-discussion program dedicated to "free expression on both sides of vital issues." On occasion caught, tv of U. of Minnesota's home sellout football games, a controversial subject of widespread interest in this gridiron-mad area, got the verbal goingover.

As a member of the National Collegiate Athletic Association, Minnesota is bound by its rules. Although the Minnesota-Southern California game the past season was a sellout it wasn't televised, the NCAA refusing permission because two small college games were on tap the same afternoon within 90 miles from Minneapolis.

State legislator D. D. Wozniak, who has been fighting unsuccessfully for six years in the lawmaking body to force the school to televise its athletic events, has been particularly aroused since the S. California development and the NCAA's attempt to spank an Iowa station for violating its rules. He has charged "bad faith" against university authorities who, he alleged, promised the legislature that sellout football games would be televised.

In addition to Wozniak, panelists included Ike Armstrong, university athletic director; Bill Reed of Chicago, representing the Big 10 Conference of which Minnesota's a member; "Clipper" Smith, former football coach and now a WTCN-TV executive, and George Edmond, St. Paul Dispatch sports editor. Armstrong, Reed and Edmond defended the university and NCAA's football tv program. Smith lined up on Wozniak's side.

Pointing out that taxpayers support the U. of Minnesota, Wozniak argued they want and are entitled to the telecasts and, if necessary, they'd be willing to subsidize university athletics now supported by football gate receipts. He declared they shouldn't be subject to the outsider NCAA "dictatorship" and that the point probably has been reached where "the Big 10" will have to withdraw from the NCAA."

Denying bad faith, Armstrong told of his unsuccessful effort to obtain NCAA permission for the S. California game's tv. He also cited the fact that during the past season three Minnesota contests had been on video here. Reed and Edmond showed the necessity of protecting small schools' interests and noted the progress already made in getting a larger amount of football on tv.

Two Sevareid assistants took questions from the audience. They were answered by panel members. *Rees.*

LIND SHOW
With Phil and Dale Lind, Cathy Cole, Sam Lesner, Bill Hamilton; Rex Mauphin orch; guests
Producer: Phil Lind
Director: Dick Docke
60 Mins.; Sat., 12 (Midnight)
POLK BROS.
WBKB, Chicago

Upon the assumption that anyone still ogling the screen Saturday nights at midnight is a pretty tolerant tv fan, this musical-variety assortment may catch some of the insomniac strays. Unless it was a deliberate premiere stunt, the first edition (26) was one of the most sadly paced efforts in memory. It ran some 33 minutes over the announced 60. Also there were more missed cues, erratic camera aimings and bleary lighting than since WBKB's pioneering days back in the State-Lake Bldg. in the 40's. Some of the blame for the disjointed opener must go to emcee Phil Lind (of the whilom Lind Bros. vocal trio) who seemed to need an introduction to the floor director.

But as they say on the big shows, it's all live—no film, with the exception of the almost inevitable film clip pic plugger. And it'll undoubtedly shake down into a more polished effort as time goes on. Initialer was long on vocalizing as Dale Lind tuned his robust baritone pipes to a couple of ditties, including a "Stranger In Paradise" duet with femme regular Cathy Cole, and Wing labelist Nick Noble offered a lip sync version of his "Lovely Lies" disk.

Talk portions featured some puffy chitchat about the current motion picture crop by Daily News film critic Sam Lesner; a visit with Morey Amsterdam that produced some laughs, and with Lyric opera singer Claramae Turner. Faulty audio pickups added nothing to these "conversations."

Bill Hamilton got plenty of on-camera exposure as the commercial spieler for Polk Bros. *Dave.*

MOTORAMA
With Giselle, Lorne Green, Wally Koster, The Grads, Pegi Loder, Gladys Forrester, Joey Harris, Elaine Grand, Don Henshaw, Howard Cable Orch and mixed chorus
Executive Producer: Franz Kramer
Directors: Wilfred Fielding, Peter Macfarlane
Writer: John Aylesworth
Musical Director: Howard Cable
60 Mins.; Wed. (30), 9 p.m.
GENERAL MOTORS
CBC-TV, from Toronto
(*MacLaren*)

On the unfurling details of General Motors' new models, this could be labelled as a long commercial, but there was plenty of entertainment inserts, notably Giselle, that were so attractive on lavishness as to induce tv viewers the same evening to drive down to the Automotive Building at the Canadian National Exhibition to o.o. the product on display. The stage show was big time on production values, with the 60-mins. session projected across the Dominion to 28 leading stations of the Canadian Broadcasting Corp. tv setup.

The big draw, via tv and personal appearance, was Giselle, plus the emceeing of Lorne Green, with the former coming through the drapes aboard a new car model for her bouncy "From This Moment On" and "Love Is a Many Splendored Thing," she in bouffant gown for top showmanship singing style, backed by an off-camera accompaniment of Howard Cable's orch and a mixed chorus. Giselle, in strapless chartreuse evening gown, was later back for a rousing "Pepper Hot Baby," complete with plenty of finger-snapping verve, and then her neat arrangement of "When They Were Hard to Get," all over to hep delivery.

Surrounding show was also off to swift pace with the wham opening of Howard Cable's orch and chorus for a rousing "Another Opening of Another Show," with the dance group of six boys and six girls trailing on tiered platforms for a neat waltz tempo to "Merry Oldsmobile" and later into "American in Paris, with the girls shedding their evening gown skirts to briefies for a mirror number on toes.

Wally Koster, in tails, was outstanding in his vocals of "You're Lovely to Look At"; ditto The Grads (three boys and a girl) in their harmony warbling of "I've Got My Love to Keep Me Warm" and their later singing, in a convertible, of "Jeepers Creepers."

Whole was top production, with Green excellent in his emcee chores, plus the backgrounding of orch and chorus to all acts. Video commercials were handled astutely by Don Henshaw, with Elaine Grand handling the push-button demonstrations of Frigidaire's "kitchen of tomorrow." *McStay.*

THE WESTERN FIVE
With Cammie Howard & His Western Five, Oral Scheer, Frances Burns, Lesgale, Companions (8), Paul Baylis
Producer: Pierre Normandin
30 Mins.; Thurs.; 7:30 p.m.
CBOT, (CBC) Ottawa

After airing them for 14 years on its Trans-Canada radio web, Canadian Broadcasting Corp. has switched The Western Five cowboy-tuners to television and the long-last hop was evidently a little startling to the group. Show preemed as a local stanza on CBOT Dec. 2 with the audio a standout but the visual department inferior. Since it's a music show, this isn't too surprising but the cast was definitely tense and there was lack of action and showmanship and a definite production drag throughout. As emcee, Paul Baylis could have sparked some movement into it, but he turned in a static performance, lost in his cowboy suit and frequently at a loss for words.

Some of the stanza's ineffectiveness could be laid to the last-minute failure of a camera leaving only two cameras to handle a show scripted and produced for three.

Show was aired against a barn setting, nicely built but weekly lighted. "The Western Five" replaces on CBOT a modern-tune show, "Music From A," that aimed at and often reached a George Shearing technique, and the abrupt change of format and theme will call for a parallel change of audience, which will take some time. *Gorm.*

B & E MERCHANDISE SETUP

Barry & Enright have created a merchandising subsidiary, Marvel Screen Enterprises, which will take over all merchandising-licensing activities on the B & E "Winky Dink & You" segment currently on CBS-TV twice weekly.

Fred Stettner has been named general manager of the subsid.

THE BIG R
With Raymond Massey, narrator
Executive Producer: Ben Hudelson
Director: Chet Collier
Production Supervisor: Richard Pack
Writer: Rod MacLeish
30 Mins.
WESTINGHOUSE STATIONS

This is a commendable series of four documentary films dealing with the American educational system and the White House Conference on Education. It once more projects Westinghouse as a force in the area of "little network programming" on behalf of its o&o tv stations in Boston, Philadelphia, Pittsburgh and San Francisco, where the foursome of installments have just been concluded in alerting the viewer to the overall ramifications and significance of the D.C. educational parely.

The "Big R" (for Responsibility), under the production supervision of Westinghouse program veepee Dick Pack and with all the other production components (director, producer, writer, photographer, etc. assembled from within the "Westinghouse family") came off as a timely, carefully-wrought and frank pro and con appraisal of educational standards, particularly as they relate to smaller communities. It was good, pictorial journalism, pulling no punches in its disclosures of some of the more blatant neglect (with proper accent on the areas touched by the Westinghouse tv stations) as it posed the pertinent question of whether Federal aid was good or bad in administering to local school needs.

Raymond Massey as narrator tied the whole series together with succinct, telling commentary, for the most part allowing the films to speak for themselves. There was no attempt to editorialize—the viewer could easily judge for himself as the series probed into the neglect and intolerable conditions rampant in some districts in contrast to the enlightened thinking, housing and facilities that applied elsewhere.

Wisely, each of the four films allowed for a local cut-in to permit for panel discussins concerning the acute problems that exist within the stations' own areas.

As a public service feature keyed to the eve of a crucial conference affecting so many millions, the "Big R" series deserves high commendation. *Rose.*

REDD STEWART SHOW
With Morgan Sisters (3), Bobby Lord, Marilyn Childs, Sherry Myers, Marvin Rainwater; Bruce Roberts, announcer
Producer: Niles Swanson
Director: Barry McKinley
60 Mins., Thurs., 11 p.m.
GRAND CENTRAL MERCURY
WBBM-TV, Chicago

Rural crooner Redd Stewart, formerly with the Peewee King sombrero aggregation, has branched out on his own as major domo of this Thursday night hayloft extravaganza. It was King's Saturday night prairie ramble, also on WBBM-TV, that first tipped the fact that a sizable lot of city folks lap up the country hijinks on tv. And off the offering caught (1) it seems likely that Stewart's package will likewise round up a hefty following.

Stewart himself makes a good impression as an easy-going, soft-spoken emcee, especially when he forgets to use some of the standard alfalfa colloquialisms. WBBM-TV's Garrick Theatre stage is classily dressed for the occasion and has become a hallmark of the CBS-TV's station's local productions. Hung on this framework was a country & western feast with the host and his guests dishing out no less than 15 ditties, plus two square dance demonstrations, in the 60 minutes. A breath catcher or two by the orch seemed needed on this edition.

Stewart contributed three of the stylized laments, including "Don't Ever Fall In Love." The Morgan Sisters bounced through "This Old House" and Bobby Lord supplied a very energetic version of "Hawk-eye." Marvin Rainwater sang something called the "Pinkeyed Stallion" to the considerable delight of the studio audience and beginner Sherry Myers roped and hog-tied a ditty tagged "Greenlight." For a real switch, Marilyn Childs served up a brace of "classical" folk songs—"Johnny Is the Boy for Me," and "Scarlet Ribbon." Maybe Greenwich Village and Nashville aren't so far apart after all.

With an assist in the giveaway client identities from the host, Bruce Roberts handled the sponsor's chores ably. *Dave.*

NBC OPERA THEATRE
(Madam Butterfly)
With Elaine Malbin, Davis Cunningham, Conchita Gaston, Warren Galjour, Johnny Silver, Emile Renan, Lee Cass, Dorothy Krebill, Herbert Grossman Orch, chorus
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music director: Peter Herman Adler
135 Mins.; Sun., 1:15 p.m.
Sustaining
NBC-TV from New York

NBC's television opera troupe, soon to become a touring outfit, has seemingly achieved a fusion between tradition and electronics. Its tele-adaptations in English of the great works have proven that organization's respect for the masters as well as a knowing technique of transferring the musical and dramatic values via video.

NBC's version of "Madam Butterfly" on Sunday (4) while not one of this troupe's top efforts, was nonetheless an excellent long-hair excursion. Basically, the elements of the Puccini masterpiece are fairly static; the music seems to have an even tenor of beauty. There's ony one aria that can be readily identified by the occasional operagoer, namely "Un Belle Di," and its single setting confines the physical action of the piece. Thus the action itself must come from roaming the emotional scale, which in this opera covers a wide range. Thus, Elaine Malbin, an excellent actress, is fully capable of making a field day of that piece. Musically, she's fully capable of interpreting the tortured Cio Cio San. It's virtually a one-person opera during the latter portion. Miss Malbin gets little relief from the arduous vocal chores, a fact brought out more strikingly by the fact that the work took only one brief intermission, to give her a vocal respite.

As in most great musical works when translated into video, the thespic demands become tremendous. The camera closeups during an acting peak reveal more sharply a display of anguish or joy, than is possible from even the expensive seats at the Met. Miss Malbin met these dramatic and also the vocal demands, with a high degree of excellence.

Davis Cunningham, playing Lt. Pinkerton, produced a rich tenor, and Warren Galjour, playing Consul Sharpless, did creditably in the baritone part. Other major femme role, Suzuki, was sung by Conchita Gaston with vocal competence. Johnny Silver, playing the marriage broker, and Lee Cass as Bonze, similarly made memorable contributions.

The other musical elements included the conducting by Herbert Grossman, who kept the entire proceedings under control; the costuming by Michi, and the set by Trew Hocker provided top assists to the proceedings. The English translation by Ruth & Thomas Martin maintained the dramatic force, but some of the lyrical content turned up missing. It would be almost impossible to extract all these items from the original Italian. *Jose.*

NEWS HIGHLIGHTS
With Sam Stratton
Director: Jerry Pearson
15 Mins.; Mon.-thru-Fri., 7 p.m.
FORD MOTOR CO.
WROW-TV, Albany

Believed to be the only sponsored cross-the-board televised news program handled by an elected public official, this features Samuel A. (Sam) Stratton, Schenectady councilman and mayor-elect of that city. Stratton, member of WROW staff for two years and former college teacher, first did a weekly televised commentary over WRGB, Schenectady, before the Navy recalled him for duty during the Korean war. While serving in Washington, he emceed a weekly Navy kinescoper via DuMont web.

Present program is pretty much straight news and weather, filmed portions being intertwined with the live. Stratton is seated before a picture of the State Capitol in Albany, standing only for a commercial and the weather information (on maps). He uses small sheets of paper for reading or reference. Stratton is quite adept at this, and is excellent, too, on the swift, crisp temperatures-forecasts. Camera shots vary in length, but Stratton seems to photograph best full face and close up. Voice is clear though a bit twangy.

Curiously, Stratton's successor on WRGB segment, Congressman Leo W. O'Brien, was seen in a filmed pickup of a local Civil Air Patrol celebration, for which miker contributed the narration—he called O'Brien "a keen analyst of foreign affairs." Stratton did reasonably well with a commercial despite one minor fluff. *Jaco.*

MAURICE CHEVALIER SHOW
(Sunday Spectacular)
With Marcel Marceau, Jeannie Carson, Pat Carroll
Producer-Director: Max Liebman
Associate Producer-Director: Bill Hobin
Writers: William Friedberg, Neil Simon
Music Director: Charles Sanford
90 Mins., Sun. (4) 7:30 p.m.
PARTICIPATING
NBC-TV, from New York

Maurice Chevalier completed the legit-to-nitery-to-tv cycle in his current New York visitation and for a considerable part of the 90 minutes while the "Maurice Chevalier Show" held forth Sunday (4) on the Max Liebman-produced spec on NBC-TV, the vet Gallic personality boy demonstrated anew that he's show biz personified. It was Chevalier's tv debut in America and with consummate skill he added the new medium to his cluster.

This was, in fact, the descent of the "French legion" on U.S. tv, for sharing honors with Chevalier was his compatriot, Marcel Marceau, the fabulous mime, who also recently concluded a brief Broadway one-man legit run. Between the two of them they brought to video a flavor and an artistry that made for an evening that was to coin a phrase, si bon.

The ideal evening, of course, would have been a Chevalier-Marceau two-man show. That, perhaps is asking too much. For these "Sunday Spectaculars" being what they are, the NBC impresarios felt obliged to subscribe to the conventional format of auxiliary song-dance segments, production numbers and the other inevitable spec furbelows. Not that it could destroy the overall effect of a show which was dominated for at least half of the time by Chevalier and an entrancing but all-too-brief spotlighting of Marceau. But it's easy to conceive that as a two-man "tv concert" with sole accent on the distinctive talents of each, Sunday's spec could have been something extra special.

The infectious personality, warmth and smile, the mugging, mimicry and strutting, and all the other polished nuances of a shrewd showman conditioned to a new set of values (and conditioning these values to the old Chevalier), were the trademarks that gave to the tv Chevalier on Sunday the same abundant plusses that characterized his Broadway run and his current Waldorf-Astoria Empire Room engagement.

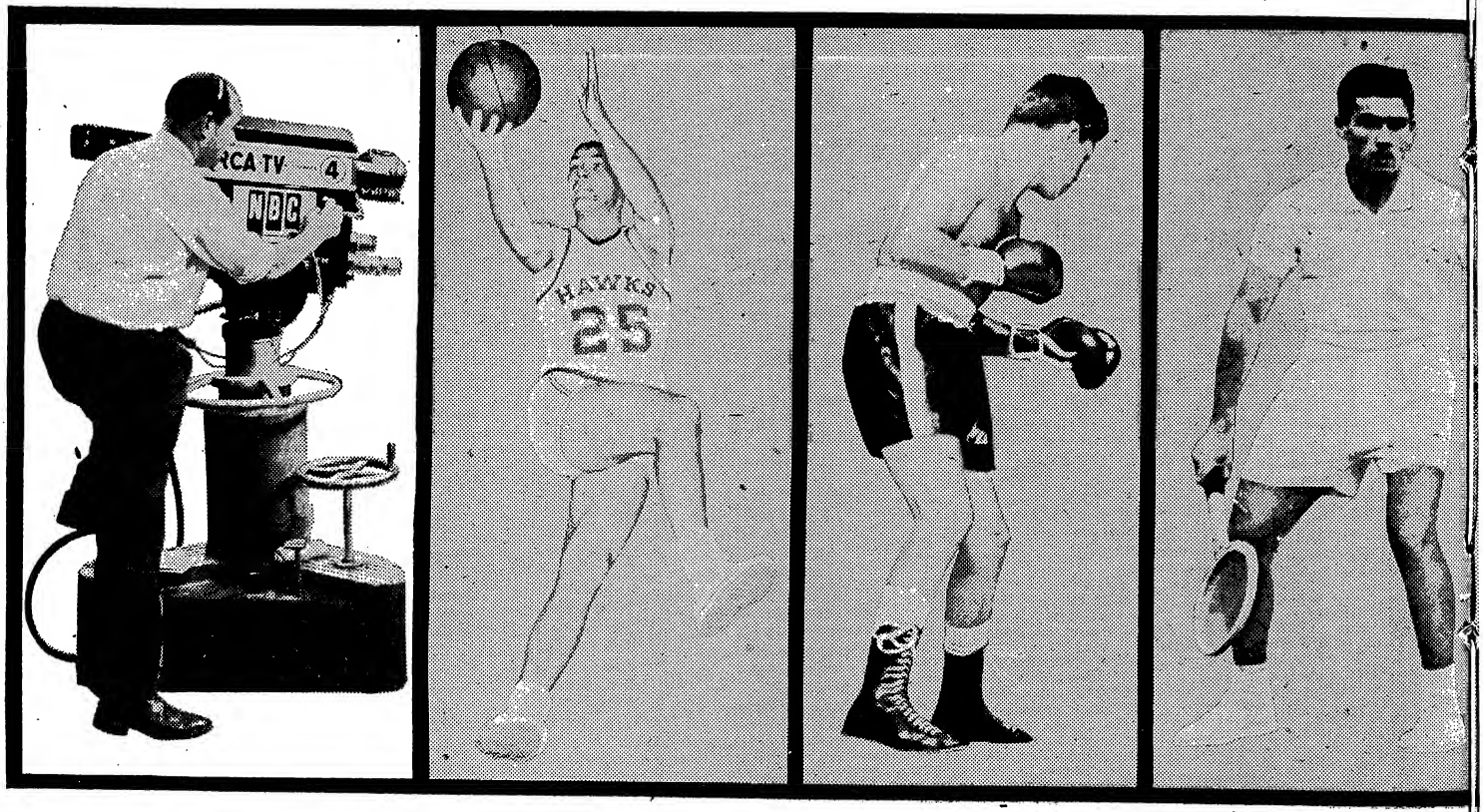
Showman that he is, and all too aware that he's a stranger to a new generation of tv viewers, Chevalier, in a reprise of his stage bits, adroitly played on his "vet status." From then on, everything was to the good as he took the wraps off the Chevalier charm and settled down to work with his Gallic numbers, his long-trademarked, accented commentary, and his brace of delightful turns strictly in the Americana idiom with his eccentric be-bop hoofing and 10-gallon chapeau adornment for his "In Las Vegas" western number (with an accompanying coyote howl that was nothing short of inspiration). And, of course, the inevitable reprise of the Chevalier standards ("Louise," "Valentina," "Mimi," etc.).

Marceau can be likened to no other entertainer. His fantastic panto bits (Mr. Bip as an ice skater and catching butterflies, the tug-o'-war, his Youth, Maturity, Old Age and Death, walking against the wind, etc.) defy classification; they're pantomime only in that no word is spoken.

One can only marvel as the pathos of his clowning (at times reminiscent of the Chaplin artistry), the grace and cloquence of his movements that are those of a fine dancer, the deep feeling and sensitivity with which he could convey the dying movements of a butterfly, the strength and humor of a tug-o'-war and the gem that reduced an entire life to some meaningful movement of his hands. Obviously it's an act that benefits by camera closeup. TV, as such, proved an ideal showcase for his unique talents.

Pat Carroll and British comedienne Jeannie Carson were also highlighted on the show with individual turns, in duet and each with Chevalier. Miss Carson's French lesson with Chevalier was a charming bit and she was lovely to look at (particularly in the tinted version). Miss Carroll was her usual brash self with her "big" number, a "Rice" ditty segueing into one of the show's major production turns. *Rose.*

the biggest sports events...



the highest scores!

Champion-size audiences have been flocking to the biggest sports events of the season on the No. 1 sports network, NBC Television.

The Saturday schedule of the national NCAA football games, seen exclusively on NBC, averaged 20 million viewers. The World Series, in color and black-and-white, averaged 26 million viewers for each weekday game and *52 million viewers* for the Sunday game.

Just as it scooped the industry with its coverage of the Landy-Bannister "miracle mile" in 1954, NBC has had exclusive coverage of the

really *big* 1955 events: the National Open Golf Tournament, the Davis Cup and National Open Tennis matches. And every Friday night, championship boxing takes the spotlight, as it has for the last half-dozen years, on the Gillette Cavalcade of Sports.

Big events are ahead, too, for the remainder of the season. The Chrysler Corporation has just bought sponsorship of the East-West Shriners' football game on December 31st. And there is still room for sponsors of an outstanding series which NBC cameras alone will cover:

13 action-packed PROFESSIONAL BASKETBALL GAMES, including three championship play-offs. The greatest players in basketball . . . games spaced over three months of commercial impact . . . in the Saturday afternoon period that has built a tremendous audience of sports fans through NBC's exclusive NCAA football coverage. One-fourth of this basketball series is already sponsored by The Mennen Company.

Are you too a fan of high-scoring advertising? Call your NBC Representative today.

NBC television a service of RCA

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PITTSBURGH — *Approx. Set Count*—2,000,000 — *Stations*—KDKA (2), WENS (16), WJAC (6), WSTV (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Studio 57 (Dr)	KDKA	MCA	Tues. 9:00-9:30	49.6	83.5	59.4	Meet Millie	WSTV	5.4
2. Mayor of the Town (Com)	KDKA	MCA	Fri. 9:00-9:30	44.2	72.0	61.2	Big Story	WJAC	8.5
3. Science Fiction Theatre (Adv)	KDKA	Ziv	Sat. 11:00-11:30	40.6	89.0	45.5	Tri-State Theatre	WSTV	2.7
							News; Theatre	WSTV	2.7
4. I Led 3 Lives (Dr)	KDKA	Ziv	Sat. 9:00-9:30	40.0	70.5	56.6	Two for the Money	WSTV	6.7
5. Death Valley Days (W)	KDKA	McCann-Erickson	Sun. 7:00-7:30	34.6	81.0	42.7	It's a Great Life	WJAC	4.5
6. Secret Journal (Dr)	KDKA	MCA	Sun. 9:00-9:30	34.4	67.5	51.0	GE Theatre	WSTV	7.1
7. Waterfront (Adv)	KDKA	MCA	Mon. 7:00-7:30	32.8	86.0	38.3	Warner Bros. Presents	WSTV	3.1
8. Guy Lombardo (Mus)	KDKA	MCA	Thurs. 8:30-9:00	32.4	54.5	59.6	Climax	WSTV	18.7
9. Mr. District Attorney (Myst)	KDKA	Ziv	Thurs. 7:00-7:30	31.0	87.0	35.6	Buster Crabbe	WSTV	2.9
9. Liberace (Mus)	KDKA	Guild	Mon. 9:30-10:00	31.0	61.0	50.8	R. Montgomery Presents	WJAC	8.9

PROVIDENCE — *Approx. Set Count*—1,165,000 — *Stations*—WJAR (10), WPRO (12), WBZ (4), WNAC (7)

1. Mr. District Attorney (Myst)	WJAR	Ziv	Mon. 10:30-11:00	26.7	60.0	44.5	Studio One	WPRO	14.6
2. Waterfront (Adv)	WPRO	MCA	Sat. 7:30-8:00	24.9	52.5	47.6	Big Surprise	WJAR	16.4
3. I Led 3 Lives (Dr)	WJAR	Ziv	Sun. 10:30-11:00	23.9	51.5	46.5	What's My Line	WPRO	19.8
4. Death Valley Days (W)	WJAR	McCann-Erickson	Sat. 7:00-7:30	21.7	55.0	39.3	My Favorite Husband	WPRO	11.3
5. Amos 'n' Andy (Com)	WPRO	CBS	Thurs. 7:00-7:30	19.2	67.0	28.7	Esso Reporter	WJAR	7.7
							Sports Page	WJAR	7.7
6. Count of Monte Cristo (Adv)	WPRO	TPA	Tues. 7:00-7:30	18.6	58.5	31.9	Esso Reporter	WJAR	11.5
							Sports Page	WJAR	11.5
7. Liberace (Mus)	WJAR	Guild	Thurs. 8:30-9:00	18.2	26.2	69.7	Climax	WPRO	45.9
7. Annie Oakley (W)	WJAR	CBS	Mon. 6:30-7:00	18.2	61.0	29.7	Shack; News	WPRO	9.7
							CBS News	WPRO	9.7
9. Buffalo Bill Jr. (W)	WJAR	CBS	Sat. 11:30-12:00	17.4	55.0	31.8	Tales of the Texas Rangers	WPRO	13.6
10. Science Fiction Theatre (Adv)	WPRO	Ziv	Wed. 7:00-7:30	13.6	51.0	26.5	Esso Reporter	WJAR	11.5
							Sports Page	WJAR	11.5

DAYTON — *Approx. Set Count*—640,000 — *Stations*—WLW-D (2), WHIO (7)

1. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 9:30-10:00	32.5	68.0	47.7	Cavalcade of Sports	WLW-D	11.2
							Red Barber's Corner	WLW-D	11.2
2. Waterfront (Adv)	WHIO	MCA	Sat. 9:30-10:00	22.7	36.4	62.2	Your Hit Parade	WLW-D	37.4
3. Science Fiction Theatre (Adv)	WLW-D	Ziv	Sat. 10:00-10:30	22.1	52.5	41.9	Theatre at Home	WHIO	14.7
4. Mr. District Attorney (Myst)	WLW-D	Ziv	Mon. 9:30-10:00	21.1	37.6	56.2	Studio One	WHIO	27.3
5. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	20.4	55.0	37.0	Liberace	WLW-D	12.6
6. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	20.2	82.0	24.7	Destination Hawaii	WHIO	3.0
7. I Led 3 Lives (Dr)	WHIO	Ziv	Tues. 8:00-8:30	19.0	33.8	56.1	Fireside Theatre	WLW-D	33.4
8. Racket Squad (Myst)	WHIO	ABC	Tues. 10:15-10:45	18.6	62.0	27.9	Tonight	WLW-D	7.4
							Runyon at Night	WLW-D	7.4
9. Soldiers of Fortune (Adv)	WLW-D	MCA	Sun. 6:00-6:30	14.3	41.5	34.6	Lassie	WHIO	17.7
9. Follow That Man (Myst)	WHIO	MCA	Sun. 10:15-10:45	14.3	63.5	22.6	Theatre Tonight	WLW-D	4.9
							Break the Bank	WLW-D	4.9

MPLS.-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

1. Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	29.7	63.0	47.1	Secret Journal	WCCO	8.2
2. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 8:30-9:00	25.1	51.5	48.5	Dateline Europe	WCCO	10.3
3. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	21.2	50.0	42.4	Burns & Allen	WCCO	17.6
4. Bandstand Review (Mus)	KSTP	Paramount	Sat. 9:00-9:30	21.0	46.5	45.0	Wrestling	WCCO	13.8
5. Life of Riley (Com)	KSTP	NBC	Sun. 9:00-9:30	19.1	36.4	52.3	Murray Warmath	WCCO	14.4
6. Lone Wolf (Myst)	WCCO	MCA	Sun. 8:30-9:00	18.4	40.5	45.4	Theatre of Stars	KEYD	10.9
7. Science Fiction Theatre (Adv)	WCCO	Ziv	Fri. 9:00-9:30	18.2	36.8	49.5	Football	KEYD	11.8
8. City Detective (Myst)	KSTP	MCA	Wed. 8:30-9:00	17.1	32.6	52.5	US Steel Hour	WCCO	17.6
9. Follow That Man (Myst)	KSTP	MCA	Fri. 9:30-10:00	16.8	37.6	44.7	Adventure Theatre	WTCN	11.3
9. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	16.8	34.2	49.1	Godfrey and Friends	WCCO	22.6

BUFFALO — *Approx. Set Count*—430,000 — *Stations*—WGR (2), WBEN (4)

1. Superman (Adv)	WBEN	Flamingo	Wed. 7:00-7:30	28.8	75.2	38.3	Make Room for Daddy	WGR	9.3
2. Death Valley Days (W)	WBEN	McCann-Erickson	Tues. 7:00-7:30	27.3	88.0	31.0	Outdoors Inn	WGR	2.8
							Movie Museum	WGR	2.8
3. Man Behind the Badge (Myst)	WGR	MCA	Wed. 8:00-8:30	24.0	38.6	62.3	Godfrey and Friends	WBEN	37.3
4. Liberace (Mus)	WGR	Guild	Sun. 6:30-7:00	23.3	64.0	36.3	You Are There	WBEN	13.0
5. I Led 3 Lives (Dr)	WGR	Ziv	Mon. 10:30-11:00	22.0	47.0	46.5	Studio One	WBEN	24.5
6. Secret Journal (Dr)	WGR	MCA	Sat. 10:30-11:00	21.5	42.0	51.0	Damon Runyon Theatre	WBEN	29.0
7. Confidential File (Doc)	WGR	Guild	Sun. 10:30-11:00	20.5	32.6	62.8	What's My Line	WBEN	41.3
7. Mr. District Attorney (Myst)	WGR	Ziv	Fri. 7:00-7:30	20.5	69.0	29.8	Meet Corliss Archer	WBEN	8.3
9. Waterfront (Adv)	WGR	MCA	Mon. 7:00-7:30	19.5	59.0	33.0	Soldiers of Fortune	WBEN	13.5
10. Cisco Kid (W)	WBEN	Ziv	Thurs. 7:00-7:30	18.3	63.0	29.8	Mayor of the Town	WGR	10.0

ROCHESTER — *Approx. Set Count*—290,000 — *Stations*—WHAM (5), WVET (10), WHEC (10)

1. Mr. District Attorney (Myst)	WHEC	Ziv	Sun. 10:30-11:00	32.4	74.0	43.6	Break the Bank	WHAM	10.3
2. Amos 'n' Andy (Com)	WHAM	CBS	Sun. 7:00-7:30	25.8	53.0	48.9	Soldiers of Fortune	WHEC	22.6
3. Liberace (Mus)	WHAM	Guild	Thurs. 7:00-7:30	25.6	90.5	28.3	Points of View	WHEC	1.8
4. Stories of the Century (W)	WVET	HTS	Fri. 7:30-8:00	24.9	65.5	38.1	Coke Time	WHAM	13.2
							News Caravan	WHAM	13.2
5. Bandstand Review (Mus)	WHEC	Paramount	Sat. 7:00-7:30	23.7	69.0	34.2	Court of Public Opinion	WHAM	9.1
6. Soldiers of Fortune (Adv)	WHEC	MCA	Sun. 7:00-7:30	22.6	46.5	48.9	Amos 'n' Andy	WHAM	25.8
7. Sherlock Holmes (Myst)	WHAM	UM&M	Sun. 6:30-7:00	21.0	56.0	37.5	You Are There	WHEC	16.5
7. Ramar of the Jungle (Adv)	WVET	TPA	Wed. 6:00-6:30	21.0	75.0	28.1	Little Rascals	WHAM	7.1
9. Wild Bill Hickok (W)	WHAM	Flamingo	Thurs. 6:30-7:00	20.6	80.0	25.8	City Edition	WVET	5.3
							CBS News; D. Edwards	WVET	5.3
10. Superman (Adv)	WHAM	Flamingo	Tues. 6:30-7:00	20.5	75.0	27.4	City Edition	WVET	6.9
							CBS News; D. Edwards	WVET	6.9

'GOTTA BE A SHOWMANAGER'

'Casting' The Advertiser

Television Programs of America has come up with a new casting-merchandising idea to attract sponsors for its upcoming "Tugboat Annie" series. TPA took out the back page of today's (Wed.) New York Times to pitch the idea to some 25 top advertisers, addressing them (presidents of the companies) by name in the ad.

Concept, in brief, is to allow the advertiser to cast a key character who would be written into the series in a sympathetic role. This actor (or actress), once cast, would then be available exclusively to the advertiser as the kingpin of an overall advertising-merchandising-promotion campaign. He'd do the commercials on the show and any other shows sponsored by the advertiser; he would attend sales meetings, conventions and demonstrations for the company; he would be available for newspaper and magazine ad campaigns; he'd be the subject of point-of-sale campaigns, premiums, giveaways, etc. In short, whenever not before the camera, he'd be completely and exclusively available to the advertiser.

Same pattern has been followed to a less exhaustive extent in the past, but the difference here is that TPA is leaving it to the advertiser to pick his choice insofar as the goodwill ambassador's identity is concerned.

Matty Fox's $12,000,000 Deal For RKO Pix 'Tables' Cash Bid by NTA

Negotiations between General Teleradio and Matty Fox for the RKO feature library continued in a state of suspension this week, although it was believed that the $12,000,000 deal is a probability to go through within a couple of weeks. Added to the complexity of the negotiations, however, was a second offer made by National Telefilm Associates of $10,000,000 in cash for rights to the library, an offer which Teleradio has had to hold in abeyance because of prior commitments to Fox.

The NTA offer, it was learned, was made by prez Ely Landau to GT Robert Manby, Teleradio v.p., and to Jack Poor, right-arm of GT prez Tom O'Neil. It was later confirmed to O'Neil. Offer differed from the Fox deal not only in the amount of cash proffered, but in that while Fox would get world rights to 600 pix plus 900 shorts and eventual delivery of 150 additional top films, NTA would get film rights to the U. S. and Canada for all 750 pix and 900 shorts. In both cases, Teleradio would reserve rights to all the films for its own stations' use in New York, Chicago, Los Angeles, Memphis, Hartford and West Palm Beach.

Landau, it's understood, was told by Manby and Poor that while they welcomed the offer and would consider it, they could take no immediate action pending the outcome of the Fox negotiations. NTA, on the other hand, has given Teleradio a deadline of the end of this week to come to a decision, since it can't keep that amount of cash tied up over an extended period. NTA's backing is said to come from two sources, one a giant industrial combine with assets of over a billion dollars (possibly General Electric, with whom NTA has done business before) and the second a Wall St. combine. NTA, even if it doesn't get a deal with

(Continued on page 45)

TyKoon

Hollywood, Dec. 6.

Newest vidpix tycoon is 14-year-old thesp Judy Nugent, who with her father has formed Nugent Productions to film a tele-series entitled "Growing Up in Hollywood" as initial project. Naturally, Judy and younger sister Carol will topline.

Harvey Waldman is associate producer of firm.

Ziv May Venture Into Feature Film Prod., Hits Cuffolas

Ziv Television Programs hinted this week that it may go into feature film production. The film syndication firm, one of the oldest and best-established in the field, bought the American National Studios (the old Eagle-Lion lot) on the Coast last year, but has thus far restricted its output to new telepix shows. This week, however, Ziv board chairman Frederic W. Ziv, in discussing a completely different matter, stated that "at some time in the future, we may engage in the production of feature-length motion pictures."

This was the only reference to feature film production in a discussion devoted to the "dangerous trend among tv producers to trade the valuable television time of advertisers for the questionable bargains of 'planted' products and services not sharing in the program's costs, talky backstage visits with movie moguls or clips from non-tv films, and free rides on major scheduled airlines." Ziv declared that all present and future product from the Ziv stable will be "plug-free."

"If we continue to avoid a clear

(Continued on page 48)

Guild's $2,500,000 Working Capital

Guild Films prez Reub Kaufman told a weekend meeting of his sales force in New York that the company's upcoming financial report for the fiscal year ended Nov. 30 is expected to show a working capital of $2,500,000, double that of last year's. He also told the salesmen that Guild is prepping several new series for 1956, and marking a departure from previous policy, that the firm would take on distribution of new product from indie producers.

Kaufman predicted that next year would be a "healthy" one for the industry and Guild in particular and predicted "banner" profits. Meeting was attended by Guild staffers from all over the country, including Coast sales chief John Cole and midwest manager Bob DeVinny, along with S. W. (Spence) Caldwell, Guild's Canadian rep.

ABC FILM AWARDS V.P. STRIPES TO 3

Three execs at ABC Film Syndication have been given v.p. stripes. Three are Richard P. Morgan, John Burns and William Clark. Morgan, onetime exec secretary of the Allied Motion Picture Owners of Western Pennsylvania and presently exec assistant to ABC Syndication prez George Shupert, becomes v.p. over business affairs and reports to Shupert.

Burns, formerly midwest manager for ABC Syndication and latterly moved in to N. Y. to head up national sales, becomes v.p. over national sales. Clark, onetime with WPIX, N. Y., and western sales chief for ABC Syndication for the past two years, becomes v.p. and director of the western sales division. Burns and Clark continue to report to sales v.p. Don Kearney.

ROACH'S PRIMER FOR TV STATION

Hollywood, Dec. 6.

A new class of showmen-businessmen must develop to make a success of local tv station operation, in the opinion of Hal Roach Jr., prexy of the Hal Roach studios.

"Stations will have to develop resourcefulness, like theatre exhibitors," he declares. "Tv has been too kind to everyone in the past. We're coming into an era where more will be demanded of the station manager. If he doesn't use showmanship, he's in for a rough time."

To prove his point that the indie station will have to be faster on its toes, he points to rating of syndicated shows which vary widely from area to area. The lower rating could be the result of poor promotion and showmanship, he contends.

More and more, the nets have maintained and raised program standards. "And it shows in their ratings," Roach declares. "The independent must begin to say 'no.' He must start to place the right show in the right pattern, not merely to program a 'turkey' because the advertiser wants it so."

Drawing a parallel between the indie station operator and the movie exhib, Roach points out that a theatreman can keep his costs down by only booking cheap features. But if he does, despite his lower overhead he will lose money, because he will lose his audience. In the same way, if the station manager confines himself to cheap programs, he will soon have little share of the viewers, especially with competition becoming so keen.

The station manager can meet this challenge by better shows, which he can find mainly in film programming, Roach contends. He can neither import the expensive star talent to make live programming successful nor in most cases, find suitable local talent. "But there's no reason why he can't get a show of comparable quality on film," he declares, adding that his studio is currently engaged in prepping several such projects, still in the hush-hush stage.

"Usually, the local advertiser can afford a larger budget in his area than a net station gets on a pro-rated basis for a topflight show," he explains. "If the indie stations are willing to partner a superior film production, there's no reason why it can't be done on a syndicated basis." In radio, local and regional sponsorships supplied a large part of a station's total biz. This pattern of buying combines should be just as potent in video, declares the vidpix producer.

Discussing the future of syndication film, Roach feels that the day of the shoestring operator is gone. "No one is going to make all hits, but the ability of the producer to keep on making pictures, despite an occasional flop, spreads the financial risk and allows him to survive until he scores. He must be able to handle sufficient properties to keep his overhead down."

In the early days of vidpix, "the returns (of syndication) were out of line with the quality of the pictures. This was due mostly to an out-of-balance economy, with new stations coming on the air and demanding any kind of product to put on," he states.

But the business has changed and is now levelling off. The tremendous early boom has lessened and "more and more, returns are becoming commensurate with the quality of the pictures," he concludes.

ZIV UPS FIRESTONE

Len Firestone has been named New York City sales manager of Ziv Television Programs. Firestone joined the Ziv sales staff last July, following the sale of Unity TV to Joseph Seidelman by Archie Mayers. Firestone had been national sales chief for Unity until that time.

More TV Film News On Page 45

20th-Fox TV Subsid Bares Major Expansion; May Shoot Seven Series; Seek N.Y. Topper; to Drop 'Remakes'?

Hollywood, Dec. 6.

Because of expansion plans, TCF Productions, 20th-Fox's tv subsid, has abandoned its policy of renting its Fox Western studios and will devote its space to TCF product, except for occasional rentals for pilots by other producers, TCF production chief Irving Asher disclosed here.

At the same time, Asher said TCF plans a minimum of five vidfilm series and possibly seven. Subsid now is producing the 20th-Fox Hour for General Electric, and the "My Friend Flicka" series, "but we can't run with just two series," he said. Asher revealed company's plans at his first press conference since he assumed the top spot at TCF a few weeks past.

Asher said he couldn't disclose details about the new series, since they're in negotiation with prospective sponsors, but added he expects three more series to be in the works by the first of January. A large theatre stage at the Fox Western lot is being split into three separate stages for tv, at a cost of $200,000, to take care of the upped production, he said.

Also because of the heightened tempo from additional series, TCF is currently negotiating contract deals with producers, directors and department heads and is planning a general increase of its staff, he stated. Otto Lang remains as exec producer and overseer of the General Electric series; Jules Bricken stays on as producer for GE, and Michel Kraike continues in charge of the "Flicka" series, in addition to which he may rein one of the new series, Asher said. Reports Kraike is exiting are not true, he said, adding his contract runs to May 2, and "he's not through unless he comes to me and tells me he doesn't want to work here."

Behind-Scenes Footage Revamp

Carroll Carroll and Henry Taylor are no longer associated with writing of the behind-the-scenes segment, Asher said, at the same time expressing dissatisfaction with the present format of that part of the GE show. Joe Parker is in charge of the behind-the-scenes footage, and "we are trying to devise a new and interesting

(Continued on page 48)

Col's TV Billing

Screen Gems and its Columbia Pictures parent company have made a basic policy reversal as regards revelation to the public at large of their relationship. Up until a month ago, no Screen Gems program had any references to Columbia Pictures, nor was there any identification of Screen Gems with Columbia.

A month ago, however, Screen Gems changed its closing logo-credit from a slide showing a television set and the words "a Screen Gems presentation" to the regular Columbia Pictures logo, the Statue of Liberty identification. And the closing credit, moreover, bears the words "a subsidiary of Columbia Pictures." In a further shift, Screen Gems is looking for ways to plug Col product in its shows. It's been unable to work out a method in existing properties yet, but for future shows it hopes to be able to devote a 30-second spot or some similar arrangement to plug Col's theatre product.

'Lots of Reasons To Strip 'Em Up,' Sez Official Exec

"To strip or not to strip," that's the key question in the minds of those syndicators acquiring larger rerun packages off the networks. Television Programs of America said "no" last week; Official Films this week came forth with some facts, figures and observations on the way the strip pattern has worked out so far.

Official's two key strip properties, "My Little Margie" and "The Erwins," together have reached the 100-market mark, according to sales v.p. Herman Rush. Moreover, Rush disputes the TPA contention that strip sales can be made to stations only, pointing to the deal last week under which Official sold three series (the above plus "Willy" reruns) to the Rutledge & Lilienfeld agency in St. Louis on behalf of

(Continued on page 48)

'Strippables'

Official Films, key proponent of the strip sales pattern for network reruns in syndication, has coined a couple of words to describe these packages. One is "strippable," applying to the show which by type and number of episodes can be sold under a strip pattern.

Other describes the loot—"stripola."

'Pony Express' Series To Roll Next Month

Hollywood, Dec. 6.

New vidpix series based on historical records of the U. S. Post Office, Wells-Fargo Co. and the U. S. Army, to be called "Pony Express," will roll sometime next month. Plans for the western anthology telefilm set were disclosed by Syd Fogel, currently assistant director of ABC-TV "Wyatt Earp" pix.

Individual segments will have different casts, but Don Haggerty will essay narrator's role in all, with timely name of Bulova Roberts.

Ziv 'Man Called X' Into Syndication

Ziv Television Programs, which a couple of months back set up a national sales department and earmarked five new telefilm properties for "national sale only," is apparently departing from its original conception, at least insofar as the properties are concerned. Ziv has placed "The Man Called X," the second of the five properties, into syndicated sale, reportedly to "keep up the flow of product" to its large syndicated sales force.

Earlier, Ziv had made the rounds of regional advertisers with the first of its "national properties," the "Dr. Christian" series, although nothing was finally done about putting that show on the market. In the case of "Man Called X," however, the show was put directly into syndicated sale, with Ziv reportedly having wrapped up several regional clients already. "X" rolls at the Ziv studios on the Coast in January, with Barry Sullivan in the lead and Eddie Davis directing. It's based on the old radio series which played intermittently under Lever Bros., Lockheed and Frigidaire sponsorship between 1944 and 1952. "Dr. Christian" series, incidentally, resumes production in December on the return of McDonald Carey from Africa, where he's been making a feature film, "Odongo."

From the pages of The Saturday Evening

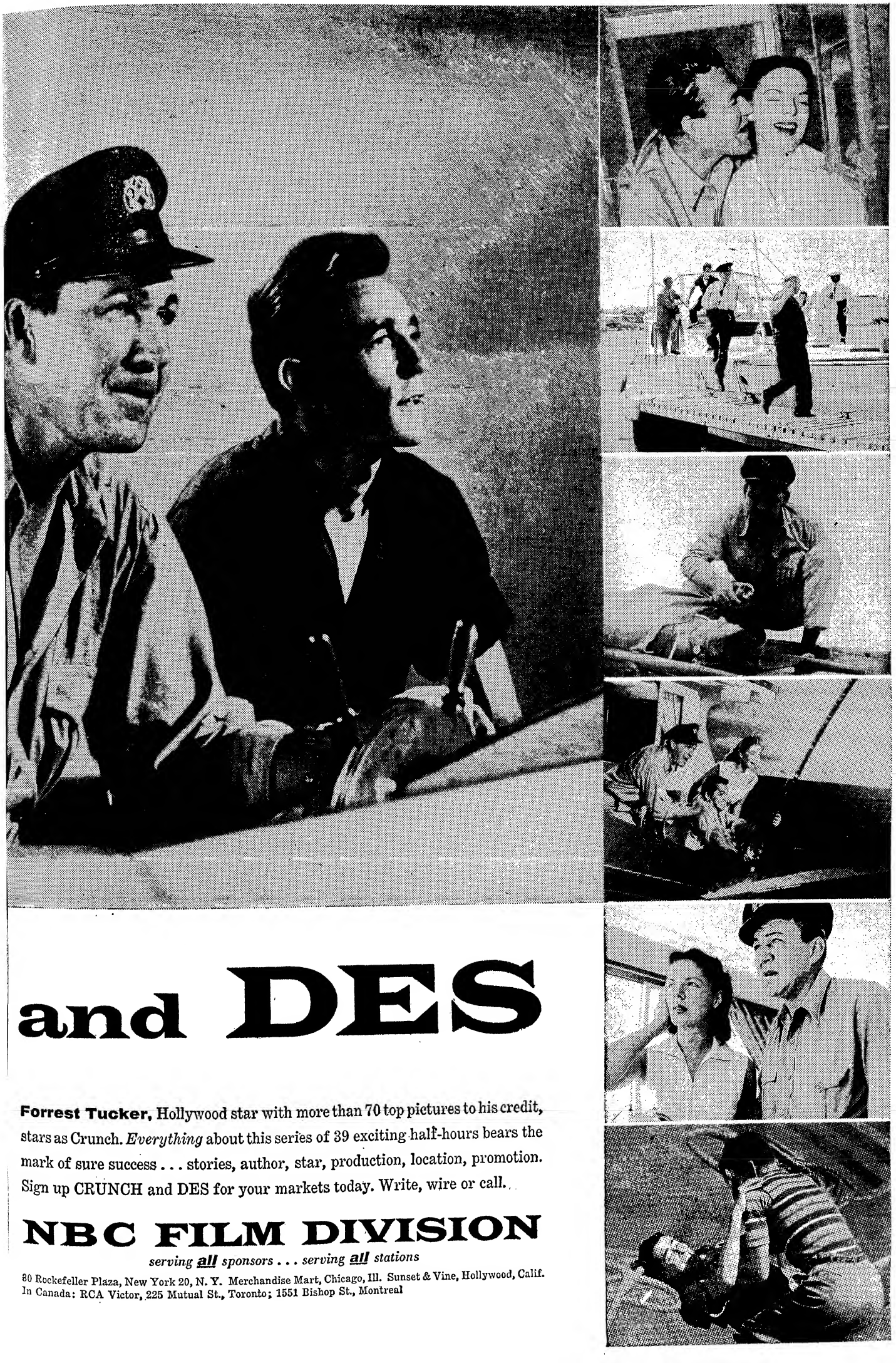
POST

comes a powerful dramatic NEW TV Series

CRUNCH

For more than 17 years, millions of Saturday Evening Post readers have looked forward eagerly to the appearance of each new CRUNCH and DES adventure story by best-selling author Philip Wylie.

Now, millions more will await each new *television* adventure of these two favorites . . . Crunch, captain of the charter fishing boat "Poseidon," and Des, his mate. Each week a completely new story . . . new people . . . new action, romance, suspense, comedy, drama . . . all spectacularly filmed by RKO-Pathe in Bermuda.



and DES

Forrest Tucker, Hollywood star with more than 70 top pictures to his credit, stars as Crunch. *Everything* about this series of 39 exciting half-hours bears the mark of sure success . . . stories, author, star, production, location, promotion. Sign up CRUNCH and DES for your markets today. Write, wire or call.

NBC FILM DIVISION

serving ***all*** *sponsors . . . serving* ***all*** *stations*

30 Rockefeller Plaza, New York 20, N. Y. Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

METROPOLITAN OPERA
(Tales of Hoffmann)
With Richard Tucker, Roberta Peters, Rise Stevens, Lucine Amara, Mildred Miller, Martial Singher, Paul Franke, Clifford Harvuot, Norman Scott, Sandra Warfield, Pierre Monteux, others; Milton Cross, Boris Goldovsky, Blanche Thebom, Rolf Gerard, Louis Sgarro, Robert Lawrence, Sigmund Spaeth, George Marek, Robert Bagar, Gino Prato
200 Mins.; Sat. (3), 2 p.m.
TEXAS CO.
ABC, from N.Y.
(Kudner)

Texaco bowed its 16th consecutive year of Met Opera broadcasts last Saturday (3), with the matinee performance of Offenbach's "Tales of Hoffmann." It was a felicitous teeoff, the Offenbach masterpiece having the light touch, the sure melodies, the fantasy and drama for a perfect broadcast opener. Same expert cast that performed the opera for the Met season's opening two weeks before was again on hand, with Richard Tucker a standout as Hoffmann, and getting strong support from Roberta Peters, Lucine Amara and Martial Singher, among others. Pierre Monteux reined proceedings with a master touch for a fluid, persuasive performance, and Milton Cross was his assured self as narrator, explaining the stage proceedings.

First intermission feature, "Opera News on the Air," presided over by Boris Goldovsky again, introduced Mrs. August Belmont, the Met's "guiding angel," who spoke felicitously about the 20th anni of the Met Opera Guild. Goldovsky then discussed "Hoffmann" with contralto Blanche Thebom and designer Rolf Gerard. Miss Thebom also obliged by singing several themes from the opera that were to be heard later.

Second intermission feature, "Texaco's Opera Quiz," was handled once more by Robert Lawrence, competent though somewhat stiff quizmaster. He threw some tough questions at guests Sigmund Spaeth, George Marek and Robert Bagar, who acquitted themselves creditably. Gino Prato, the "$64,000 Question" shoemaker celeb, was a special guest, but remained unobtrusive and quiet. Lawrence got away from the usual question routine for an interesting bit—asking his guests to relate what opera singer's debut has made the strongest impression on them. This made a flavorsome interlude.

Bron.

WALT DISNEY'S MAGIC KINGDOM
With Wally Boag, Donald Novis, hosts; guests
Producer: Les Lear
25 Mins.; Mon.-thru-Fri.; 11:35 a.m.
Participating
ABC, from Disneyland Park

Walt Disney without pictures (be they video or motion pictures) is like Lady Godiva with clothes on—neither stands out in the crowd. Which is to say that Disney on tv and Disney on radio are two different matters; in radio he's just another packager, at least insofar as his new "Walt Disney's Magic Kingdom" ABC AM'er is concerned.

It's an audience participation show that's no different from other aural entries in its class except in that it originates in Disneyland Park in Anaheim Cal. and that it doesn't bother with the heartbreak routine concentrating instead on happy family groups. Wally Boag and Donald Novis front the session, which consists of family interviews, a trip to one of the Park's current features and a final quiz based on the quickie trip. The resemblance to "Welcome Travelers" is enhanced by the fact that Les Lear is producing "Kingdom."

Other than the consistent plugs for the park, the show offers little in the way of a payoff, audience-wise or sponsorwise. It's right out of the routine grabbag, complete with the happiness boys as personified by Boag and Novis.

Chan.

As Ruralites See TV

Minneapolis, Dec. 6.

Ruralites are dissatisfied with much of the current tv fare. Its "unwholesome" nature in many instances is having a bad effect on young farm people.

Such were the sentiments expressed at the Minnesota Farm Bureau Federation's annual convention here.

The convention voted to inform tv and radio bigwigs "that rural people want more wholesome programs and less horror and crime." A resolution to that effect was unanimously adopted by the members prior to adjournment.

Radio Followup

Biographies In Sound

On the occasion of the 10th anniversary of Jerome Kern's death last month, NBC Radio came up with a touching tribute to the composer on its "Biographies in Sound" series last Tuesday night (29). The one-hour stanza told the story of Kern's life through the reminiscences of his friends and associates since the turn of the century. Since all the comments on the show were made with sincerity and off the cuff the show had unusual impact for a radio stanza these days.

The best bit of memorabilia was contributed by Edna Ferber, author of "Show Boat," the novel which was to become the basis of the great Kern-Oscar Hammerstein 2d musical. Her evocation of the moment when Kern auditioned "Old Man River" for her was charged with drama. Dorothy Fields, who wrote lyrics to Kern's music for Hollywood pictures, also added some vivid memories of Kern as man and composer. Miss Fields also retold the moving story of how Kern collapsed without identification on Park Ave. in New York and was hospitalized in a ward on Welfare Island where the other patients, once they found out who he was, agreed to give him all the silence and privacy he needed. Kern, however, never regained consciousness and died six days later on Nov. 11.

Otto Harbach, who wrote the lyrics to Kern's "Smoke Gets in Your Eyes" melody, spoke of Kern's contradictory attitudes of imperiousness and great friendliness. Hammerstein spoke of the continuity of Kern's style over the decades while Edward Laska and Guy Bolton told of Kern's attempt to break into the music business. Other interesting bits were provided by Tony Babe, book auctioneer who sold Kern's collection for over $1,700,000 just before the 1929 crash; Andre Kostelanetz, attorney Howard Reinheimer, Dr. Sigmund Spaeth, Robert Russell Bennett, Charles Winninger, Joseph Miron (Kern's boyhood friend) and P. G. Wodehouse.

Kenneth Banghart handled the narration chores in good style while strains of Kern music in the show's background helped to establish an overall mood. *Herm.*

21st Precinct

Though James Gregory has moved into the lead of CBS Radio's "21st Precinct" in place of Everett Sloane, the show hasn't changed very much. In fact, the only change has been a new name for the precinct captain, the lead role, with producer-writer Stanley Niss having written Sloane out of the script for real by a change in precinct captains.

It's still a topflight creative effort in terms of transplanting the documentary technique into dramatic terms. In detailing the day-to-day police work as exemplified in New York's 21st Precinct, Niss neatly escapes the pitfalls of dullness with strong story-characterization values and stocks his cast with real-sounding types that lend a high degree of credibility to the show without lessening its dramatic punch. Gregory, incidentally, fits well into the pattern.

Yarn caught last Friday (2) had the detective squad solving a payroll robbery in which the victim was in cahoots with the robber, latter turning out to be his ne'er-do-well brother. Nothing synthetic about the story and its motivation, nor the solution, based on a tip by a neighborhood bowling alley proprietor. "21st Precinct" is solid radio entertainment, *Chan.*

TROPHY ROOM
With Bud Geenspan, others
Producer-Director-Writer: Greenspan
15 Mins.; Tues., Wed., Thurs., 8:45 p.m.
Participating
WMCA, New York

WMCA, at the top (570 kc) of the N.Y. radio band, is no novice at selling the legit theatres of Broadway on buying into its deejay shows and Barry Gray's latenight gab-from-Hutton's session, but its latest concoction in behalf of legit is a real coup. Six Broadway shows were lined up to sponsor a new show on sports as of its preem date last week (Nov. 29). Program, heard Tuesdays and Thursdays for the legiters and carried Wednesdays as a sustainer for the present, is "Trophy Room," for which Bud Greenspan entwines commentary around some recorded moments out of recent and period sports history. Outlet firmed up "View From the Bridge," "The Lark," "Pajama Game," "Inherit the Wind," "Will Success Spoil Rock Hunter" and "Diary of Anne Frank" on the assumption that the 8:45 p.m. sportscast caters to adults ripe for theatregoing.

Sounds on the first of the quarter-hour series were interesting etchings. Greenspan, who does the production, direction and writing as well as the vocal chores, worked the recordings into clever juxtapositions that were invariably good for a smile. Out of the vaults came a cocky Tony Galento telling people that "Louis' got something I want, 'n I'm gonna get it," referring of course to the heavyweight crown. From this dated piece Greenspan's engineer spun a very recent interview with Galento, which as a rehash of the fight, heard the fat bartender-actor explain that he lost the fight more as a result of pneumonia "and fear of developing a heart condition" than Louis' ability. Besides repeating history "Trophy Room" made history—in a very small way—when Galento used the interview as a means of challenging Louis to an exhibition bout for charity in which he, just as cockily as ever, expects to "murder da bum."

There were other chuckles like that. But for a stanza which developed nicely before closing, it began commonly enough. Greenspan started with Charlie Connelly of the pro grid Giants who gave a tired rehashal of the 35-35 draw against the Browns the Sunday before. Next tape was of Paul Anderson, "strongest man in history," made during the Olympic Carnival in Madison Square Garden a few weeks ago. In bow-off he tied in Hitler, kicking off the '36 Olympic Games in Germany, with the late recording of Jesse Owens, multiple winner that year. The hyper-dramatic (straight from a prepared script, undoubtedly) spouted by the runner was no fault of Greenspan's. Even though no great stress is placed these days on a man's radio voice, the only real fault that was Greenspan's lay in the fact that he hasn't tried to improve his squeaky Brooklynese diction. *Art.*

Farm B'casters Elect

Chicago, Dec 6.

National Assn. of Television-Radio Farm Directors, which closed its 12th annual conclave here last week, elected John McDonald of WSM, Nashville, its new prexy. The 300 delegates also elected Jack Timmons, KWKH, Shreveport, vice-president, and Dix Harper, WLS, Chi, secretary-trasurer.

McDonald was a veep last year. Organization decided to hold the spring meeting at Minneapolis.

TV Big Factor Should Ike Run

Chicago, Dec. 6.

If President Eisenhower decides to run again, television can be credited with a big assist. That was made apparent by the emphasis put on the medium as a campaigning vehicle by Republican national chairman Leonard Hall while here last week for a gathering of the party's national committee.

GOP bigwig said that tv "has revolutionized political campaigning" and that the Republicans plan to spend some $2,000,000 for national video time in the '56 hustings.

Significantly, Hall disclosed he had specifically discussed next year's tv campaign with the President earlier last week during his first chat with the chief executive since his heart attack. Hall emerged from that meeting expressing his personal belief that Ike would run again "if he feels able."

Hall's disclosure that he had talked over the video plans with the President and his subsequent remarks about tv having outmoded the more rigorous campaign techniques were seen by some political observers as further indication that if Ike does toss in his fedora, it'll be largely an electronic campaign.

Hall and his national committee cohorts are working on the theory that Ike will again head their ticket but if he does decide to retire to Gettysburg, they're counting on tv to play an equally important part in selling the replacement presidential nominee to the public.

From the Production Centres

IN NEW YORK CITY . . .

Don Durgin, v.p. over ABC Radio, and **John H. Mitchell**, v.p. in charge of ABC-TV, named to the 1956 March of Dimes national radio-tv committee . . . **Karl Knipe**, v.p. and a director of Anderson & Cairns, elected secretary of the agency . . . Two awards to WLIB, the Gotham indie: Mizrachi Women's Organization of America voted a resolution praising the station for its "continuous and distinguished contribution to American Jewish life through the interpretation of Israel to the listening public of New York City"; and the station's **Betty Granger** received the achievement award of the Manhattan chapter of the National Council of Negro Women for "her outstanding contributions toward our progress and advancement." **Nancy Mazur**, who's been assistant to the producer on ABC Radio's "new sounds" nighttime pattern, moves back to the web's research & sales development department as assistant manager of radio sales development under recently-appointed manager **Henry Foster.**

MBS finally got the word: Dec. 31 is the date set for the East-West game out of Frisco, with **Harry Wismer** and **Mel Venter** teamed on kick-by-kick. . . . **Jocko Maxwell**, as of Monday (5), began a Mon.-thru-Sat. sports show via WNJR for Motor City Pontiac Co. of Passaic, N. J.

Charles T. Ayes, v.p. NBC Radio; **Thomas A. McAvity**, v.p. NBC Television; **Hubbell Robinson Jr.**, v.p. CBS-TV programming; **Don Durgin**, v.p. ABC Radio; **John H. Mitchell**, v.p. ABC-TV; **Howard Barnes**, program v.p. CBS Radio, and **Robert A. Monroe**, v.p. MBS, named co-chairman of Nat'l Radio-TV Committee of 1956 March of Dimes Campaign, with **Harold E. Fellows**, NARTB prexy, as chairman . . . A boy to **Jerry Landay**, exec producer of WRCA's **Tex & Jinx** shows . . . **Martha Wright** marked first anni on WCBS yesterday (Tues.) with program chief **Sam Slate** breaking out with champagne and **Carl Ward**, the g.m., with cake. **John Henry Faulk** celebrates his fourth anni with the station on Dec. 17 . . . **Jerry Bess**, radio-tv v.p. of Frank B. Sawdon agency, to the Coast tomorrow (Thurs.) on prelim radio-tv arrangements covering Southern Calif. campaign for Robert Hall Clothes . . . **Lowell Thomas** to be guest speaker at dinner party of board of directors of CBS affils tomorrow (Thurs.) . . . **Jussi Jalas**, son-in-law of **Jan Sibelius**, appeared on WRCA's "Music Through the Night" (3) inre show's weeklong Sibelius Festival as tribute to composer's 90th birthday . . . **Galen Drake** back at CBS after brief hospitalization due to bronchial disorder, with **Olin Tice** having subbed for him . . . **Oscar Brand** at 4-H Clubs convention in Chi last week and blocking out a film for Allied Chemical . . . WIBX, CBS outlet in Utica, marked 30th anni Monday (5) . . . Sixth child for **Don Ickes** (wife, Adele), director of **Bob Haymes** show on WCBS. So now all even—three boys, three girls . . . WCBS' **Martin Weldon** moderated "Sound Off" luncheon of Urban League of Greater New York on Monday (5) . . . **Phil Cowan**, mgr. of special projects for CBS press info, vacationing in H'wood for a few days as house guest of **Edgar Bergen.**

Himan Brown is producer and director of fifth annual Chanukah Festival for Israel in Madison Square Garden Dec. 15. Stars up for event are **Edward G. Robinson, Louis Calhern, Betty Field** and **Joseph Schildkraut**, all in a special penned by **Samuel Elkin** . . . WMGM launching yearly push for "Gifts for the Wounded," with the war disabled receiving the Yule gifts at a Tavern-on-the-Green blowout next week . . . **Alex Sherwood** to station relations at Radio Ad Bureau, and **Carroll McKenna** upped from assistant director of national promotion to national sales exec . . . **Ted Husing** in N. Y. Hosp. for checkup. Gabber has been getting goodly mail from the country's grid coaches, among others . . . WNEW ayem d.j.'s, **Klavon and Finch** have been giving away airtime to various companies in a gimmick contest they've been running, but on Monday they "pulled one" on "Pulse," heard via rival WRCA, by giving it a free plug because Marge Savetier of NBC Spot Sales won the WNEW contest that morning, which she only could have done by listening to latter. Pduggola was okay with WRCA. . . . **Bob Considine** into Mutual's Xmas-Day "Mutual of Omaha Calling" . . . **Bill Cook** emceeing WOV's "Life Begins At Midnight" . . . That station to cover winter Olympics in Italy, with **Lucio Basco** doing on-spot coverage . . . **Al Hibbler** is Percy Faith guest on next "Woolworth Hour" (11).

IN HOLLYWOOD . . .

Paul Coates and **Jim Peck**, who helped him launch "Confidential File," have reached a parting of the ways . . . Space being in short supply at Television City, CBS cleared a radio studio for "Blithe Spirit" rehearsals . . . **Pete Kortner** moved from NBC's "Matinee Theatre" to CBS' "Climax" as story editor so Producer **Albert McCleery** summoned **Martin Donovan** from N. Y. to work with **Del Reisman, Helen Taini and Norman Jacobs** . . . **Harold Jovian** made an agency tieup with Willard Alexander and Ben Pearson . . . ABC prexy **Bob Kintner** had every station on the radio and tv network throw a birthday salute to **Walt Disney** at every station break time . . . **Jerry Colonna** hops east to emcee ABC's "Super Circus," which underwent a revamp on its move from Chicago to N. Y. There won't be much left in Chicago tv after **Don McNeill** packs for full time residence on the Coast.

IN CHICAGO . . .

Ernest Walker, ABC radio's new Chi sales chief, making his bow with a luncheon pitch tomorrow (Thurs.) on the web's "New Sounds." WBBM sports scribe **Joe Diehl** back at his typewriter after being bedded for a week from injuries suffered in a cab accident . . . Chi NBC newsman **Austin Kiplinger** taping a series of interviews with prominent Windy City women for "Weekday" airings . . . **C. J. Hunt**, ex-Stromberg-Carlson veepee, now a Zenith Radio striper in charge of distribution . . . WBBM-FM has added the Sunday evening Philadelphia Orch CBS concerts and the Sunday morning E. Power Biggs organ recitals to its lineup of airers direct off the network line . . . WMAQ sales manager **Rudi Neubauer** off to Florida for his annual refresher . . . WGN's **Jack Brickhouse** will work with **Art Gleason** in Mutual's pickup of the Blue and Gray football game Dec. 31 . . . WMAQ's femme commentator **Mary Merryfield** winged to Europe and the Near East and will send back taped reports for her daytimer which is being helmed by **Dick Noble** during her month's absence . . . Thespers **William Green, Ed Cooper** and **Lou Gasparic** featured in an industrial film for J. I. Case Co., lensed at Atlas Film Corp. . . . **Herbert S. Laufman's** "It's Baby Time" filmer into its second cycle of 26 quarter-hours at United Film & Recording.

IN BOSTON . . .

A pneolator, recently awarded to the Chelsea Fire Department by WBZ-TV during the station's fire prevention contest, was credited with saving the life of a 13-month old baby. The youngster, suffering from severe chest congestion, was administered aid with the automatic artificial respirator while the being was rushed to the Mass. General Hospital. WBZ-TV awarded pneolators to five Mass. towns and cities . . . WGBH-FM preemed a new series of weekly programs "They Bent Our Ear," depicting how Europeans saw America in the age of Andrew Jackson, Tues. (6). The 13 half-hour programs, written by **Perry Miller**, prof American Literature, Harvard, were produced in the WGBH-FM studios and will be distributed throughout the country in

(Continued on page 46)

MAX LIEBMAN

December 5, 1955

Dear Maurice:

I just wanted to express the deep satisfaction I felt in working with you on THE MAURICE CHEVALIER SHOW. Naturally, I was delighted at the unanimous praise you received from the press.

Your exciting performance along with Jeannie Carson, Pat Carroll and Marcel Marceau provided a thrilling evening for me as I'm sure it did for those who remembered you and for the many new friends you made.

Sincerely,

Max

Biow & The Pepsi Biz

Continued from page 31

pact, according to Toigo, states: "This will confirm the status of the Biow Co. as the agency for Pepsi-Cola with the additional provision that this relation cannot be altered by us except by a two-year notice so long as you (Toigo) are with the company." Toigo added, "On this later contract no notice has been served. Two years from now would be December, 1957."

Pepsi-Toigo Link

In effect, if the second contract is binding on Toigo's services, this would mean he would go with the account. Toigo, however, stated that "I have no intention of going anywhere. I'm just a guy trying to hang onto an account." A spokesman for Pepsi stated that its relationship with Biow has "categorically been terminated" and that the company is going to ignore the 1952 contract as a "personal" matter. To complicate the picture still further, the spokesman added that Pepsi had received word from Biow himself that Toigo's statement about the second contract had been issued without his (Biow's) knowledge.

Thus, what started out as a simple reshuffle involving Biow's wish to return to control and Beirn's natural desire to get out of the picture as a result now looms as a major agency shakeup. Biow himself this week issued a staff statement to the effect that "we can all be proud of the magnificent job this office did on Pepsi-Cola under the direction of John Toigo. If there ever was an example of advertising performing the gigantic task of turning a business around, this advertising program did it." Biow cited the advances made by Pepsi since 1951, and wound with the declaration that "we have only a real feeling of achievement, the glow that comes from a job well done, and extend to Mr. Toigo a bouquet."

Nonetheless, Biow is said to have known nothing about Toigo's statement re the second contract, and furthermore is represented as not wishing to hold Pepsi to that contract. Since the pact is a personal one for Toigo as well as an agency contract, the strong possibility exists that if Toigo tries to hold Pepsi to the pact, a rift will develop between him and Biow. If Pepsi lives up to the agreement insofar as Toigo is concerned and brings him along in an agency shift, that boils down to an ankling of the Biow house anyway. In short, will Biow-Beirn-Toigo once again become the Biow Company?

Miner

Continued from page 32

the pilot. His projected "Challenge" series, pilot of which was financed by the Fund for the Republic and which dramatizes the broad issues of U. S. Supreme Court decisions, is still in a state of limbo—Miner feels that the subject is too limited for a good treatment on an entire series of 39; he'd prefer to restrict it to a maximum of 13, but that raises sponsorship problems.

At the moment, Miner feels he can't devote too much time to projects other than "Frontier" and "Medic," on both of which he's exec producer (plus owning a stake). He believes, however, that both shows will have completely shaken down by season's end, at which time he wants to inject himself back into the hour or 90-minute dramatic scene.

Hollywood—D. J. Bill Ballance has been set to replace resigning Bob McLaughlin at KFWB

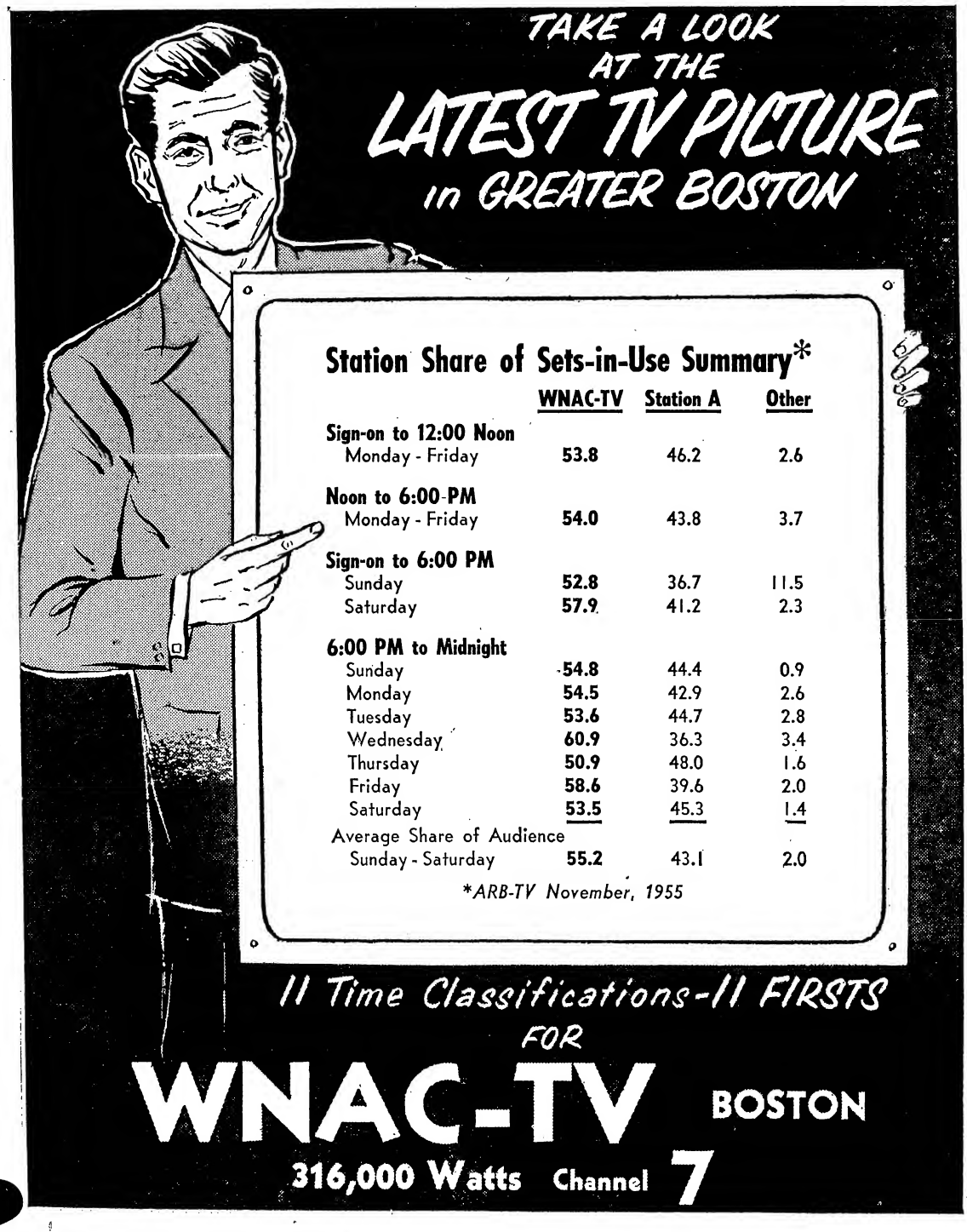
Mary Martin

Continued from page 31

Martin and her daughter, Heller Halliday (who also appears in "Pan"); enough filmed color and b&w inserts were turned out to saturate "Today," "Home," "Tonight" and other network entries for the next few weeks (show will be done on 'Producers Showcase' Jan. 9); multiple tapes were recorded as inserts for "Weekday" and other radio network stanzas, an abundance of local station cutins for both radio and tv were turned out. Both Miss Martin and her daughter were in costume for the "saturation" campaign with shooting taking place in her home, on the grounds and in the "Peter Pan House" adjunct to the Halliday manse.

Campaign was the equivalent of a major film studio's launching of a $5,000,000 feature, says Al Rylander, network's exploitation chieftain who engineered the 12-hour grind, taking a leaf from his own previous experience when he toiled in the Columbia Pictures vineyards.

Houston—Paul Owen, assistant professor of radio and television at the U. of Houston, has been named program director of KUHT-TV.



Rochester Stations Would Burn V & U Candle At Both Ends in FCC Bid

Washington, Dec. 6.

In one of the most unusual applications ever filed with the FCC, the share-time stations on channel 10 in Rochester, N. Y., last week asked permission to extend their joint operations on UHF-channel 27. If the application is granted, the stations (WVET-TV and WHEC-TV) would operate simultaneously—one on VHF and the other on UHF.

According to a statement issued here by Ervin F. Lyke, president of WVET, the proposal for "reversed share-time operations" could, if extended nationwide, go a long way toward solving difficulties of UHF stations in intermixed markets.

If the application is approved, he explained, three fulltime services could be supported in Rochester (WHAM-TV operates on channel 5 as NBC outlet). Otherwise it is doubtful that any UHF station would be established, he said. A permit for a UHF station was turned back last July by radio station WRNY. A second UHF permit has been issued to WCBF but the station has not been built.

New Dividend Scheme For WRCA-TV Clients

A new sales gimmick known as the "52-Week Double Dividend" has been created by WRCA-TV, N. Y. Under the scheme, an advertiser who buys 52 weeks of the 14-50 Plan will have earned a dividend, during the June-September cycle, equal to the ad outlay for that 13-week span. The 14-50 Plan, effective last February, gives an advertiser who has purchased 14 10-second or 20-second station breaks during a Sunday-through-Saturday week, a 50% discount on those breaks in E or D time.

As an example, an advertiser can spend as little as $700 a week and be eligible for the double divvy as long as he spends that amount each week for 52 weeks; in which case his total outlay would be $36,400, making him entitled to $9,000 worth of station breaks during the summer period.

'INSIDE NBC' SHOWCASE

New York Flagship Launching TV Series of Promotion Trailers

WRCA-TV, the network's New York flagship, will do an "Inside NBC" quarter-hour trailer at 6:30 starting Monday (12) with Bill Cullen as emcee. Promotion segment will also be done on Fridays in same slot. Subjects will range from pickups of rehearsals of "Producers Showcase," "Robert Montgomery Presents," "Tonight" and other NBC programs to showing the preparatory stages of "Wide Wide World" and Max Liebman spectaculars. In weeks when no specs are skedded, station will draw on the web's film files for such events as a Toscanini concert, excerpts from "Elder Wise Men" series, etc.

Jim Elson is the producer with supervision of Steve Krantz, station's program chief.

Bartell's Phoenix Buy

San Diego, Dec. 6.

Bartell Broadcasters Inc., operators of KCBQ here, has bought KRUX, Phoenix, third station purchased by Bartell group this year. Individual price of KRUX was not disclosed, but Gerald A. Bartell, group prexy, disclosed the three 1955 purchases by his org total $500,000.

Group presently owns KCBQ; WAKE, Atlanta; WMTV (TV) Madison, Wisc.; WOKY, Milwaukee; and WAPL, Appleton, Wisc. FCC approval is required to finalize KRUX buy.

HUB RADIOTHON NETS 18G

Boston, Dec. 6.

An eight-hour radiothon, staged by Ken Mayer, disk jock, over WCOP from 7 Wed. (30) night to 3 a.m. (1), garnered $18,400 for the Boston Association for Retarded Children.

Beantown's radio and tv personalities turned out and WBZ, WVDA and WMEX picked up segments of the show for rebroadcasting.

'ommando Cody' Syndication Set

Hollywood Television Service, Republic vidpix subsid, is owing the 12 (and one rerun) ommando Cody" half-hours, ich General Foods used last mmer on NBC as predecessor to ury," into syndication. Interest- angle is that GF, for its Post eal line, has retained an option a second 13 in the series for xt summer, though sponsor sn't made up its mind yet wheth- to firm it up.

"Adventures of Dr. Fu Manchu," ich HTS opened for national ls last August, was put on the ndication mart last week. So far are in the process of completion Republic, with plans for another in the blueprint stage. Another S release, of 40 features, most them grouped as "Diamond" pix d with five John Waynes in the ckage, has been on the video rket for about two months and mpany reports it's in 50 markets.

VATERFRONT' SERIES IN 16-MARKET SALE

MCA-TV film syndication divi- n has very recently firmed two bstantial sales, one to Albers Di- sion of Carnation Co. for "Water- ont" in 16 western markets, and th WFLB-TV, Fayetteville, N.C. r a group of eight MCA series.

Carnation, which has practically national alternate week deal on annie Oakley," is using the Pres- n Foster starrer, inked through win Wasey in eight California ties, three in Washington, two in egon and Salt Lake City, Boise d Phoenix. WFLB had bought nother package of seven skeins om MCA when it opened late is summer. In new group for sta- on are Guy Lombardo, "Man Be- nd the Badge," "Mayor of the own," "Lone Wolf," "Kit Carson" ewest in syndication), "City De- ective," "Heart of the City" and Follow that Man."

TV FILM COUNCIL'S PLAQUE TO SILVERS

Phil Silvers becomes the third tele personality to be honored by the National Television Film Council when the NTFC cites Silvers for his contribution to filmed television at its Christmas luncheon at Delmonico Hotel, N. Y., Dec. 15. Plague will be awarded to Silvers by NTFC board chairman Dr. Alfred N. Goldsmith.

Others so honored were Lucille Ball & Desi Arnaz and Edward R. Murrow & Fred W. Friendly.

Conne-Stephens Sets 'Princess and Beggar'

Hollywood, Dec. 6.

Pilot of new Conne-Stephens Productions "Arabian Nights" anthology series, "The Princess and the Beggar," will go before cameras this month, with Marla English starring, third Conne-Stephens to roll in December.

"Big Foot Wallace," starring Chuck Connors, started filming yesterday; Margaret O'Brien has been set to topline "Ring of Steel," pilot for new "My Most Exciting Moment" teleseries, which rolls Dec. 15; with "Nights" pilot also on firm's sked.

Brill's MCA-TV Status

Frank Brill steps into eastern sales managerial vacancy left at MCA-TV when company recently upped Tom McManus to head of its new international sales subdivision. Brill will headquarter in N. Y. and head up the Boston, Philly, Washington and Roanoke sales branches.

Meanwhile, McManus is junketing abroad for three weeks to o.o. foreign vidfilm potential. He'll stopover at the MCA London and Paris offices.

Goldstein's 'Capt. Kidd'

Hollywood, Dec. 6.

New entry into vidpix field is film producer Robert Goldstein, who is prepping a 26-stanza series on "The Adventures of Captain Kidd."

Ullman's 100% Biz Hike

Buffalo, Dec. 6.

Richard H. Ullman Inc., the telepix distribution firm headquartered here, has registered a sales increase of 100% for the past five months over the first six months of the year. Ullman attributes the rise to the release of "Watch the Birdie," his new animated kiddie quiz show, which has pulled key national and regional sponsors in the top markets.

Among the larger bankrollers are Sealtest in St. Louis (KSD-TV), Malt-O-Meal in Los Angeles (KTLA) and Bloomington-Indinapolis (WTTV) and Seven-Up in Miami (WTVJ-TV). Other bankrollers include Borden's and Quality Bakers.

Feature Films On Don Sharpe Roster

Don Sharpe, who exited as Four Star Productions president and exec producer last week, may turn to feature film production as his next project. Together with Warren Lewis, Gordon Oliver, Al Delynn and William Rousseau, he's planning several features, the first of which, "The Lonesome Road," story of Gene Austin, is already in preparation.

Sharpe, who retains his stock interest and directorate in Four Star, said he's "looking forward" to producing several films and possibly features through Four Star. Sharpe said that Four Star has "the foundation and the momentum" to build. "Unfortunately as a company grows, first from a successful show to investment and production of other programs to the stature of a major studio it also inherits the problems and pressures of big business. Frequently this 'big business' is too time consuming and demanding on the creator or originator of an idea and to keep his identity he must move on to other fields. I much prefer being a guy at a typewriter than a guy running a mimeograph machine. If possible I'd like to continue creating patterns rather than following them."

20th-Fox's TV Expansion

Continued from page 39

formula to help sell our pictures," Asher said.

The exec frankly stated "nobody has been happy with that part of the show, including 20th. For this (the plugs) as much as any reason. 20th is in tv. But it's not interesting to show the makeup department and such facets. We only show three minutes of film as a trailer, and that makes it choppy and jumpy. Ed Sullivan proved you can make such clips entertaining if you show more of them In the future we will probably show a scene from a picture, and not cling to any fixed format."

An office will be set up by 20th in N. Y. to rep TCF, not only regarding distribution of its reruns, but to keep the studio posted on what Madison Avenue wants in the way of telefilms. Head of that office has not yet been named, but will be selected by 20th prexy Spyros Skouras. The GE films will be shown abroad in theatres, but not in the U. S., he said. Altogether, TCF is producing 19 GE's, and there will be seven reruns seen.

TCF has been producing remakes of 20th pix for its GE series, and Asher made clear he's against such a policy, and that it's in for a change. He said he opposed tv remakes because a remake of a great picture "has got to suffer if made in one week for 45 minutes running time"; ("there are some exceptions, such as our 'Man on the Ledge,' which is better in the 45-min. length"); "many people think they're seeing old movies," and "we can dissipate the reissue value of theatrical pictures in this way." On the other hand, he said, if 20th has a property of which it isn't quite certain for a film, it can be tested for comparatively low cost on tv. Asher denied "Cavalcade" or "Oxbow Incident" were made at any prohibitive costs, despite reports to the contrary. Of "Flicka," he acknowledged the first two or three vidpix were over budget, but said they aren't now, and added one reason they are expensive is because they're made in color, too.

"Flicka," he said, definitely will go on CBS next season, although he wasn't certain what the starting date was for the series. He said series start was delayed originally until a decision was made to make the show a straight adventure program.

Asher said Lyle Wheeler, 20th art director, and David Brown, story editor, are helping out in consultant capacities, also that 20th production chief Darryl F. Zanuck assists on policy, but emphasized TCF is a separate unit, but is utilizing the talents of its parent company's top personnel.

TCF is currently shooting GE teleblurbs, and may do other commercials to keep its permanent crews busy, but will not do physical production for outsiders, Asher stated.

RCA NATURE SERIES SET FOR SYNDICATION

RCA's Recorded Program Services broke out last week with a quarter-hour Nature series in color geared for the telepix syndication market. Bigscreened for the press at RCA's Johnny Victor Theatre in New York was "The World Around Us," encompassing the animal and plant world. Twenty-six chapters, of which three are still in production, are available in both monochrome and tint and as half-hours via back-to-backing.

Intros to each installment are by Tex Antoine, using the "chalk talk" approach with a light touch in contrast to show's serious pitch. Naturalist John H. Storer is the photographer and writer, with Thomas Craven the producer, Alan Stern adaptor of scripts, Robert Middleton the narrator and Corelli Jacobs conductor of the music. Pictura Film Corp., of which Herman Starr is prexy, is the packager.

HARRY SOSNIK

Composer-Conductor

Fred Coe's Pontiac Playwrights '56 Series

NBC-TV

Original Scores So Far This Season

"The Answer"

"The Battler"

"A Heart's a Forgotten Hotel"

"Snow Job"

"Daisy Daisy," Etc.

Composer "Hold on to Love"

Playwrights Theme

Lyric by Paul Francis Webster

Musical Direction

TV Version "Skin of Our Teeth"

8th Year "Guest Star Programs" Series

From The Production Centres

Continued from page 32

January by the National Assn. of Educational Broadcasters . . . Eighth annual Xmas party of the Broadcasting Executives Club is skedded for Fri. (9) in Hotel Bradford ballroom with 350 expected. Prizes include an all expense paid trip for two to the Hawaiian Islands via Northwest Airlines. Committee members include: **William Washburn,** v.p., Hoag & Provandie; **Helen Horrigan,** Chambers & Wiswell; **Tom Gorman,** WEEI; **Joe Cullinane,** WBZ-TV . . . **Priscilla Fortescue,** WEEI's traveling radio interviewer, leaves N. Y. Jan. 5 for a 12-day cruise through the Caribbean Sea.

IN PHILADELPHIA . . .

Fred Walker, WPTZ publicity director, returns to former stand, as general manager of WTTM, Trenton. **Gene Stout,** a former editor of TV Guide replaces Walker . . . **Jerry Williams,** formerly of the axed "Gagbusters" network show, appointed to WPEN program continuity dept. . . . **Gordon Davis,** KYW program manager, named to judging committee for local "I Speak for Democracy" contest . . . **Donald W. Thornburgh,** president of the WCAU stations, to New York (8) for CBS Radio Affiliates meeting . . . **Paul Martin,** WIP promotion director, preemed 15-minute stanza "Fourth Estate" (26) . . . **John E. (Jack) Surrick** has been named local sales manager of WPEN. Surrick comes here from WAKR, WAKR-TV, Akron.

IN SAN FRANCISCO . . .

Radio rate cards, which a few months ago didn't mean too much in the Frisco area, have taken on new significance hereabouts, with most stations' rate structures a lot more solid than a year ago . . . Rating kudos are KPIX Program Director **Bill Dempsey** and his assistant, **Sue Burnett,** for their heavyweight contributions to the Westinghouse "Big R" series . . . KLX, Oakland, is carrying U. of California basketball, with **Bud Foster** and **Bill Laws** splitting the mike assignment . . . **Cliff Johnson,** who held forth as "Cactus Jack" on KLX for better than a decade, is back on the Western kick spinning disks for KVSM, San Mateo . . . **Ben Draper,** exec producer of "Science in Action," is back from New York with hopes high for a mid-summer jaunt to Madagascar—program's moderator, ichthyologist **Earl Herald,** would fish for the "missing link" coelacanth if plans jell . . . KYA pepping up its programming with stunts, is going to do live broadcasts from a series of Frisco office parties the Friday before Christmas.

IN MINNEAPOLIS . . .

Marty O'Neill, veteran sportscaster, out of retirement to broadcast sports events play by play for WMIN . . . Six members of Dr. and Mrs. George MacKenzie family, including the singer's parents, traveled 400 miles from their Winnipeg, Canada, home to WCCO-TV studio here to watch **Gisele MacKenzie** on "Person to Person" which isn't carried on Winnipeg's tv outlet . . . **Vic Cohen,** Minneapolis Star staffer, winner of tv's "Big Story" $500 award . . . **Bob Ryan,** KSTP tv and radio newscaster, addressing Twin Cities' luncheon and other clubs on his recent European trip observations . . . When WCCO-TV tried to drop "Captain Kangaroo," which it had been using as a supper replacement show, the clamor for its continuation was so great that a half-hour of it has been permanently rescheduled . . . **Clellen Card,** WCCO-TV personality, whose locally produced kid show, "Axel and His Dog," has attained high rating, appeared on **Garry Moore's** CBS network program . . . **John Ford,** veteran tv and radio personality, well again after major surgery . . . WTCN's **Dot Doty** victor in disk jockey popularity contest conducted by a leading local record shop.

IN DETROIT . . .

At the urging of Sen. Price Daniel (D-Tex.), chairman of the Senate Judiciary subcommittee investigating narcotics, and other members of the group, WWJ-TV film clips of Detroit hearings showing dope peddlers, addicts and police officers testifying, are being sent to Washington for special showing to Congress when it reconvenes next month. The excellent quality will help impress Congressmen with the need for new narcotics legislation, subcommittee members said . . . **Kenneth H. Boehmer,** merchandising and promotion manager of WJBK-TV for past three years, has been named veepee in charge of p.r. of Ralph Sharp Advertising, Inc. Boehmer's replacement hasn't been announced as yet . . . **Jean McBride,** women's editor of WWJ-TV and star of "The Jean McBride Show" four afternoons a week, will be a judge at the bake-off of the Seventh Pillsbury Grand National Contest Monday (12) at the Waldorf-Astoria

IN WASHINGTON . . .

Esther Van Wagoner Tufty, Washington correspondent for NBC's "Home Show" and "Week Day" off to Japan and Korea to report on activities of U. S. troops in Far East for both shows, as well as for "Camel Caravan" . . . **Nancy Osgood,** former WRC-NBC femmecaster, off to Florida to be Women's Editor for St. Petersburg Times . . . WTOP-CBS sportscaster **Arch McDonald** honored on silver anni of radio career by testimonial dinner tossed by Touchdown Club and attended by such sports figures as **Joe DiMaggio, Rocky Marciano, Bob Considine** etc. . . . **Millicent Waldron,** WTTG-DuMont's "Weather Girl" named "Victory Weather Queen" by Washington Redskins grid team . . . WTOP radio program director **Patricia Searight** teed off a new series, past week, "Children in Trouble," based on files of town's Juvenile Court, and produced with cooperation of courts, Police Department, and Department of Welfare . . . **Ted Koop,** CBS director of news and public affairs in the capital, off to Penn State U this week to address students of journalism.

IN PITTSBURGH . . .

Tom Borden, former production manager at WENS, has joined radio and tv department of new Vic Maitland advertising agency . . . **Tom Seger,** KDKA-TV floor manager, engaged to Mary Lou Giles. They plan to be married in May . . . **Vince Joyce,** ex-WWSW announcer now with the State Department, has been assigned to Washington, D. C., for a two-year stretch after serving in Turkey and India since 1951 . . . **George R. Snell** newest addition to the Channel 2 directors' staff . . . **Emil Beck,** WMCK deejay, is also a fulltime engineer at the Allenport plant of the Pittsburgh Steel Co. . . . **Shirley Colker,** music librarian and production assistant at KDKA-TV, quitting middle of this month . . . **Gladys Schmitt,** local novelist and on Carnegie Tech faculty, collaborated with her husband, Simon Goldfield, on "The Unwelcomed," which NBC-TV has bought for presentation on "Matinee" during Christmas Week

PACK, TOOKE, LUND GET VEEPEE STRIPES

Three execs have been handed veep stripes in support of prexy Donald H. McGannon's new regime at Westinghouse Broadcasting Co. Richard Pack gets boosted to v.p. heading programming; Rolland V. Tooke veepee as head of the WBC Philly operation and Harold C. Lund v.p. in charge of Pittsburgh.

In their upped capacities, Tooke and Lund are filling new regional posts. Tooke, lately manager of WPTZ, will have that station's new boss and KYW's topper reporting to him. Lund's command is ditto for Pittsburgh's KDKA-and-tv. (Starting off the regional commands was W. C. Swartley who previously became a veep in charge of WBZ-TV and WBZ-WBZA, Boston.)

Pack, WBC head programmer since '54, gets his hike as a reflection of WBC's "continuing emphasis on improvement of local programs at WBC's television and radio stations." McGannon lately replaced Chris J. Witting, who moved to Westinghouse Electric as head of consumer products.

WLIB Negro Block Click May Spark a Rate Hike

A rate hike for the morning-hours "Negro block" on WLIB, the N.Y. indie serving the Negro market, is in prospect for early February as a result of a new Pulse report covering the Gotham Negro market and showing an audience increase during the morning hours of 14% among Negroes over last April. Station topper Harry Novik said he was working out the new card with an eye toward Feb. 1 implementation, with the rise figured at about 10%.

New Pulse report, covering the daily 6:45 a.m.-1 p.m. Negro audience during the week of Oct. 24-30, shows an overall 14% audience increase over the last such report, made last April.

Fort Worth—There were 520,000 television sets in the Fort Worth-Dallas area as of Dec. 1, according to Harold Hough, director of WBAB-TV.

ABC's Chi Radio Setup Gets Sales Staff Hypo

Chicago, Dec. 6.

ABC's Chi network radio selling force, now helmed by sales manager Ernest Walker dispatched out from N. Y. to replace operations director Don Roberts who resigned, has a trio of new faces this week in a move to beef up the network's representation in this kingpin midwest sales mart.

New salesmen are Edward Bishoff, who moves up from the sales service department; Harry Simmons, recently with Official Films and before that with NBC radio spot sales, and William Wilson, ex-Forjoe station reppery. They join vet ABC salesman Lowell Jackson and Martin McGeehan.

One of the additions is a replacement for Jim Duffy who has moved over to Hal Wetterson's network tv sales staff.

St. Louis—Charles Barge has been made Sales Manager of CBS's KMOX by Robert Hyland, genmgr. He formerly was asst. sales mgr. for KXOK and an account exec for KWK, both St. Louis stations. He previously was with KFVS, Cape Girardeau, Mo.

Danzigers, CBS Team In 'Richard' Vidfilm Series

The Danziger Bros.—Edward J. and Harry Lee— have entered into a coproduction deal with CBS Television Film Sales to produce "Richard the Lion-Hearted" in England. Series has been blocked out on a chronological basis, involving the king's adventures in Spain and Germany as well as the Crusades, to take in 78 half-hours. Project is being researched by the British Museum, with shooting slated to start Jan. 10.

Series would mark the second new costumer for Film Sales backed with considerable historical research, first being "Sir Francis Drake." Danziger Bros., onetime U. S. indie feature producers, have been locating in England for the past couple of years, turning out "The Vise" mystery series for Sterling Drugs, which airs them via ABC-TV.

Portland, Ore.—Frank J. Riordan, formerly managing director of WGBS-TV in Miami, was named managing director of station KPTV. Change was made by George B. Storer Jr., vice prexy of the chain that owns both tv stations. Riordan replaces Russ Olsen, who resigned.

TV Benefits

Continued from page 30

nixing Abbott. On the first show, several of the performers were gifted with hi-fi phonographs.

Raitt, Miss Warren, Miss Verdon are among those who appeared on the previous tribute. It's understood that several on the first show consented to appear on the first tribute with Abbott but rebelled at doing a type of performance that might spoil them for subsequent appearances for pay. Most of them were persuaded to do a brief number and for some it was enlarged to a fullscale act.

Meanwhile the bulk of the agencies would like to see a firmer stand on the matter of free appearance on video. Between telethons and "salutes," acts must give away a sizeable part of their useful life on video, and a lot of revenue becomes lost to the them.

Situation on the cuffo appearances on free shows is similar to that which obtained in the variety field prior to the advent of Theatre Authority. So far, the only resistance to this matter comes from performers and their agents. But just as percenters and acts frequently feared to turn down a politico for a benefit, so acts today are hesitant about refusing an impresario who may provide work for them. Many feel that the unions should step in with a program considerably firmer than the one in effect today which permits this type of free show.

1,376,350 Hub TV Sets

Boston, Dec. 6.

Sale of tv sets in the Boston coverage area during the month of October sent set distribution up to the 1,376,350 mark, according to figures released by WNAC-TV and WBZ-TV.

The current survey made jointly each month by the two Hub video channels stands at 1,376,359 sets installed in homes and public places on Nov. 1, 1955. The increase over the previous month is 14,529 sets.

Ironwood, Mich.—Lincoln Mayo was named sales and production chief for Upper Michigan-Wisconsin Broadcasting Co. Headquartering here, he'll oversee activities at WATW, Ashland, Wisc.; WIKB, Iron River, Mich., and WJMS here. He comes from NBC-TV operations in N.Y.

"LUXURIOUS HOME"
8 Minutes from Ed. Sullivan | Victor Borge
2 Acre Estate
Almost Brand New. Has everything for real gracious living, entertaining. It's a Dream Home less than 2 Hrs. from Br'dw'y. All Modern comforts. The last word for scenery, privacy.
. . . BIG SACRIFICE
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Owner President of Large Corporation must sell fast, take big loss. Not much cash required.
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DESIRABLE FURNISHED OFFICE AVAILABLE IN MID-TOWN THEATRICAL OFFICE FOR INFORMATION CALL JU 2-3269

CISCO KID 24.4*
MILWAUKEE, Telepulse*, March, 1955
Opposition just can't stand up against ZIV-TV'S CISCO KID. With a smashing 24.4 (*March 1955 Telepulse) CISCO leaves his direct competition staggering . . . Gene Autry 10.9 . . . Early Show 8.0

For hard-hitting TV programming, get in touch with . . .
ZIV Television
CINCINNATI CHICAGO NEW YORK HOLLYWOOD

2d British Com'l TV Outlet Preems Feb. 17; Bare Program Roster

London, Dec. 6.

The second of Britain's commercial tv outlets is set to go on the air in Birmingham on Feb. 17. This station will be operated jointly by Associated TeleVision and Associated British Cinemas; the former company will be responsible for weekday programming and the latter will take over at weekends.

At a press conference held in Birmingham last week ATV released first details of their program schedule. The weekly highlight will be a 90-minute play and the initial drama lineup includes Ronald Shiner in "Seagulls Over Sorrento," Yvonne Arnaud in "Dear Charles," Dorothy Tutin in "The Living Room," Sybil Thorndike and Lewis Casson in "Dear Octopus" and Paul Scofield in Peter Brook's "Heaven and Earth." Drama telecasts will also include a weekly hour play and a series of 30-minute plays.

On each week night there will be one variety spot, with a weekly program to be beamed from the Pignalle, Piccadilly. Bob Hope, who is due here for a film, will star in an hour's show.

Among the programs already seen on London's commercial web which will also be shown in the midlands are "Dragnet," "Colonel March of Scotland Yard," "Adventures of Robin Hood," "Roy Rogers," "The Scarlet Pimpernel," "Double or Nothing" and "Take Your Pick."

O'Brien Chump for Chimps

Video producer Ed O'Brien continues making a big thing out of animal shows, latest effort being a pilot now in the making on a juve educationaler buiit around three chimpanzees. Filmed stanza will have human voices synced in for chimps who cavort in classroom locale for roughly eight minutes of the half-hour, rest of time being taken by nature, cartoon and excursion (to zoo in initialer) segments.

O'Brien was once producer then director of "Spotlight on Harlem" via WABC-TV and WABD, N. Y., and has otherwise made a buck out of casings like "Pet Center" (running now on WABC-TV) and the late "We Love Dogs."

'Average Audience'

Continued from page 30

veniently arranged ranking table.

4. A grid page format expanded to show additional information.

5. A more useful Program Type Comparison Chart.

TA, in its definition as the rating which states the audience to all or any part of the program (excluding only the 1-to-5-minute viewers), is "obviously of value in an overall appraisal of program's ability to attract and hold an audience" (by comparison with AA) and "the function of program's duration as well as a measurement of number of different homes reached."

AA, as the rating which reports the audience during the average minute of program, has such other values as: "Affording a close estimate of the audience to a single commercial and thus is useful whenever more than one brand is advertised in a single telecast" and "is useful when comparing the performance of programs of different durations."

Two-week averages in comparison between programs on the grid pages will be reported throughout, and hence programs with different sponsors will be considered as a single unit and not appear twice (such as "I Love Lucy" and others in the past); this becomes, then, "all-sponsor averages." If two different programs, however, occupy same slot during the two weeks covered in the report, one will be shown on grid page and the other on "Other Programs" page; and both will appear in the ranking table. In addition, National Nielsen-Ratings will continue to report the figures for each sponsor individually in a new "Sponsorship Detail Table."

The "new look" on the grid pages is made possible by inclusion of only three networks (DuMont excluded) and four hours per page, allowing 50% more space per reported time-segment. There will be larger type size for four classifications.

Council of Churches

Continued from page 32

cess" with the mass evangelist of earlier days. "The danger is that some creative genius will develop a program that is so 'successful' by the standards of commercial users of the media that the fundamental purposes of the Christian church will be ignored or denied."

Study, based on a 5% sample of the entire New Haven population, found that: religious programs tended to be watched by specific types of audiences rather than broad cross-sections; although religious programs tend to be sixth in popularity among audiences, they get only 1% of the total time from stations; few pastors of local churches have given serious consideration to the impact of radio or tv on their constituents; three out of five households watch or listen to some religious program with regularity; leading Roman Catholic programs have a much larger audience than leading Protestant programs; family groups find programs based on the Bible the most interesting and useful of all religious programs; audiences for Protestant programs are found largely among people of late middle age or older; only one person among the 3,559 families interviewed said he was brought into a church through the direct influence of a television or radio program.

RADIO GETS THE PLAY

Amusements Pass-Up TV As Detroit Dailies Close Down

Detroit, Dec. 6.

All three Detroit dailies ceased publication Thursday (1) because of a strike by stereotypers over working condition gripes. Downtown exhibs and legit and nitery operators immediately grabbed for radio spots; showing less enthusiasm for television time.

They've been accommodated nicely, but it remains to be seen whether oral ads will pull as well as display printings. All stations have increased news coverage, being fed local items from a report gathered and written jointly by toppers of all three dailies.

All other employees, editorial and mechanical, at the Free Press and Times have been laid off; News mechanical workers are laid off but most of the editorial staff which is not unionized is being maintained, at least temporarily.

The grievances of 130 stereotypers have thrown approximately 3,500 newspaper employees out of work.

Kansas City—Heart of American Chapter of the American Women in Radio and Television has elected Ann Hayes, director of women's activities for KCMO and KCMO-TV, as president. It's the second time she has been chosen top gal in the chapter here.

Fast Burn on Slow Ratings

Continued from page 31

many execs spend sleepless nights wondering what the next morning's Trendex returns will bring forth. This, says NBC, is not "sour grapes" (considering that CBS pulled off a 9-out-of-10 status on the last Trendex national compilation). NBC says it would toot its own horn just as loud if not louder than CBS if the next Top 10 favored it to that degree—just so it's a longrange appraisal as distinct from an overnight one-show "quickie." But what NBC does object to are these "fastie ratings"; the more exacting Nielsen tallies may show an entirely different picture when they come out a month hence, but by that time the damage has been done and the networks discouraged in their "upgraded" program plans.

NBC prexy Pat Weaver has alerted his program staffers to lay off publicizing the overnight Trendex, no matter where the chips fall. Last week the network purposely refrained from ballyhooing the Trendex returns on "Wide Wide World" Sunday afternooner as opposed to Ed Murrow's "See It Now" on CBS, with WWW the winner by a 12 to 4 margin. NBC takes the position that it could very well be that the Murrow stanza by the very nature of its educational subject could have invited wholesale tuneouts, but that's not the point. Gloating over such a victory, says the web, could easily have the effect of discouraging such worthwhile industry endeavors as the Murrow show at a time when it needs such encouragement. NBC hopes CBS will respond in kind, even now when it's riding the Trendex gravy train.

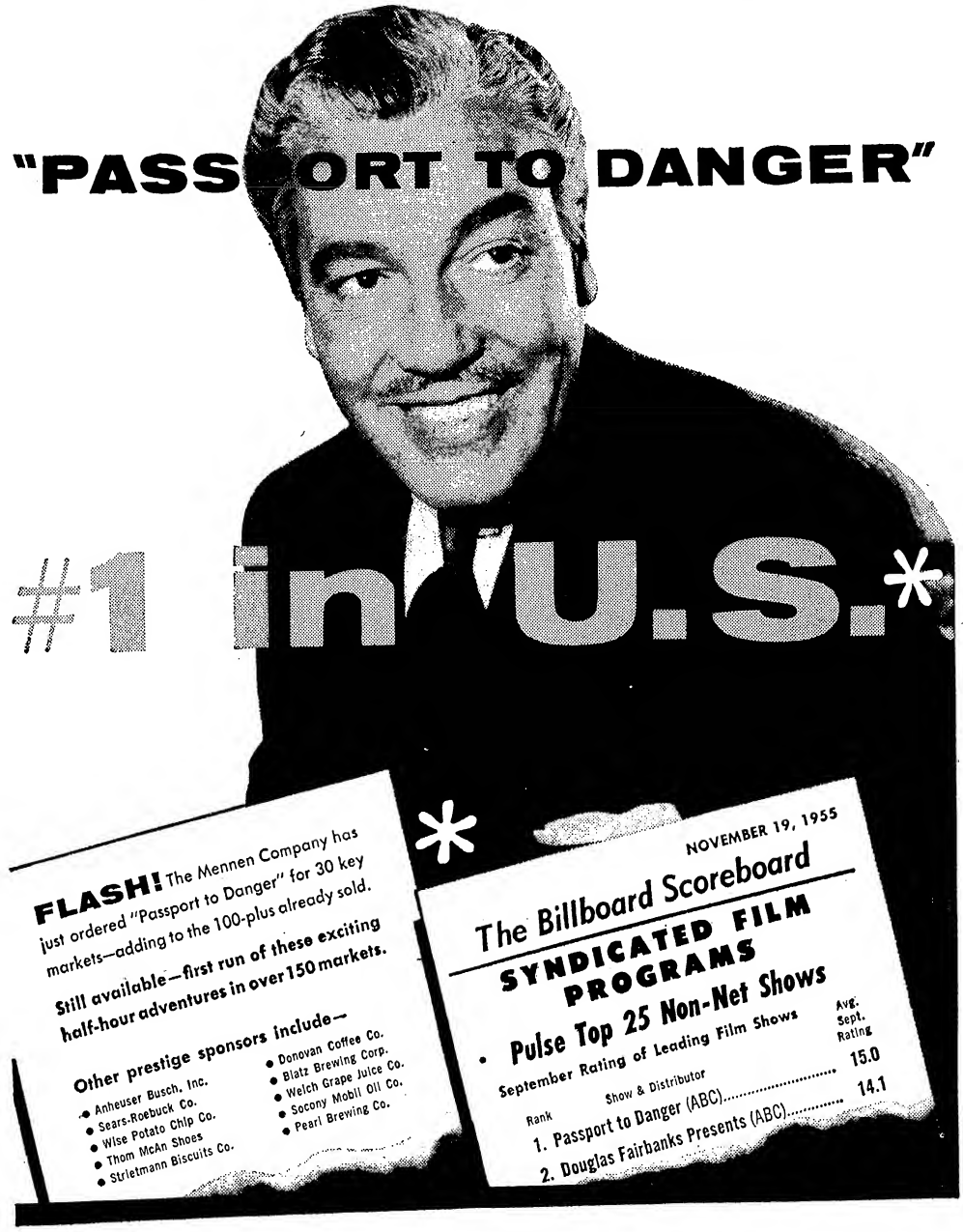
At CBS and ABC, where the temptation to 24-sheet every overnight Trendex victory has been just as strong as at NBC, there are those in high quarters who would like to "see something done" about the "overnight evil." Just how much momentum it will gain is still a big question mark.

Tennessee B'casters Elect

Memphis, Dec. 6.

Frank Corbett, owner-manager of WGAP, Maryville, Tenn., was elected prexy of the Tennessee Assn. of Broadcasters on their annual two-day powwow held here at the Peabody Hotel. He succeeds Henry (Hank) Slavick, skipper of WMC and WMCT and longtime NARTB district director bigwig.

Carter Parnham, prexy of WDEF and WDEF-TV, Chattanooga, was elected veepee. Others elected included James Dick, WIVK, Knoxville, secretary-treasurer.



ABC FILM SYNDICATION, INC.

NEW YORK 10 E. 44 St. SU 7-5000
CHICAGO 20 N. Wacker Dr. AN 3-0800
HOLLYWOOD 1539 N. Vine St. HO 2-3141
DALLAS 3123 McKinney Ave. RA 6302
ATLANTA 267 Colonial Homes Dr. N.W. • EM 4621
SAN FRANCISCO 277 Golden Gate Ave. UN 3-0077
NEW ENGLAND Reed St. Western Circle Westfield, Mass. LO 2-3487

Television Chatter

New York

Ted Lazarus has resigned as secretary-treasurer of George Blake Enterprises . . . **Gerald Price**, of the "Fanny" cast on Broadway, set for a lead role in an "I Spy" telepic . . . **Louis Feldstein**, formerly with Mike Beck's flackery, joined ABC as assistant photo editor . . . "Man of Action," a quarter-hour film on slum clearance produced by Transfilm for the American Council to Improve Our Neighborhoods (ACTION), is being made available to tv stations on a free basis via Association Films . . . **Robert Q. Lewis** is guest emcee on "Stage Show" Dec. 17 . . . **Bill Rogers** inked by J. Walter Thompson to do Ford commercials for "Ford Theatre" . . . **Jack Gregson**, who does the Wed. night fights on ABC-TV, flies his own plane from one telcast to another. Saved his pennies since he was 16 to buy his first Piper in native Seattle; now flies a Tripacer, gift of Piper Aircraft Co. Logged up 3,500 airhours with Ferry Command of Air Force alone.

Jimmy Dolan, WABD sports topper, has become a one-man sports department since the DuMont web's demise, even though station is still carrying a relatively large pro grid sked. Last weekend he set up the remote for the Giant away-game in D.C. and coming up he travels to Detroit. Meantime WABD still has a regional web for games which he must rightly rein. . . . **John C. Becher**, after touring "Solid Gold Cadillac," did "Studio One" Monday (5) . . . Last of exchief **Bert Lebhar's** overt influence disappears Jan. 1 at WATV: station closes plush upper Madison Ave. offices for smaller quarters a few blocks south . . . Bosses of show biz course at the New School, **Bill Smith** and **Sidney Kaufman**, herded a group of students into last dress rehearsal of a **Max Liebman** color spec . . . **Ben (BBDO) Duffy** heading talent committee for the Arthritis-Rheumatism telethon on WABD Jan. 14-15, and RKO Theatre head **Sol A. Schwartz** acts as overall boss of affair . . . **Nicholas Baehr** was added to the MCA writing stable, with **Jay Sanford** doing the agenting specifically . . . **Fred Sayles, Marty Glickman** and **Johnny Most** splitting WATV's 80-game hoop play-by-play among them, so each gets a couple of nights off every seven . . . **Joe Bostic** launched his "Gospel Train" via WATV Sunday (4) — a longtime audio show. . . **Larry Menkin** has just wrapped up 13 scripts on the "Adventures of the Big Man" series being filmed in London with **Wayne Morris** starring.

N.Y. Times reporter **Warren Moscow**, author **Ernest Cuneo** and city greeter **Grover Whalen** to appear on WRCA-TV's "Man of the Year" Dec. 10 when show salutes the late Mayor F. H. LaGuardia . . . **Helen Gerald** just completed role in "Schlitz Playhouse" production of "The Day I Died" and last week was seen in femme lead opposite **Charles McGraw** in "The Falcon" on WABC-TV . . . The **Roger Bowmans** (he's WRCA-TV newsman on morning "Esso Reporter"), adopted a five-week-old girl . . . On Friday (9) **Marian Russell** starts seven weeks' run as the lead on NBC-TV's "Date With Life," while husband **Peter Fernandez** resumes running part on CBS Radio series "My Son Jeep" . . . **Ralph Stantley** into "The George Voskovec Story" next Tuesday (13) on NBC-TV "Armstrong Circle Theatre" . . . **Doreen Lang** into the lead on ABC-TV's "Star Tonight" in "Nightmare by Day," by **Anne Howard Bailey**, tomorrow (Thurs.) . . . "Lobster tricks" (all-through-the-night shift) are becoming just as fashionable in tv as on the dailies. Newest trio (on behalf of CBS-TV "Morning Show") are **Bob Brotherton, Frank Albanese** and **Bill Kilcullen**, who edit and prepare the newsfilm for the show . . . A first teleplay by **Jack Paritz**, actor-director in off-Broadway legit, will be given by NBC's "Kraft TV Theatre" tonight (Wed.). Script, "My Lady Ruth," with **Jo Van Fleet** as the lead, was a quick sale out of the office of Leah Salisbury, who reps Paritz.

David Ross doing Englander Mattress commercials for the Nancy Berg-"Counting Sheep" strip on WRCA-TV . . . **Jan Murray's** largyngitis was bad enough so that his doctor nixed any talk, even in the brief rehearsal, before taking the air with "Dollar A Second" last week (2) . . . **Horton Foote** before NYU Book Club tomorrow (Thurs.) . . . Producer **John Dougherty** took his "Winnie the Wonderbird" gimmick to Philly for a limited WFIL-TV pre-Xmas engagement for Strawbridge & Clothier department store.

Hartford—Application has been made to FCC to change ownership of WGTH here to RKO Radio Pictures. Station is jointly owned by General Teleradio and Hartford Times, with former owning controlling interest. Transfer application is a paper move as both picture company and General Teleradio are owned by General Tire & Rubber Co.

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Inside Stuff—Radio-TV

After five years of theological studies, the Rev. Malcolm Boyd will be ordained to the Episcopal priesthood in St. Paul's Cathedral, Los Angeles, on Thursday, Dec. 22. He will be ordained by the Rt. Rev. Francis Eric Bloy, Bishop of Los Angeles.

Boyd resigned in 1951 as partner of Mary Pickford and Buddy Rogers in P.R.B., Inc., with offices in New York and Hollywood. He was also president of the Television Producers Assn. of Hollywood and had formerly been associated with Foote, Cone & Belding, Republic Pictures, Samuel Goldwyn Productions and Mal Boyd & Associates of Hollywood. He was ordained an Episcopal deacon in 1954 following graduation from the Church Divinity School of the Pacific. He returns to New York Jan. 4 for more graduate studies at the Union Theological Seminary in Gotham. Last year he did graduate study at Oxford U. in England and was a guest lecturer on media of mass communication at the Ecumenical Institute of the World Council of Churches in Switzerland. He is a member of the board of directors of Cathedral Films, Inc., of Hollywood.

Television Advertising Bureau has added 15 more stations and another station rep to its membership roster.

George P. Hollingbery is the rep, and the stations are: KKTV, Colorado Springs; KLEW-TV, Lewiston, Idaho; KOAT-TV, Albuquerque; KOMU-TV, Columbia, Mo.; KOVR, Stockton, Calif.; KSLA, Shreveport, La.; KTVW, Seattle-Tacoma; WBRZ, Baton Rouge, La.; WCTV, Thomasville, Ga.; WDEF-TV, Chattanooga; WHIO-TV, Dayton; WINTV, Ft. Wayne; WNDU-TV, South Bend; WSB-TV, Atlanta; WSFA-TV, Montgomery, Ala.

Two to three days weekly of a sponsored local N. Y. video stanza are being devoted to adult education. Claire Mann, who has a half hour for women across-the-board on WABC-TV, ABC flagship, has been turning her ayemer over to teachers in everything from artsy-craftsy stuff to linguistics.

Adult education angle was started several weeks ago and continues indefinitely, according to Miss Mann, who doubled as a schoolteacher at one time in her show biz career. She's drawing on the adult education teachers in several communities around the metropolitan area.

Cases in point are: Miriam Lazar, from a Long Island City adult centre, teaching arts, metal and jewelry; Evelyn Karlin, of same place, pitching the dance; Madame Berju, Great Neck adult programmer, with French; Port Washington's George Gache with a sculpting lesson, etc.

Phil Alampi, aggie director of WRCA-plus-tv, the NBC keys in New York, is in London this week to speak at annual dinner of the British capital's Farmers Club. He'll share the platform with Lord Mountbatten and the Duke of Norfolk. Alampi's London junket finds him guest of the Smithfield Joint Committee pegged around the Smithfield livestock show, Dec. 5-9. He'll spend a fortnight in the U.K., having been invited to looksee noted farms and garden centres in England and Scotland. Via BBC's cooperation, he'll record and film highlights of the trip for airing over the Gotham stations. Alampi is prez of the Farm Club of N. Y. and was recently named ditto of the American Horticultural Council.

After eight months of enacting the district attorney on NBC-TV's "First Love," Jay Barney is now in the midst of learning the judicial process firsthand. Last week he started jury duty in Municipal Court, N. Y. As result, Barney's role has been written out for the two weeks of his "panel show," with script pitch being that he has taken unto himself a wife and is off on his honeymoon.

Barney, incidentally, played a colonel on the Phil Silvers CBS-TV'er two weeks ago.

Pillsbury will take over the entire half-hour of Art Linkletter's "House Party" on Dec. 13 (Tues.) for its Grand National Bake-off contest. Outfit is the regular sponsor of the 2:45 quarter-hour slice from Monday through Thursday (Dole has the Friday portion), with the 2:30 segment backed on the even days by Lever Bros. and on the odd days by Kellogg, with latter preempted for the annual one-shot.

Pillsbury and Kellogg are in the same agency house, Leo Burnett.

Strip 'Em Up

Continued from page 39

two separate companies who are stripping the shows back to back on KSD-TV. Companies were the National Tea Co. (10th largest retailer in the U. S.) and the Pevele Dairies, separate companies but out of the same agency, with the two half-hour strips tied in with a single program title and host.

Rush believes a distributor can get as much money out of a series by selling strip right off the bat, instead of after a year or two of once-a-week sales. Furthermore, he points out, the element of risk is taken out by selling strip immediately—in today's fluctuating and uncertain market, nobody can project for two years. What if after two years of single once-a-week sales, color programming predominates and the market for black-and-white telefilms draws a blank? Or the star of a series for some reason gets in bad with the public? Rapid pace of television implies certain risks, and selling once-a-week for a couple of years before "operation mopup" on strips can prove highly risky.

Other advantages of stripping, according to Rush: the producer gets his money out much faster, and has a chance to get more of it sooner, getting him out of a financial corner or permitting him to go into new production; stations need quality "network-type" programming for daytime use, both to bolster their daytime audience and ratings and to recapture much of the national spot business that's fallen into network hands via "magazine-type" web shows.

Matty Fox

Continued from page 39

Teleradio, is actively scouting other major film sources and is meeting with the unusual frustration of having coin to spend and no takers so far.

O'Neil was quoted this week as stating that "as far as we're concerned, a deal is as good as made unless something goes wrong in the next 10 days or two weeks." Fox said that some details still remain to be ironed out. One phase of the deal was clarified, that clause under which Teleradio retains television rights to the top 150 films in the package. These television rights, it's been learned, are restricted to one run per film under the sponsorship of national advertisers over network facilities. No station sales are allowed, and at the end of the one run or 18 months, the films revert to Fox.

Fox was further said to have developed a "unique" television distribution system for the film package. Fox said he didn't feel it was proper for him to comment on this until when and if he had the deal signed and delivered. It's understood, however, that he will develop and handle this distribution project personally, rather than farm the pictures out elsewhere for distribution. This means that Fox once again will operate as the active head of a distribution organization.

Ziv Features

Continued from page 39

definition" (on "allowable 'television commercials' "), Ziv said, "television may find that what has become the nation's biggest advertising medium is being played for a billion-dollar sucker—one that permits itself to lure audiences away from tv sets and into theatres, and to surrender a powerful advertising potential to promote 'free riding' products and services actually spending a fraction of television rate card prices. We have existing shows and new shows in production to promote and publicize. We have many star personalities under contract. And at some time in the future, we may engage in the production of feature-length motion pictures. But we will not publicize these properties at the expense of the advertiser who pays the bills for a Ziv TV film series."

San Francisco—Four new directors were named last week to the Pacifica Foundation, operator of KPFA, the nation's only listener-sponsored radio station. Named to the board were Jacques Bergues, Russell Jorgenson, Robert Erickson and Charles Levy.

CBS-TV's Trade-In As Tint Set Spur

CBS has thrown a curve at color tv receiver manufacturers by offering "up to" $400 as a trade-in for a CBS-Columbia tint set. This is for its 19-inch machine, listed at $895. A buyer will be allowed the "full purchase price" of his black-and-white set, that is, up to $400, giving the purchaser a CBS color-set for $495, should he have a b&w set that cost him $400 or more originally. The deal is limited to franchised CBS outfits in the New York metropolitan and northern New Jersey regions.

Among the first to respond to the challenge were some RCA outlets, which offered the company's 21-inch color receivers for the usual $795-895 less trade-ins, with value of latter not designated.

Numerous consumers voiced objections to newspaper ads accenting the "full purchase price" trade-in gimmick in large type, with the "up to $400" qualifier in smaller size.

Potts Exits CKOC

Hamilton, Ont., Dec. 6.

J. Lyman Potts, assistant manager of CKOC here, will leave his post before Jan. 1 to become manager of a new radio station expected to go on the air in London, Ont., by April or May of next year. Construction has not yet been started on the London audio outlet, which will be the second in the city, the other belonging to the London Free press which also operates a tv station.

Potts has been assistant manager of CKOC since 1947.

East Lansing, Mich.—The 11th annual radio-tv conference of Michigan State U.'s speech department comes up March 10 of next year. The teacher-student huddle will use the facilities of WKAR-TV, the university's station. Setup will be under command of Dr. Robert P. Crawford, chief of radio-tv education at Michigan State.

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ANY ANGLE FOR A VIDEO PLUG

MPPA Fears 'Confusion and Chaos' In Ct. Ruling in De Sylva Widow-Son Suit

Washington, Dec. 6.

In a case in which both ASCAP and the Music Publishers' Protective Assn. are both deeply interested, the Supreme Court has been asked to determine the right of a child to control a copyright renewal where the widow of a dead composer is still alive, while the case involves musical compositions, the decision would apply equally to copyrights for books, plays, screen plays, etc.

Matter has been appealed to the High Court by Marie De Sylva, widow of songwriter George G. (Buddy) De Sylva, who died in 1950. Fighting for equal authority to control renewals of De Sylva's copyrights are Stephen William Ballentine, illegitimate son of De Sylva, and his mother, Marie Ballentine, who is his guardian. The lower courts ruled in their favor. There is no question about Stephen being the natural son of De Sylva.

In her petition for a hearing on the case, which was tried originally in Los Angeles, Mrs. De Sylva raises these questions:

1. When the author is dead, does the law confer renewal right "exclusively upon his widow during her lifetime; or does it confer such rights jointly upon such widow and his child, or children and if so, in what proportions?"

2. Does the term "children" include illegitimate children?

3. Did the U. S. trial court in Los Angeles have jurisdiction to decide the issue when Ballentine "failed to exhaust his remedies in the administrative field by registration of renewal of copyright?"

It is pointed out that it is rare that a widow and surviving children are not related to each other and that the question has never

(Continued on page 55)

Pointed Refusal

Two publishers ran afoul of novelist John P. Marquand last week when he refused to give an okay for use of his novel's title, "Point of No Return," for songs. Title was used in a legit adaptation of the novel.

Weiss & Barry has switched its title to "I Love You To The Point of No Return," while Tee-Cee Music, a Coast outfit, has retagged its tune "I've Reached The Point of No Return."

ABC Vending Into Disk Biz Via Rack Setup

ABC Vending Corp., large candy concession outfit which services film theatre candy stands and subway stand operations, is entering the disk biz. Move will be made in gradual stages, with the first step being the distribution of extended-play disks of various labels to its customers for rack display. Next step will be the handling of single records. Company execs also have longrange plans of issuing their own label.

Under the conventional rack deal, ABC will get 100% return privileges on all merchandise. The 25% discount for the racks, however, is less than for the conventional retailer discount of around 40%. Racks are already extensively being used in chain food stores around the country for display and sale of the top hits of the day.

Tie-in of the ABC company into the disk field is seen as having importance for the filmusical album market. One disk exec said that ABC could package its own set of

(Continued on page 55)

PUBS TURN INTO TALENT BOOKERS

The music publishers are now doubling as bookers for television. It's a headache they've been trying to avoid ever since tv emerged as a potent outlet but the competition has gotten so fierce that they're taking on the extra burden to assure a slotting for their song.

The booking push begins as soon as a major disk name cuts one of their new tunes. Rather than leave the booking chore to the talent agent or manager, which would mean they would be left without any say as to what song will be plugged on the show, the publishers stay in the picture by trying to line up the shows themselves. If they can go to a disk artist with a solid tv guest shot, they figure that the vocalist will plug their song in return.

And that's the only consideration since the publishers are making the deals sans commission or any other return. The scramble for the tele shot has become so hot that many publishers feel that they'll soon have to pay the tv producers to set a disk artist on a show. Some say it may even reach a point where the disk names will agree to slice their guest shot fees to insure a showcasing for their new wax entry.

Ed Sullivan's CBS-TV show is the prime target since it's one of the steadiest showcasers on disk talent on video. But the publishers are after the other network shows, too, and are operating full time on both coasts.

ELLINGTON WANTS OUT FROM CAP DISK DEAL

Duke Ellington is set to ankle Capitol Records. Splitup is due to hassle over the leader's release scheduling. Ellington has been dickering for pop single releases but the diskery has been confining his groovings to the album field and wants to keep it that way.

The maestro has been pacted to Cap for the past two years. He previously waxed for Columbia. No new disk tieup for Ellington has yet been set.

Randy Wood's Hot Dot Label Gears For All-Out Challenge to Majors

Quick Nurse, The Needle

If you want a nurse, call Rainbow Records. The label has pacted three Bellevue Hospital, N. Y., nurses who will be known as the Bonnie Sisters on wax.

Between chores at the hospital, the trio is contacting disk jockeys in behalf of its initial release. Legit monickers of the gals are Patricia Ryan, Eugenia Borgia and Sylvia Totter.

Decca Ups Divvy To $1; Sales Will Top $20,000,000

Reflecting the company's steady upbeat in business over the past few years, the directors of Decca Records have upped the stock dividend from 75c to $1 per annum, starting with the next dividend check. Regular quarterly dividend, payable Dec. 29 to stockholders of record Dec. 15, will be 25c instead of the 17½c paid in previous quarters. Decca has been paying dividends to its stockholders without interruption for the past 18 years.

Decca's 1955 biz will be its best since the end of the war. It's expected that the sales gross will substantially top the $20,000,000 marker this year. Both Decca and its subsid, Coral Records, have hit consistently with pop hits in addition to coming up with several big package sellers.

In addition to its disk sales, Decca has been profiting from its majority stock ownership in Universal Pictures. Diskery now owns over 70% of the picture company's stock. Milton R. Rackmil, prexy of both Decca and Universal, moved into the picture company as part of a program of financial diversification.

Dot Records, hottest indie in the business, is blueprinting an expansion program which will mark its entry into the packaged goods field. The record company, which headquarters in Gallatin, Tenn., is also adding a branch in New York to handle its stepped up recording activities. Randy Wood, who prexies the six-year old firm, has named Henry Onorati to head the N. Y. office. Onorati takes over Jan. 1 after an o.o. of Dot's Gallatin operation.

Wood is also mulling a company-owned plant for the pressing of the album line as well as bolstering his present string of 40 distributors around the country. Plans are also in the works to set up a subsid label to handle the growing artist roster and increased release schedule. To alleviate the record load, it's understood that Wood is prowling for an artists & repertoire exec. In the past, he has handled all the recording sessions with an assist from Billy Vaughn and Dot exec Beasley Smith, a tunesmith.

Firm's New York office will also be home base for Wood's publishing operation, Gallatin Music. Jack Spina continues as pubbery's veepee and general manager. Spina also heads up the firm's artists bureau which includes such Dot pactees as The Fontane Sisters, Pat Boone, The Hilltoppers, Billy Vaughn and Johnny Maddox.

Initial Dot albums are expected to hit the market early next year but a full-range release schedule is not planned for another two years.

Firm's promotional activities will be headed up by Al Bennett. Staffers will be added to assist Bob Smith, in the midwest, and Jerry Johnson on the Coast. Kay Ryan handles promotion in the New York area.

Label, racked up more than 1,100,000 single platter shipments during November. Firm has been riding with The Hilltoppers "Only You," Gale Storm's "I Hear You Knocking" Pat Boone's "At My Front Door," Billy Vaughn's "Shifting Whispering Sands" and The Fontane's "Daddy-O."

Columbia Preps Push For Benny Goodman Sets In Time for U's Biopic

Columbia Records will dust off its shelves in special promotion push commemorating Benny Goodman's 25-year association with the diskery. Col will release five LP albums covering Goodman's groovings with the company from 1931 to the present.

Packages will include "Vintage Goodman," featuring recordings made between '31 and '34 and highlighting such artists as Jack Teagarden, Billie Holiday and Mildred Bailey among others. Many of the sides have been out of print for 20 years.

Goodman's "Carnegie Hall Jazz Concert" will also be reissued, as well as the "Benny Goodman Jazz Concert Number Two," which has been retitled "King of Swing." "A Date With the King" is being cut now. The package push will be rounded out by "The Benny Goodman Story," which features tunes from the upcoming Goodman biopic.

In addition to the five key albums, Col is prepping packages featuring Goodman sidemen who went out on their own. Some of them are Teddy Wilson, Gene Krupa, Lionel Hampton and Harry James. The album drive is being geared to the release of the Universal pic in mid-January.

ECKSTINE REPORTEDLY EXITING MGM FOR RCA

Billy Eckstine is reportedly set to join RCA Victor's artists roster in a couple of months, when his current pact with MGM Records runs out. Eckstine has been with MGM for the past seven years, having sliced for National Records before that.

It's understood that the Victor deal also includes an NBC-TV angle in which Eckstine will be guaranteed some video appearances.

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BMI Chairman Kaye Up for Pre-Trial Quiz In Songwriters' Suit

Sydney M. Kaye, board chairman of Broadcast Music Inc., will be the next witness to undergo examination before trial in the $250,000,000 antitrust suit which 33 ASCAP songwriters have brought against BMI, the broadcasters and their disk subsidiaries. John Schulman, lawyer for the songwriters, has already completed pre-trial testimony of such BMI execs as Carl Haverlin, Robert J. Burton and Robert Sour.

The songwriters, who launched the suit two years ago in an effort to prove a conspiracy to discriminate against ASCAP songs in favor of BMI tunes, expect the suit to come to bat in N. Y. Federal Court during the first part of next year. The defendants completed their pre-trial quizzing of the plaintiffs early this year.

SINATRA TO DO A GLEASON BIT FOR CAP

Hollywood, Dec. 6.

Frank Sinatra adds a new talent to his credits next year when he turns conductor. He'll baton a 16-piece symphony orchestra for a Capitol Records LP featuring 16 original tunes by Hollywood musicians.

Project is expected to take six to eight months to complete. Sinatra will begin working on it after he completes his indie film "Johnny Concho."

Jocks, Jukes and Disks

By MIKE GROSS

Nat (King) Cole: "Toyland"-"I'm Gonna Laugh You Right Out of My Life" (Capitol). Once again Nat (King) Cole is up at bat with a solid platter entry. Both sides are money tunes and Cole socks 'em across with his usual taste and sincerity. "Toyland" will probably get an early spinning start because of the seasonal tieup but "Laugh You Right Out of My Life" could end up with the longer pull. Latter is a topdrawer ballad right up Cole's alley.

Pat Boone: "Gee Whittakers!"-"Take The Time" (Dot). Pat Boone has another hit bracket contender in "Gee Whittakers!" The young lad has already made a strong dent in the wax field and the side will roll along on his top-selling momentum. Song has a drive of its own, too, which should help it pick up lotsa marbles. Boone segues from r&b to a straight ballad style on the flip side. It's strong enough to get a good share of the play.

The McGuire Sisters: "My Baby's Got Such Lovin' Ways"-"Be Good To Me" (Coral). McGuire Sisters are heading for another big score with their slicing of "My Baby's Got Such Lovin' Ways." It's a rocking song but sans rhythm & blues overtones which should help it get wide deejay as well as solid coin machine action. "Be Good To Me," a nifty item in the ballad vein also shows the femme combo off in top form and it'll get its share of the spins.

Les Elgart Orch: "The Trouble With Harry"-"Devil May Care" (Columbia). It's been a long time since an orch has created so much excitement on wax as Les Elgart's "The Trouble With Harry." It's swinging side that moves in high gear throughout. It's a natural for the jukebox trade and jockey programming. Tune was inspired by the Warner Bros. pic of the same name. Flipover is just for the course.

Vaughn Monroe: "Don't Go To Strangers"-"Steel Guitar" (RCA-Victor). Don't Go To Strangers" offers Vaughn Monroe some of the best ballad material he's had in some time. It's a slick romantic blending of words and music and Monroe gives it added power via his affectionate reading. "Steel Guitar" is a zesty item grooved along hillbilly lines and Monroe handles it with appropriate punch.

Andy Williams: "Wind, Sand & Star"-"Xmas Feeling In Your Heart" (Cadence). Coupling of two seasonal entries gives Andy Williams a good wax start. Both are sincere Yule offerings and Williams handles 'em with care. There's a reverent note in "Wind, Sand and Star" that'll appeal to many this time of year. The pleasant lilt to "Xmas Feeling In Your Heart" will help it on its turntable rounds.

Bill Kenny: "The Flower and The Weed"-"Evening Bells" (Label X). Bill Kenny is still one of the top purvyors of the warm and moving ballad and "The Flower and the Weed" gives him a chance to really go to town. He delivers the lyric message effectively and it's all nicely set against a haunting melodic theme. Reverse is an interesting dramatic ballad.

Doris Day: "Let It Ring"-"Love's Little Island" (Columbia). There's enough of a cute idea in "Let It Ring" to win the Doris Day slicing deejay and coinbox attention. She takes it for the kind of ride that'll please but won't excite her fans. "Love's Little Island" is an average affair with limited spinning potential.

Sammy Davis Jr.: "The Man With The Golden Arm"-"In A Persian Market" (Decca). Tune inspired by the upcoming Frank Sinatra pic, "The Man With Golden Arm," is kicked off on wax by Sammy Davis Jr. Lyric sticks pretty closely to the "dope" and "kicks" values of the pic which makes it somewhat morbid for pop consumption. Melody, too, is a bit too heavy. Davis gives it a serious reading. The mood is happier on the back side as Davis wraps up a bright "In A Persian Market."

Dylis Lay: "I'm Just A Little Girl"-"Oo La La" (Hudson). Dilys Lay, of the touring legituner "The Boy Friend," makes a nifty impresh on her wax bow. In "I'm Just A Little Girl," she has a fresh and appealing item which could stir up plenty of deejay interest. She has a vibrant wax approach and could come out of left field for a good score. "Oo La La" is a fair special material piece."

Bill Gallus: "Sometime"-"Foolishly" (MGM). Bill Gallus is a young crooner to watch. He's got an appealing vocal style that the kids will go for if set against more exciting material. The ballads on this coupling are just so-so entries which will nab occasional spins. "Sometime" has the better chance.

Gordon Jenkins: "Wish I Could Say The Same"-"Follow Me, Baby" (Label X). "Wish I Could Say The Same" is a melodic ballad in waltz tempo that Gordon Jenkins orch delivers to the hilt. Bob London helps with an attractive vocal. Side rates plenty of deejay attention. Bottom deck is a minor offering that gets some help from The Pitch Pipers.

The Gypsies: "Rock Around The Christmas Tree"-"You've Been Away Too Long" (Groove). The Gypsies put zest into "Rock Around The Christmas Tree" and make it an okay offering for the rock 'n' roll trade. It's bright, brisk and has a beat. They're not so lucky with "You've Been Away Too Long."

Blind British pianist Joe Saye, leader of his own trio in London clubs and restaurants, headed for New York last week (3) with his wife and son.

Best Bets

NAT (KING) COLE ..... **TOYLAND**
(*Capitol*) ..... *Laugh You Right Out of My Life*
PAT BOONE ..... **GEE WHITTAKERS!**
(*Dot*) ..... *Take The Time*
McGUIRE SISTERS .... **MY BABY'S GOT SUCH LOVIN' WAYS**
(*Coral*) ..... *Be Good to Me*
LES ELGART ORCH ..... **THE TROUBLE WITH HARRY**
(*Columbia*) ..... *Devil May Care*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
224th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Commemorating the 10th anni of Jerome Kern's death, the indie Walden label has issued two 12-inch LPs from Kern's catalog. It's a fitting tribute to one of the country's top melody makers. His tunes were rich and colorful and through the years he collaborated with the standout lyric craftsmen of the day. In the Walden sets are such nifties as "Up With The Lark," "High, Wide and Handsome," "I'm Old Fashioned," "Don't Ever Leave Me," "The Way You Look Tonight" and "A Fine Romance," among others. The singers are David Daniels, Christina Lind, June Ericson and Warren Galjour. They all give proper meaning to the words of Oscar Hammerstein 2d, Dorothy Fields, Johnny Mercer, etc.

Norman Granz's Norgran Label has turned up with an excellent series of jazz disks each framed around one instrument and its top exponents. Rest of the group is the "Tenor Sax" set featuring sides by Stan Getz, Lester Young, Coleman Hawkins, Flip Phillips, Illinois Jacquet, Ben Webster and Charlie Ventura. "Piano Interpretations" spotlight such keyboard practitioners as Oscar Peterson, Art Tatum, Teddy Wilson and Bud Powell, while the "Alto Sax" set has sides by Benny Carter, the late Charlie Parker, Johnny Hodges and Willie Smith. A firstrate "Swing Guitar" collection gives the stage to Tal Farlow, Oscar Moore and Barney Kessel.

Victor Young: "Musical Sketchbook" (Decca). This is a roundup of pieces written and played by Victor Young who has been among the more prolific Hollywood composers. Two of his more ambitious pieces, "Arizona Sketches" and "Manhattan Concerto" are included along with "In A November Garden," a pic theme, "Beautiful Love," "Moonlight Serenade," "My Mother" and "Travelin' Light." Young's interpretations are rich and tasteful.

George Feyer: "Echoes of Budapest" (Vox). Another sock addition to the George Feyer "Echoes" series, this one has the added advantage of the Hungarian-American pianist's feel for his native land. Result is a snappy, flavorsome, varied melange of gypsy tunes, waltzes, marches, as well as classical, operetta, folksong and pop tunes, in a fetching potpourri dished up with skill, rhythm and flair. Guitar of Tommy Lucas is given more play than usual, for added effect.

George Wein: "Wein, Women and Song" (Atlantic). George Wein, owner of Storyville, Boston Jazz nitery, is a cool cat in his own right. In this package, he displays a fine jazz feeling as works his way through a flock of fave oldies. His crooning technique accents the rhythmic value of the tunes and he makes 'em all pleasant listening. Best in his repertoire are "You Ought To Be In Pictures," "Back In Your Own Backyard" and "I Married An Angel."

Harvey Leonard: "Jazz Ecstasy" (Keynote). Working with sextet and trio, Harvey Leonard has turned out several interesting sides in the progressive groove. His arrangements are fresh and fluid and his keyboard improvisations are easy to take. "Tiger's Tune," "The Lady Is A Tramp" and "Alone Together" are among the best things in the package.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Nov. 25-Dec. 1, 1955

A Teen-Age Prayer	La Salle
A Woman in Love—†"Guys and Dolls"	Frank
All at Once You Love Her—*"Pipe Dream"	Williamson
Are You Satisfied	Cordial
Autumn Leaves	Ardmore
Band of Gold	Ludlow
C'est La Vie	Planetary
Cry Me a River	Saunders
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
Forgive My Heart	BVC
He	Avas
It's All Right With Me—*"Can-Can"	Chappell
It's Almost Tomorrow	Northern
Japanese Farewell Song	Ranger
Lisbon-Antiqua	Southern
Love And Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Miracle in the Rain—†"Miracle in the Rain"	Remick
Moments to Remember	Beaver
Pepper Hot Baby	Sheldon
Red Roses and Little White Lies	Trinity
Rose Tattoo—†"Rose Tattoo"	Paramount
Shifting, Whispering Sands	Gallatin
Sincerely Yours—†"Sincerely Yours"	Witmark
Sixteen Tons	American
Sleigh Ride	Mills
Someone You Love	Bradshaw
Suddenly There's a Valley	H&R
Tender Trap—†"Tender Trap"	Barton
There Should be Rules	Witmark

Top 30 Songs on TV

(More In Case of Ties)

A Woman in Love—†"Guys and Dolls"	Frank
A Wonderful Christmas	Criterion
All at Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Boomerang	Frank
Cattle Call	Forster
Croce Di Oro	Shapiro-B
Cry Me a River	Saunders
Dungaree Doll	Marks
Everybody's Got a Home But Me	Chappell
Forgive My Heart	BVC
He	Avas
I Hear You Knocking	Commodore
I Want You to Be My Baby	Victory
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
I'm Always Falling in Love	Cromwell
Love and Marriage	Barton
Love Is Many Splendored—†"Love Is Splendored"	Miller
Moments to Remember	Beaver
My Boy Flat Top	Lois
Nuttin' for Christmas	Jungnickel
Only You	Wildwood
Ooh Bang	Artists
Optimist and the Pessimist	Reiss
Pepper Hot Baby	Sheldon
Shifting, Whispering Sands	Gallatin
Sixteen Tons	American
Suddenly There's a Valley	H&R
Tender Trap—†"Tender Trap"	Barton
Then I'll Be Happy	Bourne

VARIETY 10 Best Sellers on Coin-Machines

1.	SIXTEEN TONS (5)	*Tennessee Ernie Ford*...*Capitol* *Johnny Desmond*...*Coral*
2.	I HEAR YOU KNOCKING (6)	*Gale Storm*...*Dot*
3.	AUTUMN LEAVES (10)	*Roger Williams*...*Kapp*
4.	IT'S ALMOST TOMORROW (1)	*Dream Weavers*...*Decca* *Jo Stafford*...*Columbia* *Snookie Lanson*...*Dot*
5.	MEMORIES ARE MADE OF THIS (1)	*Dean Martin*...*Capitol*
6.	ONLY YOU (8)	*Platters*...*Mercury* *Hilltoppers*...*Dot* *Lola Dee*...*Wing*
7.	YOU ARE MY LOVE (4)	*Joni James*...*MGM*
8.	LOVE AND MARRIAGE (1)	*Frank Sinatra*...*Capitol*
9.	LOVE IS A MANY-SPLENDORED THING (12)	*Four Aces*...*Decca* *Don Cornell*...*Coral*
10.	MOMENTS TO REMEMBER (12)	*Four Lads*...*Columbia*

Second Group

HE	*Al Hibbler*...*Decca* *McGuire Sisters*...*Coral*
SUDDENLY THERE'S A VALLEY	*Gogi Grant*...*Era* *Julius LaRosa*...*Cadence* *Jo Stafford*...*Columbia*
SHIFTING, WHISPERING SANDS	*Rusty Draper*...*Mercury* *Billy Vaughn*...*Dot*
AT MY FRONT DOOR	*Pat Boone*...*Dot* *El Dorados*...*Vee-Jay*
WOMAN IN LOVE	*Four Aces*...*Decca* *Frankie Laine*...*Columbia*
FORGIVE MY HEART	*Nat (King) Cole*...*Capitol*
NO ARMS CAN EVER HOLD YOU	*Georgie Shaw*...*Decca* *Pat Boone*...*Dot*
LONGEST WALK	*Jaye P. Morgan*...*Victor*
CROCE DI ORO	*Patti Page*...*Mercury*
ALL AT ONCE YOU LOVE HER	*Perry Como*...*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Label X (Vik) Line Goes From Indies To RCA Distribs

Label X, which was organized by RCA Victor disk execs a couple of years ago as a quasi-indie operation, is moving into the regular Victor distrib setup. Twelve Victor distribs will now also handle the X line, which will be renamed Vik Records starting in 1956.

With the addition of the X line, Victor distribs will have a complete disk line under one room. They will handle the regular Victor pop and Red Seal merchandise, Bluebird, Camden and Groove labels, covering low-priced classics, hillbilly and rhythm & blues. With this type of setup, Victor distribs can focus more attention on disks.

Frank Amaru, who recently moved from the top sales spot in the Victor international disk division to Label X, has set up the latter's distrib switch.

In the indie operations set up by the other major labels, the subsids generally have been operating through their own distribs.

'ANNI WALTZ' CLEFFERS WIN IN PLAY TITLE SUIT

Dave Franklin and Helen Dubin, widow of songwriter Al Dubin, received a "substantial" out-of-court settlement last week in their suit against the writers of the recent Broadway play, "Anniversary Waltz," Jerome Chodorov and Joseph Fields. Franklin and Dubin had written the song, "Anniversary Waltz," in 1941 and charged that the use of the same title for the play was an infringement of their property rights.

Franklin and Mrs. Dubin, through their attorney, Philip B. Wattenberg (& Wattenberg), also sued the publishers of the tune, Melrose Music (an E. H. Morris subsid), for failing to take action against the defendants. The case is now settled with an understanding that the playwrights will pay additional coin for the use of the song title if sales are made to video and films.

Earl Hines to Fantasy

San Francisco, Dec. 6.

Earl Hines, veteran jazz pianist and bandleader, has signed with Fantasy, local indie jazz and folk music firm.

He has already recorded his first LP, "Fatha Plays Fats," a collection of Fats Waller tunes.

'Hit Parade' Lineup

(On Dec. 3 NBC-TV Show)

1. Sixteen Tons.....American
2. Autumn Leaves...Ardmore
3. Love Is Splendored..Miller
4. Moments Remember.Beaver
5. He .....Avas
6. Love and Marriage .Barton
7. Only You.....Wildwood

Federal Sues Mercury For Vocal Combo 'Raid'

Federal Records filed a suit for an injunction against Mercury Records and Buck Ram in N.Y. Federal Court last week in a move to restrain the defendants from distributing "Only You," an etching cut by The Platters.

Plaintiff also seeks to bar the defendants from allegedly inducing Samuel A. Williamson, one of The Platters and the combo, from violating a 1953 contract with Federal. About June 1953, Williams signed with Federal and then formed The Platters. The group recorded "Only You" for Federal in May of the following year. The complaint charges that Mercury and Ram, their manager, conspired to induce The Platters to breach their pact and make the recording for Mercury. Federal is asking for damages sustained from the distribution of the disk by Mercury.

Another Hurdle for New Xmas Tunes: Video Producers Stick to Standards

Col Execs Hit Road

Columbia Records execs headed south this week on another leg of their "meet the dealer" treks. On the road until the end of the week are prexy James B. Conkling, national sales director Hal B. Cook, and Herb Greenspon, director of manufacturing.

Itinerary includes Charlotte, New Orleans and Atlanta. The execs will head up dealer panel confabs in these cities.

Chappell to Publish Brit. 'Heather' Score

London, Dec. 6.

The score of "Wild Grows the Heather," a new British musical to be presented by Jack Waller next year, is to be published by Chappell Music. The production is based on Sir James Barrie's "The Little Minister," with book by Hugh Ross Williams and music by Robert Lynden.

William Clauson has been signed to play the lead. Ralph Reader will direct.

Publishers are having tough sledding this season getting plugs for their new Christmas tunes on the bigtime television shows. In addition to the fact that the tele shows refused to showcase any Yule songs until this week, the producers are mainly sticking to the standard seasonal entries.

The tv producers claim that it's too much of a gamble to set a new Xmas song on their shows. The programs are planned three to four weeks in advance, which gives them no indication of what new song will break through. Slotting a tune for tele showcasing is an expensive proposition today with costs adding up from arrangements, sets, production, etc. It's safer, they say, to concentrate on the fave items such as "White Christmas," "Jingle Bells," "Adeste Fidelis," "Silent Night," "Rudolph, The Red-Nosed Reindeer," etc.

During the Xmas song drive in December, the tele producers have only three or four shows to plan and they figure that with so little time available they'd better stick to the tried and tested oldies to some newie that may or may not break through as a Christmas hit.

The publishers who've put new Xmas songs into their catalogs have been scrambling for the few openings available. The tele producers and agency men started getting the Tin Pan Alley "romance" as early as October but it's been a tough job getting even one big showcasing during the holiday song splurge.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**TENN. ERNIE FORD** (Capitol) "Sixteen Tons"	1	1	3	1	4	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	2	203
2	2	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	3	3	2	..	1	..	2	7	2	2	..	..	5	..	7	10	3	3	2	2	4	118
3	8	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	..	2	1	8	..	3	8	..	10	6	9	2	6	5	..	1	..	2	8	..	1	93
4	4	**GALE STORM** (Dot) "I Hear You Knocking"	5	9	..	2	..	..	5	2	..	3	8	..	3	2	5	..	7	9	6	6	5	88
5	3	**FOUR LADS** (Columbia) "Moments to Remember"	4	5	..	4	5	2	3	10	8	4	..	10	8	..	..	..	2	..	3	7	3	87
6	5	**FOUR ACES** (Decca) "Love Is Many-Splendored"	2	4	7	..	2	4	7	..	3	5	..	4	..	..	..	..	..	4	9	4	..	77
7	6	**AL HIBBLER** (Decca) "He"	7	7	8	..	3	..	6	8	4	7	5	..	..	7	6	..	5	..	5	..	6	70
8	7	**PLATTERS** (Mercury) "Only You"	6	6	..	3	..	..	4	..	5	9	..	..	2	..	..	..	6	..	10	..	..	48
9	17	**FRANK SINATRA** (Capitol) "Love and Marriage"	..	..	10	..	7	..	..	..	..	..	2	6	..	..	2	..	8	..	7	..	8	38
10	11	**HILLTOPPERS** (Dot) "Only You"	..	..	..	..	..	..	..	3	..	..	..	..	..	6	3	..	..	..	..	5	..	27
11	10	**RUSTY DRAPER** (Mercury) "Shifting, Whispering Sands"	10	8	..	..	8	..	..	..	..	10	..	..	..	..	..	..	4	..	..	3	..	23
12	24	**FONTANE SISTERS** (Dot) "Daddy-O"	..	10	..	..	..	..	..	5	..	..	..	3	..	..	..	..	..	..	..	..	9	17
13	13	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	..	..	..	..	..	..	9	..	7	..	..	..	..	..	8	6	9	..	..	..	..	16
14	20	**BILLY VAUGHN** (Dot) "Shifting, Whispering Sands"	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	..	..	..	..	4	..	..	15
15A	..	**BILL HALEY'S COMETS** (Decca) "Rock-A-Beatin' Boogie"	..	..	..	6	..	..	..	..	..	..	..	..	..	4	9	..	..	..	..	..	..	..	14
15B	..	**FRANKIE LAINE** (Columbia) "Woman in Love"	..	..	4	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	14
17	9	**PAT BOONE** (Dot) "At My Front Door"	8	..	..	..	..	..	..	..	..	8	..	..	7	10	10	..	..	..	..	..	10	13
18	15	**JULIE LONDON** (Liberty) "Cry Me a River"	..	..	..	..	..	..	..	..	..	..	3	..	10	..	..	..	..	8	..	..	..	12
19A	..	**DON CHERRY** (Columbia) "Band of Gold"	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	11
19B	..	**DOROTHY COLLINS** (Coral) "My Boy Flat Top"	..	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	11
21A	15	**McGUIRE SISTERS** (Coral) "He"	..	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	..	..	..	10	..	10
21B	22	**SINGING DOGS** (Victor) "Singing Dogs Medley"	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10
23	..	**DON CORNELL** (Coral) "Bible Tells Me So"	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9
24	21	**GOGI GRANT** (Era) "Suddenly There's a Valley"	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	7
25	..	**MITCH MILLER** (Columbia) "Yellow Rose of Texas"	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	MISS SHOW BUSINESS	LOVE ME OR LEAVE ME	IN THE WEE, SMALL HOURS	LONESOME ECHO	SO SMOOTH
Film Soundtrack	Judy Garland	Doris Day	Frank Sinatra	Jackie Gleason	Perry Como
Capitol	Capitol	Columbia	Capitol	Capitol	Victor
SOA 595	W 676	CL 710	W 581	W 627	LPM 1085
FDM 1, 2-595		B 2090	EBF 1, 2-581	EBF 1, 2-627	EPB 1085

HILLIARD NAMED PREXY OF NEW CHI DISKERY

Jimmy Hilliard, who is exiting RCA's subsid Label X Dec. 23, has been named president and general manager of Bally Records, a newly-created division of the Bally Manufacturing Co., one of the major manufacturers of coin-operated machines. Hilliard's successor at Label X has not yet been named. It's understood that RCA v.p. Manie Sacks released Hilliard from his pact so that he could join the Chi outfit.

Hilliard's move to Bally marks the fourth time that he has been an executive with a new disk operation. Before his present job, Hilliard was associated with Coral and Mercury at their launching. Ray Moloney is prexy of the coin machine company.

Julian T. Abeles' Lecture Before Law Institute

Julian T. Ables (& Bernstein), who is special counsel to Metro, 20th-Fox and other major film and music interests on copyright and property values, is delivering a talk tonight (Wed.) before the Practising Law Institute on copyright.

It's a $20-per-lecture event, proceeds to the Institute. The guests, of course, donate their services. They are invited because of special knowledge in their fields.

Barrister Abeles is encoring and this time the PLI plans to tape-record or otherwise permanently document his talk because of the many salient points he had brought up in his last year's discussion. His approach also is unorthodox in that he talks dominantly off-the-cuff and favors the Q. & A. technique.

Kapp Gets Master To Constantine 'Enfant'

Kapp Records has acquired the master to "L'Homme et L'Enfant," French disk cut by Eddie Constantine on the Barclay label. Tune was waxed in the U.S. several years ago by Columbia with Frankie Laine and Jimmy Boyd under the title of "The Little Boy and the Old Man."

The Constantine slicing, which is one of France's top sellers, was adapted from the Wayne Shanklin original by Rene Rouzand. The French lyric idea will now be used in the upcoming Anglicized disk versions. E. H. Morris is publishing the tune.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Burns—WINS—New York	Jackson Lowe—WUST—Washington	Phyllis Leftwich—WAVE—Baltimore	Joe Smith—WYDA—Boston	Tal Hood—WFGM—Fitchburg	Jack Eisner—WMAS—Springfield	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Nedd Flemming—WAFB—Allentown	Bud Brees—WFEN—Philadelphia	Art Fallan—WWSW—Pittsburgh	SOUTH: Chuck Thompson—WALA—Mobile	Bob Clayton—WPIN—St. Petersburg	Arlie S. Huff—WSAV—Savannah	Harry Nigocia—WJBW—New Orleans	Don Wallace—KTUL—Tulsa	Bill Dawson—WQOK—Greenville	Bob Larimer—WSIX—Nashville	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Saxie Dowell—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Jack Thayer—WTCN—St. Paul-Mpls.	Jim Price—KOWH—Omaha	Ron Dunn—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Gene Edwards—WRIT—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Chuck Blower—KYKT—Tucson	Al Radka—KFRE—Fresno	Larry Finley—KFWB—Los Angeles	Russ Coglin—KROW—San Francisco	Bob Holmes—KSJO—San Jose	Bob Martin—KMYR—Denver	Vince Brascia—KBMI—Las Vegas	Ray Briem—KUTA—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	6	Tennessee Ernie Ford	Capitol	†Sixteen Tons	1	4	1	2	1	2	1	1	2	1	5	4	1	1	7	1	1	2	..	1	1	1	2	2	1	1	2	1	1	1	1	1	1	1	1	2	2	3	1	363
2	2	15	Four Lads	Columbia	*Moments to Remember	2	1	..	..	..	1	..	2	..	..	4	6	3	2	8	10	..	..	1	..	3	6	..	..	2	3	..	..	9	..	4	..	2	..	2	9	..	1	1	..	160
3	22	2	Dean Martin	Capitol	†Memories Made of This	..	..	5	3	5	..	9	7	1	..	1	..	..	9	..	4	6	1	..	6	..	..	4	1	..	5	..	2	..	4	2	9	..	..	..	5	1	..	..	4	148
4	5	9	Frank Sinatra	Capitol	*Love and Marriage	3	..	..	..	..	4	..	3	6	6	..	7	6	4	..	..	10	9	..	4	8	..	..	..	..	7	..	7	..	..	..	..	8	8	5	..	..	2	..	91
5	7	12	Joni James	MGM	*You Are My Love	..	..	..	..	..	3	..	..	7	7	..	..	..	3	..	..	..	10	4	2	..	..	..	..	..	..	..	..	7	..	3	..	7	5	4	..	..	4	..	8	80
6	4	18	Four Aces	Decca	*Love Is Many-Splendored	..	3	..	..	..	..	..	..	..	2	..	..	4	8	6	..	..	5	5	..	..	7	..	..	8	..	..	..	5	..	..	..	5	..	..	3	..	..	..	..	71
7	6	10	Gale Storm	Dot	†I Hear You Knocking	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	2	..	..	9	2	..	..	7	10	..	..	2	..	6	..	..	..	..	6	..	6	..	..	63
8	12	5	Perry Como	Victor	*All At Once You Love Her	..	..	..	..	..	7	..	6	..	..	3	..	..	..	..	..	4	..	2	..	..	..	..	..	5	..	..	8	..	..	3	..	..	7	8	..	..	7	..	61
9	..	2	Don Cherry	Columbia	†Band of Gold	..	..	7	..	4	..	..	..	3	..	9	..	..	..	..	8	..	6	..	..	6	..	1	3	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	55
10A	..	2	Four Aces	Decca	*Woman in Love	..	..	..	8	3	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	3	4	..	..	..	..	..	8	..	..	8	4	6	50
10B	..	3	Frankie Laine	Columbia	*Woman in Love	..	..	2	8	..	9	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	..	4	..	..	..	..	..	..	..	..	..	4	..	50
12	11	5	Julie London	Liberty	†Cry Me a River	5	..	..	..	..	..	..	..	9	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	7	4	10	..	..	44
13	3	17	Roger Williams	Kapp	*Autumn Leaves	..	2	..	..	..	..	..	..	..	6	..	2	..	..	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	..	..	43
14	8	13	Platters	Mercury	†Only You	..	5	..	..	..	..	..	4	..	..	..	..	..	..	9	2	..	..	..	10	7	..	..	6	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	42
15	24	2	Merry Macs	Era	†Lord Is a Busy Man	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	5	..	4	..	..	..	..	5	..	37
16	..	3	Fontane Sisters	Dot	†Daddy-O	..	..	..	..	..	..	2	..	10	..	..	..	..	..	..	..	..	..	..	5	..	9	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	3	35
17A	18	4	Four Coins	Epic	*Memories of You	..	..	..	7	..	..	..	8	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	..	..	6	..	..	..	..	..	9	31
17B	28	9	Pat Boone	Dot	†At My Front Door	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	..	..	3	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
19	9	13	Al Hibbler	Decca	†He	8	10	..	..	..	..	..	..	..	..	..	..	..	..	1	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	2	..	..	..	..	..	29
20A	28	5	Betty Madigan	MGM	*There Should Be Rules	4	..	..	..	..	..	..	..	8	..	..	..	..	..	4	..	..	..	..	7	9	..	10	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	27
20B	19	4	Hilltoppers	Dot	†Only You	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	7	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	27
22	15	8	Patti Page	Mercury	*Croce Di Oro	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	6	4	..	..	..	..	..	..	..	..	25
23A	..	2	Kit Carson	Capitol	†Band of Gold	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	8	..	..	..	..	..	..	..	..	24
23B	16	12	Rusty Draper	Mercury	†Shifting Sands	..	..	..	..	..	..	..	..	4	..	10	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	9	..	..	24
25	..	2	Dorothy Collins	Coral	†My Boy Flat Top	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	..	..	..	..	..	5	22
26	12	4	Dream Weavers	Decca	*It's Almost Tomorrow	..	..	3	..	..	..	3	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
27A	10	15	Gogi Grant	Era	†Suddenly There's Valley	6	7	..	..	..	..	..	9	5	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
27B	12	8	Russ Morgan	Decca	*Dogface Soldier	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	20
29A	34	4	Sarah Vaughan	Mercury	*C'Est La Vie	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
29B	..	1	Joni James	MGM	*My Believing Heart	7	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
31	..	1	Snookie Lanson	Dot	*It's Almost Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
32A	..	6	Champ Butler	Coral	†Someone On Your Mind	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	10	..	4	10	..	..	..	..	..	..	17
32B	17	8	Georgie Shaw	Decca	†No Arms Can Hold You	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	8	..	..	..	17
32C	24	9	Nat (King) Cole	Capitol	*Forgive My Heart	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	5	..	..	17
35A	..	1	Crew-Cuts	Mercury	†Angels in the Sky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	3	10	..	..	..	..	..	..	..	..	..	..	15
35B	..	1	Sunny Gale	Victor	*C'Est La Vie	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	15
37	..	1	Nelson Riddle	Capitol	*Lisbon Antigua	..	..	..	..	9	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	13
38A	..	1	Pat Boone	Dot	†Gee Whittakers	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
38B	..	1	Leo Diamond	Victor	*Mister X	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	10	..	12
38C	21	3	Georgia Gibbs	Mercury	*Goodby to Rome	..	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	12
38D	35	9	McGuire Sisters	Coral	†He	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	7	..	..	..	12
42	..	1	Sheb Wooley	MGM	†Are You Satisfied	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	2	..	..	..	..	..	..	11
43A	..	3	Eddy Howard	Mercury	†Teenagers Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	10
43B	42	6	Jaye P. Morgan	Victor	*If You Don't Want Love	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	10
43C	..	1	Frank Sinatra	Capitol	*Tender Trap	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	10

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JAYE P. MORGAN

NOT ONE GOODBYE*

MY BEWILDERED HEART

20/47-6329

*8000 teenagers heard her sing it in the Midwest's first "studio" recording session!

"New Orthophonic" High Fidelity

the dealer's choice RCA VICTOR

Writers, Publishers Of BMI's Top 1955 Tunes Palmed at Annual Fete

Broadcast Music Inc., which opened the year with a bang in "The Ballad of Davy Crockett" and is repeating at the year's end with "16 Tons," staged its fourth annual awards dinner at the Hotel Pierre, N.Y., Monday night (5) for its top songwriters and publishers of the year. The 1955 BMI kudos, presented by BMI vice-prexy Robert J. Burton, were given to 28 tunes, their writers and publishers.

Award lineup included "16 Tons," by Merle Travis (American Music); "Maybellene," by Alan Freed, Charles Edward Berry and Russell D. Frato (Arc Music);

(Continued on page 56)

Religious Song Guild Names Review Board

Religious Song Guild, music firm recently organized by a group of Catholic laymen, has set up a review board to judge material submitted by cleffers. Board will be headed by Rev. Timothy J. Flynn, radio and television director of the N. Y. Archdiocese.

Guild, meantime, has set a deal with the Joseph Fischer Co. to distribute its material.

Carole Bennett to Cap

Capitol Records has tagged thrush Carole Bennett to a long-term pact.

Miss Bennett previously etched for the indie Rama label.

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ALL AT ONCE (Ludlow)			
FELICIA SANDERS (Columbia)	79 (Good)	B (Very Good)	
LEROY HOLMES ORCH (MGM)	72 (Good)		
ALPHABET ROCK (Monument)			
THE LANCERS (Coral)	73 (Good)	Best Bet	
BAND OF GOLD (Ludlow)			
KIT CARSON (Capitol)	Best Buy	Sure Shot	Very Good
DON CHERRY (Columbia)	Best Buy	Sure Shot	Best Bet
DEAR ANGELS ABOVE (Dare)			
THE BELVEDERES (Baton)	R&B Spotlight	R&B Sleeper	
KEN CARSON (Media)	73 (Good)	B (Very Good)	
DON'T EVEN CHANGE A PICTURE ON THE WALL (Cherio)			
DELTA RHYTHM BOYS (Decca)	76 (Good)	B (Very Good)	
EDELMA (Alpha)			
MANTOVANI ORCH (London)	73 (Good)	B (Very Good)	Excellent
THE FIRST CHRISTMAS BELL (Sage & Sand)			
EDDIE DEAN (Sage & Sand)	76 (Good)	B+ (Excellent)	
HANDS OFF (Tollie)			
JAY McSHANN ORCH (Vee Jay)	R&B Best Buy	B+ (Excellent)	
FRANKIE CASTRO (Wing)	71 (Good)	B+ (Excellent)	
NAN WYNN (Victor)	76 (Good)	Sleeper of the Week	
I HAD TO LOSE YOU TO LOVE YOU (Gale & Gayles)			
EILEEN RODGERS (Columbia)		B+ (Excellent)	Very Good
THE LADY (Montauk)			
DAVID WHITFIELD (London)	70 (Good)	B (Very Good)	Good
THE LORD IS A BUSY MAN (Hill & Range)			
STEVE LAWRENCE (Coral)	79 (Good)	B (Very Good)	Excellent
NAN WYNN (Victor)	75 (Good)	Sleeper of the Week	Excellent
RALPH YOUNG (Decca)	74 (Good)	B (Very Good)	Excellent
NOTHIN' TO DO (Sheraton)			
ARCHIE BLEYER (Cadence)	Spotlight	Sleeper of the Week	Best Bet
OH! WHAT A DAY (Gil)			
JUNE VALLI (Victor)		Sleeper of the Week	Excellent
RUMBLE BOOGIE (Ludlow)			
DON CHERRY (Columbia)	79 (Good)	C+ (Good)	Good
SOMETIME (Jimskip)			
TOMMY LEONETTI (Capitol)	75 (Good)	Best Bet	
TWENTY-FOUR HOURS A DAY (Lois)			
GEORGIA GIBBS (Mercury)	Best Buy	Sure Shot	Best Bet
CATHY RYAN (King)	72 (Good)	C (Good)	
WELL NOW, DIG THIS (Jimskip)			
THE JODIMARS (Capitol)	Spotlight	Sleeper of the Week	Best Bet
ZINDY LOU (American)			
THE MARINERS (Cadence)	79 (Good)	Sleeper of the Week	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.
NEW YORK • HOLLYWOOD • CHICAGO • NASHVILLE • MONTREAL

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Autumn Leaves (Ardmore)	3	2	1	1	2	1	1	2	9	3	3	1	3	111
2	2	†He (Avas)	1	1	4	3	3	2	4	1	3	2	2	7	1	109
3	4	†Sixteen Tons (American)	2	6	2	5	1	6	5	3	5	1	1	2	6	98
4	3	*Moments Remember (Beaver)	4	5	7	4	4	7	3	4	4	5	5	8	5	78
5	6	†Suddenly a Valley (H&R)	6	10	..	..	7	4	2	8	1	4	4	3	2	70
6	7	*Love and Marriage (Barton)	5	4	..	7	6	3	6	5	2	..	8	6	4	65
7	5	*Love Is Splendored (Miller)	8	3	5	2	5	5	..	7	8	10	6	4	..	58
8	13	†Hear Knocking (Commodore)	..	8	..	..	8	..	..	6	7	6	..	..	..	20
9	10	†Shifting Sands (Gallatin)	..	..	..	..	10	10	..	9	6	..	9	5	..	17
10	8	*Bible Tells Me (Paramount)	10	..	..	..	9	..	..	10	..	9	7	..	8	13
11A	9	*Rose of Texas (Planetary)	..	..	6	..	..	9	..	..	..	..	..	..	7	11
11B	..	*White Christmas (Berlin)	..	..	..	6	..	..	7	..	..	..	..	9	..	11
13	..	*Almost Tomorrow (Northern)	7	..	..	..	..	..	10	..	..	7	..	..	..	9
14A	..	†Someone Love (Bradshaw)	..	7	10	..	..	..	..	..	..	..	..	..	..	5
14B	..	*You Are My Love (Jubilee)	..	..	..	..	..	..	..	..	..	8	..	..	9	5

SOSNIK'S THEME SONG

Webster Provides Lyrics For Playwright's '56 Tune

Harry Sosnik, the regular musical conductor of the Fred Coe Playwrights '56 television dramas, has written a theme song for the series, "Hold On to Love." Paul Francis Webster has provided a set of lyrics.

Not decided yet whether the tune will be published by Sosnik's own company, Harbet Music, or offered to another house.

'To Each His Own' Hits 1,000,000 in Copy Sales

Hollywood, Dec. 6.

Originally written as a "plug" tune rather than a part of the picture, the Jay Livingston and Ray Evans', tune, "To Each His Own," has hit a mark rarely achieved in recent years. Sheet music sales last week passed the 1,000,000 mark. Tune is the first in the catalog of Famous Music to reach the 1,000,000 mark in the last two decades.

Pubbery, owned by Paramount for whose "To Each His Own" film the song was written, is making up gold-embossed copies of the sheet music to present to the tunesmiths.

Manners Cuts 6 Tunes In Brit. On Own Label

London, Dec. 6.

Dudley Manners, nom de clef of Dr. D. D. Krupp, retired U. S. army doctor turned composer who is now touring Europe, has recorded six of his tunes for his So Deska label. The numbers have been waxed by Ralph Elman and his Bohemian Players, one of the BBC orchs.

Among the sextet is "Pirates Bold," a glee club tune with arrangement by Johnny Watson.

A Sound Is Born

Hollywood, Dec. 6.

Here's the newest of the new sounds.

Drummer Jerry Friedman was worried when one of his drums was damaged in transit and he had to show up for a scoring session on the CBS radio program "Gunsmoke." At rehearsal, he showed the crumpled copper side to conductor-arranger Rex Koury, who tapped the metal and was taken by the sharp, liquid-like sound.

Koury told Friedman not to have the drum repaired, and now writes passages for it. On the music sheet, the instrument is listed as "Dent."

MEISELS JOINS SOUTHERN

Lenny Meisels has joined the contactman staff at Southern Music. He'll work under Irving Deutch who took over the professional manager spot at Southern Monday (5).

Meisels was formerly associated with Chappell Music.

On The Upbeat

New York

La Salle Music, a Peer subsid, is an ASCAP firm not BMI as inadvertently listed in last week's VARIETY. La Salle holds many tunes by **L. Wolfe Gilbert**, ASCAP's Coast committee chairman . . . **Don Elliott Quartet** currently headlining at The Composer.

Jerry Ellis, manager of Columbia Records transcription division in Chicago, celebrating his 20th anni with the diskery . . . **Polly Bergen** guesting on the Perry Como Show (NBC-TV) Saturday (10) to intro her new Jubilee slice, "No One Else Will Ever Know" . . . **Dick Duane** to Chicago to plug his ABC-Paramount cutting of "Siboney" . . . **Charlie Fuqua's Ink Spots** appearing at Carl Liller's Cocktail Lounge, New Orleans, through Dec. 21 . . . **Lee Konitz Quartet** opens at the Cafe Bohemia for two weeks beginning tomorrow (Thurs.) . . . **Jackie Lee** into Sciola's, Philly, for one week beginning Dec. 12 . . . **Henry Okun** handling promotion for six-year old **Barry Gordon** featured on **Art Mooney's** MGM cut of "Nuttin' for Christmas."

Ann Reisman, publicity assistant to **Mike Conner** at Decca Records, engaged to **Herbert A. Rosen**. A February wedding is planned . . . **Herb Shriner** promoting his first Columbia album in Chicago and Cleveland . . . **Annette Warren**, ABC-Paramount thrush, guests on Wendy Barrie's tv show Dec. 28 . . . **Dick Gersh** handling eastern promotion for the indie Aardell Records . . . **Richard Maltby** orch held over at the Hotel Statler's Cafe Rouge until Dec. 15 . . . MGM Records prepping a special sleeve for **James Brown's** platter, "White Buffalo," in conjunction with its re-airing on the "Rin Tin Tin" tv show Jan. 6.

Chicago

Billy Taylor Trio opens at the London House, Chi, tonight (Wed.) . . . **Herbie Fields** plays the Preview Lounge, Chicago, Dec. 21 for three . . . **Dave LeWinter** orch rounds out 10 years at the Pump Room in Chi's Ambassador East Hotel Monday (12) . . . **The Overtones** set for the Leland Hotel, Aurora, Ill., Dec. 29 for two weeks with options . . . **Russ Carlyle** into the Blue Room of the Roosevelt Hotel, New Orleans, March 1 for four frames . . . **Ralph Marterie** plays the Aragon Ballroom, Chi, New Year's Eve; he's doing one-niters in the midwest in January . . . **Jan Garber** pacted for the Roosevelt Hotel, New Orleans, Jan. 5 for an extended run . . . Oh Henry Ballroom, Chi, debuts its new Willow-Brook room Wednesday (14).

Pittsburgh

Bill Brant orch winds up long run at Vogue Terrace Dec. 24 and **Frankie Marvin** follows for two weeks with options . . . **Ray Anthony** plays a one-nighter tonight (Wed.) at Lexington Ballroom . . . **Frank Jaremia**, bandleader, has new singer, Karol Kent . . . **Walt Harper** combo opened Monday (5) at the Midway Lounge . . . **Ida Marlo** is the vocalist with **Lennie Martin's** band, playing week-ends at Anchorage . . . **Datoniks**, instrumental comedy trio, have changed their name to the **Commodores** and are back home for a stand at the White Elephant . . . **Joe Consolo** on the organ at town's newest tavern, the Rendezvous . . . **Robert Maxwell**, harpist, signed for New Year's week show at the Holiday House.

'Jazz a La Carte' P'kge Hit by Coast Weather

Hollywood, Dec. 6.

Irving Granz "Jazz a La Carte" package split a Coast doubleheader with weather over the weekend, drawing a total gross of $21,555 for two nights.

It hit capacity $17,810 at shrine auditorium Saturday night (3) at a $4 top, then only $3,745 the following night in San Diego at a $3.75 top. Talent included Woody Herman, Cal Tjader, June Christy and Dinah Washington.

James Ups Palladium B. O.

Hollywood, Dec. 6.

Harry James bettered his summertime business by about 15% with a three-week stand at the Hollywood Palladium that ended last week. Band pulled 33,881 paid admissions during the stand.

Last June, James drew slightly better than 28,000.

PROGRAM TO-DAY
YESTERDAY'S
"SLEEPY HEAD"
Music by
JESSE GREER
SHAPIRO-BERNSTEIN
1270 Sixth Ave. New York 20

Inside Stuff—Music

Doubleday will bring out Billie Holiday's autobiography, "Lady Sings The Blues" (written in collaboration with William Dufty) next March. Heralding it as "the most honest biography to come along since Ethel Waters wrote 'His Eye Is On The Sparrow' ", the publisher's blurb excerpt speaks for itself: "Mom and Pop were just a couple of kids when they got married," Billie begins her story. "He was 18; she was 16—and I was 3."

The blurb continues: "For 20 years Billie Holiday, or Lady Day as she is known to her countless devotees, has been a major influence in the field of jazz. She is a singer's singer and a musician's musician, and she herself has composed some memorable songs. But Lady Day has been—and is—much more than that. She pulls no punches in describing her life as a prostitute—a career she launched at the age of 13. And her account of her later (and still continuing) dope addiction, of her vain attempts to 'kick the habit,' of how she squanders a fortune weekly on drugs, is a masterpiece of personal tragedy. This is a powerful, often shocking—and immensely saleable book."

RCA Victor's current click "Singing Dogs" disk, which was leased from the Swedish Metronome label for this country and South America by Victor, was picked up after it began to make some noise in England. In the latter country, Nixa Records, the disk subsid of Pye Ltd., has has sold 100,000 copies of the disk. Metronome label usually works through Mercury in this country because it handles Merc in Sweden, but Victor execs got there first with their offer. Metronome gets a royalty on each Victor disk sold and retains ownership of the master.

MGM Records is rolling with television to plug its new disk product. Diskery picked up solid showcasings on the Perry Como NBC-TV show and the Dorsey Bros. CBS-TV stanza for its Art Mooney-Barry Gordon cut of "Nuttin' For Christmas" and Connie Francis' "My Treasure," respectively. Upcoming is a shot on CBS-TV's "I Love Lucy" show for its Desi Arnaz disking of "Forever Darling" and two plugs for its "Kismet" album on the "M-G-M Parade" over ABC-TV Dec. 14 and Dec. 21.

Sign of the times is reflected in the click of "Sixteen Tons," etched by Tennessee Ernie on the Capitol label. Last year, the political climate in the U.S. probably would have prevented any song with such an anti-employer, pro-union flavor from getting off the ground. "Sixteen Tons" falls into the class of depression era songs like "Brother, Can You Spare A Dime." Tune was written by Merle Travis and is published by American Music, a Coast firm.

MPPA Fears 'Confusion'

Continued from page 49

before been acted upon by the Supreme Court. However, the same principle would be involved if the children are also the children of the widow.

Mrs. De Sylva asks that the Supreme Court rule that copyright renewal rights go exclusively to the window during her lifetime, or, at least, to determine, how the rights shall be divided. An amicus curiae (friend of the court) brief has been filed by ASCAP. It points out that its present membership includes no fewer than 619 "widows, children or other successors of deceased composers and authors." It says that the "well established interpretation of the law" gives preference to the widow and urges that this be upheld by the tribunal.

The MPPA brief, through attorneys Wattenberg & Wattenberg, stated that under the decision, it would appear as if the child's right "to dispose of a copyright—perhaps even one already renewed and assigned by the widow—or to license the exercise of rights thereunder would be independent of, equal to and concurring with the right of the widow." The brief said it "would cause great confusion and chaos if a child now is held to possess such an independent, equal and concurrent right to a dispose of a renewal copyright."

The MPPA brief said the decision "would cast a cloud on the title of the many persons who in good faith already have acquired what was believed to be an assignment of exclusive rights from the widow." The brief argues that the decision "appears to be wholly inconsistent with the intent of Congress to create a property right 'for the benefit of those naturally dependent upon or properly expectant of the author's bounty.' Because of an infant's inability to enter into a binding contract, the direct result of this interpretation, in many cases, would be to deprive the widow of the power to dispose of the renewal copyright or to grant exclusive licenses under it for the benefit of herself and her children."

"The very essence of copyright," according to the brief, "is exclusivity . . . A publisher or motion picture producer, for instance, would find little value in work which was not his exclusively to exploit. Under the decision in this case, it would seem that a widow with infant children no longer is able to grant the renewal copyright, or a license under it, exclusively to anyone because she can give no warranty or other assurance that a child, upon attaining majority thereafter, will not execute an independent assignment or license to a competing publisher . . . The renewal would become an empty shell if one child in a large family, because of his minority, should be unable to join with the others in making an exclusive grant."

The MPPA brief said the facts in the case at hand were most "unusual" and the Copyright statute has been interpreted in an "unusual atmosphere involving the inherent disharmony and diversity of interest which must exist between the widow (Marie De Sylva) on the one hand and the mother (Marie Ballentine) and guardian of the illegitimate child of the deceased writer on the other hand."

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ABC Vending

Continued from page 49

filmusical tunes for distribution to its film concessions. Theatregoers then could pick up an album right after seeing the film. Labels with rights to soundtrack albums could also make deals with ABC for the showcasing of their albums.

ABC Vending Corp. is planning to test the program on 25 newsstands this month. To date, however, they have made no commitments for any disks with the major companies.

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More Live Music Back in Gotham?

Restaurants in New York's midtown shopping areas may get live dinner and luncheon music restored after a generation of canned music only. City Planning Commission is holding a hearing today (Wed.) on a proposed ruling to lift restrictions pertaining to live music in straight restaurants in those areas zoned as heavy shopping areas. Proposal would allow the Fifth, Madison and Park Ave. eateries to install a pianist and no more than two string instrumentalists.

Following the hearing, the Board fo Estimate must okay the rule change. Local 802 of the American Federation of Musicians has been heavily supporting the proposal.

Dream Weavers Quit Alma Mater for Moola

The academic life and disk professionalism don't mix, so The Dream Weavers, Univ. of Florida vocal combo who have been clicking on Decca Records with "It's Almost Tomorrow," are quitting school to hit the one-niter trail. Five of the six members of the crew left their alma mater for New York, where they will whip up an in-person routine. One member of the combo, who's sticking to his studies, will be replaced.

A series of dates for the group has been set to start next month.

Angel's Coast Depot

Electrical & Musical Industries (U.S.) Ltd., whose label is Angel Records, will open its own California depot Jan. 1. Reidar Torsen has been appointed Angel's Coast sales manager, with Richard Nelson in charge of the new depot, in San Francisco. Southern California territory is under the supervision of Ralph Auf der Heide, in Los Angeles.

The three men have been sales distributors for various labels, but will now devote themselves exclusively to Angel.

Dant Joins Decca In L.A.

Hollywood, Dec. 6.

Bud Dant checked in at Decca to assist Sonny Burke, Coast recording chief, in the artists & repertoire department. A veteran musician and arranger, it's Dant's first a&r chore.

He replaces Tom Mack, who moved out some time ago in a switch to the Capitol Records' custom department.

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TENNESSEE ERNIE FORD** (Capitol)	Sixteen Tons
2	2	**ROGER WILLIAMS** (Kapp)	Autumn Leaves
3	3	**GALE STORM** (Dot)	I Hear You Knocking
4	..	**DEAN MARTIN** (Capitol)	Memories Are Made of This
5	4	**FOUR LADS** (Columbia)	Moments to Remember
6	5	**FOUR ACES** (Decca)	Love Is Many-Splendored / Woman in Love
7	6	**AL HIBBLER** (Decca)	He
8	7	**PLATTERS** (Mercury)	Only You
9		**FRANK SINATRA** (Capitol)	Love and Marriage / Tender Trap
10		**DREAM WEAVERS** (Decca)	It's Almost Tomorrow

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†**SIXTEEN TONS**	American
2	2	***AUTUMN LEAVES**	Ardmore
3	3	†**HE**	Avas
4	4	***MOMENTS TO REMEMBER**	Beaver
5	5	***LOVE, IS A MANY-SPLENDORED THING**	Miller
6	6	†**I HEAR YOU KNOCKING**	Commodore
7	9	***LOVE AND MARRIAGE**	Barton
8	..	†**MEMORIES ARE MADE OF THIS**	Montclaire
9	7	†**SUDDENLY THERE'S A VALLEY**	Hill & Range
10	8	†**ONLY YOU**	Wildwood

BMI Awards

Continued from page 54

"Sincerely," by Harvey Fuqua and Freed (Arc); "He," by Richard Mullan and Jack Richards (Aras); "Ain't That A Shame," by Antoine Domino, David Bartholomew (Commodore); "I Hear You Knockin'," by Pearl King and Bartholomew (Commodore); "Shifting, Whispering Sands," by Mary H. Hadler, V. C. (Jack) Gilbert (Gallatin); "Hearts of Stone," by Rudy Jackson and Edward Wiley Ray (Granite-Regent); "Open Up Your Heart," by Stuart Hamblen (Hamblen); "Pledging My Love," by Don Robey, Ferdinand Washington (Lion); "Rock Love," by Henry Glover (Lois); "Seventeen," by Boyd Bennett, John Young Jr. and Chuck Gorman (Lois).

Also "No More," by Leo De John, Julie De John and Dux De John (Maple Leaf-Montauk); "Domani," by Ulpio Minucci and Anthony Velona (Maple Leaf-Montauk); "The Breeze and I," by Ernesto Lecuona (E. B. Marks); "Ko Ko Mo," by Vernon Haven Porter, Eunice Levy and Forrest Wilson (Meridian); "Dance With Me Henry," by Etta James (Modern); "Sweet and Gentle," by Otillio Portal and George Fragos (Peer); "Tweedle Dee," by Winfield Scott (Progressive); "Black Denim Trousers," by Michael Stoller and Jerry Leiber (Quintet); "If I May," by Rose Marie McCoy and Charles Singleton.

Also "Don't Be Angry," by Napoleon Brown, Rose Marie McCoy and Fred Mendelssohn (Savoy); "At My Front Door," by Johnny Moore, Ewart Abner (Tollie); "That's All I Want From You," by M. Rotha (Weiss & Barry); "Only You," by Andre Rand (Wildwood); "Earth Angel," by Curtis Williams (Dootsie Williams); "Suddenly There's A Valley," by Charles Meyer and Biff Jones (Warman), and "The Ballad of Davy Crockett," by George Bruns and Tom Blackburn (Wonderland).

Williams to Cadence

Andy Williams, singer on the Steve Allen video show, has been pacted by Cadence Records.

His initial release is due out this month.

Negro Bandleader Gets $100 From Balking Barber

Lake George, N.Y., Dec. 6.

In a precedental case, the owners of a Lake George barber shop were found guilty last week of violating the Civil Rights Law, in refusing to cut the hair of a Negro orchestra leader, and were fined $100 by Warren County Judge Harold Glassbrook. The jury returned a verdict of guilty, but decided against an award. Judge Glassbrook thereupon imposed the fine.

William Lowery, leader of a unit playing at a Lake George dance hall, testified that George Dupuy declined to cut his hair July 29. Lowery stated that Dupuy said he was not "trained to cut colored people's hair" and didn't "care to learn."

Civil Rights Law bans discrimination on grounds of race, creed, color or national origin in places of public accommodation, amusement or resort.

Victor to P'kge TV Cast Album

RCA Victor will take its first step into the tv original cast album field with "Marco Polo," upcoming Max Liebman spectacular on NBC-TV. Show, which is being prepped for a showcasing in the spring, will star Alfred Drake and Doretta Morrow.

Score for the tv tuner is being written by Carolyn Leigh and Buck Warnick. Music is based on melodies by Rimsky-Korsakov.

In the past Victor has tied up with the NBC-TV specolas via pop single releases such as Dinah Shore's "Love and Marriage" from "Our Town" and Tony Martin's "Young Ideas" from "The King and Mrs. Candle." Last year Capitol issued a "Satins and Spurs" album in a tieup with the Betty Hutton specola. That set never got off the ground. RCA also packaged this past Sunday's Maurice Chevalier spectacular.

Blue Barron To Quit Batoning for Business

Cleveland, Dec. 6.

Blue Barron plans to give up his dance band tours and to settle down in Cleveland as a businessman, the bandleader said last week here when he was granted a divorce and custody of his four-year-old son. Court dismissed a divorce petition brought last August by Mrs. Geraldine M. Barron, who had charged gross neglect and extreme cruelty. At that time she asked a financial accounting from her husband, claiming he has had gross annual earnings of from $175,000 to $200,000 since their marriage Jan. 29, 1944, in Putnam Valley, N. Y.

Barron, whose cross-petition won out, said he had earned $189,000 last year before payment of salaries and expenses of his 12-piece band, agent's fees and taxes, which he contended left him less than half that amount.

Seeco Into Jazz

Seeco Records, indie Latino label, is branching out into the jazz album field. Diskery has set Chuck Darwin to produce the jazz series. Initial release, set for mid-January, will include three 12-inch LPs.

Meantime, Seeco has released a 12-inch LP sampler featuring such varied south-of-the-border rhythms as the cha-cha-cha, merengue, mambo, rhumba, etc. It's priced at 98c.

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Vaude, Cafe Acts Now Follow Pix, Disks on Global Circuit

Vaude and cafe acts now play a global kind of show biz. With any country in the world less than 48 hours from any point in the United States, many acts are dividing their time almost equally between the U. S. and other countries.

Latest to embark on a world tour is Johnnie Ray, who left yesterday (Tues.) for a tour of the Schlesinger Theatres in South Africa, opening at Johannesburg, Dec. 23, and following with dates in Capetown and Durban. Danny Kaye does as much personal appearances abroad as he does in the U. S., and Guy Mitchell, recently returned from Europe, has become a staple in England. Billy Eckstine is another who alternates between America and the rest of the world.

It used to be that the Palladium, London, was the magnet that pulled some of the top names to Europe. While there, they took on dates in other countries. However, the Palladium has a steady resident in the Norman Wisdom show and the traffic in variety acts from the U. S. to that house has lessened considerably. But the migration of American acts in Europe and elsewhere has been steadily increasing.

Performers have long felt that they would rather be treated as a top name even at a lesser salary. Some of the British and French pay scales aren't as high as they would be in America, but since they get VIP treatment with their name on the top line of the marquee, it's worth a slight cut to them.

In the case of migratory acts, their way has been paved either by films or disks. Mitchell and Eckstine, for example, haven't had click disks in some time, and their value in the U. S. has been impaired considerably. However, the British theatregoers seem to have a longer memory than their American counterparts, and therefore they can ride much longer as the result of a single click.

Ray has been taking the overseas flings more frequently. He has already played Europe and Australia. Kaye preceded him on those routes, including South Africa. Most of them would be interested in other countries as well even where English isn't spoken. They feel that so long as the residents dig their pix and disks they'll do okay.

FLAMINGO DROPS LINE, SUBBING DANCE SEXTET

Las Vegas, Dec. 6.

Ron Fletcher, who stages the shows at the Flamingo, is dropping the line of girls in favor of a dance sextet, something new in the way of terp entertainment locally. Fletcher will feature three male and three female dancers in future productions.

Line of girls has been a fixture at each of the big "strip" hotels, but Fletcher has decided that the situation has now become merely a battle of "which line wears the most sequins." Consequently, he's diverting the production line budget into a salary of the six dancers and will concentrate on them.

'Rolling Along' GI Tourer Now On Its Final Lap

Washington, Dec. 6.

"Rolling Along," the first touring soldier show produced by the Army since Irving Berlin's World War II, "This Is the Army," is now on its last lap. The revue is currently performing at military installations in Panama and the Caribbean areas and is slated to conclude Dec. 13.

Show, which runs 80 minutes and has a cast of 80 enlisted men, has played Alaska, Japan, Korea, Okinawa, Formosa, Hawaii, Operation Sagebrush, and various other areas. It is much simpler than the Berlin opus, being made up of the winners and finalists of the 2d All-Army Talent Contest. The men do their own acts and several production numbers were created, featuring the entire company. "Rolling Along" has been warmly received on the road. Production is under the direction of Cyril Heiman, Soldier Shows advisor for the Dept. of the Army.

Motorama's Longest Run Set for Hub Next April

Boston, Dec. 6.

Motorama is booked for an 11-day run at the Commonwealth Armory, next April 19-29. The 1955 show pulled a record 594,745 to the nine-day exposition and influenced the decision to return to New England, Harlow H. Curtice, General Motors prexy, said.

Hub gets the final and longest date of the 1956 show, which opens in New York, Jan. 19-24, goes to Miami, Los Angeles and San Francisco.

Manager Can't Deduct Policy On Act's Life

Washington, Dec. 6.

A manager, who takes a life policy on an entertainer, with himself as beneficiary, may not deduct the premium for income tax purposes, the U. S. Internal Revenue Service has ruled.

"The taxpayer," it is explained, "is in the business of managing various persons in the entertainment field, for which he receives a certain percentage of the entertainers' gross income. To protect his interest in an entertainer's income, he procures an insurance policy on the life of the entertainer on which he pays the premium and under which he is the beneficiary.

"There are no customs prevalent in the particular trade or business by which the expenses in question may be considered ordinary and necessary business expenses. Accordingly it is held that the premiums paid . . . are not deductible for Federal income tax purposes."

Szonys Split

The Szonys, dance team that has played the bulk of the top spots have split. Brother and sister team will do separate acts, with Giselle Szony being paired with two boys.

Male is set to do a single at this point.

Harris' Own Spot

Frank Harris, formerly on the Stork Club, N. Y., staff and at one time partnered with Ed Wynn in the operation of the Harwyn Club, N. Y., is opening his own cafe in N. Y. shortly. New spot will be labeled Eden Roc and will be located on the east side.

Band policy is expected to prevail in the new room.

Bulk of Outdoors Signed With AGVA

Bulk of the outdoor industry has signed with the American Guild of Variety Artists. Pacts were a result of negotiations started by the union's national administrative secretary Jackie Bright at the meeting of the International Assn. of Fair Secretaries held last week at Chicago. As a result, Barnes & Carruthers, Ernie Young Agency, Boyle Woolfolk, Charles Zemater and the Al Martin office agreed to abide by conditions established by the union.

It's estimated that this group of contracts will double the present membership of AGVA. It also paves the way for the unionizing of circuses and carnivals, since many fair acts will be working the other fields.

One of the terms of the contract is the promise to contribute to the AGVA welfare fund at the rate of $3.50 weekly for hazardous acts, and $2.50 for the other turns. All the fair agencies agreed to employ union acts only. Question of minimum salaries did not come into the negotiations.

The effects of this pact on AGVA will be considerable. One consequence may be the shift of the major activity from New York to Chicago, where bulk of the outdoor agencies headquarter. It's also possible that the union may be turned into primarily an outdoor organization. Present emphasis is on indoor fields.

Another important change is also likely. For the first time, the union's welfare fund is considering the appointment of an outdoor representative as a trustee. Since the headquarters of the trustees is in New York, it is likely that George A. Hamid, president of GAC-Hamid Inc., will be asked to serve in that capacity. If he accepts this post, it will mark a complete turnover by Hamid, since he was once a sworn enemy of that form of performer insurance.

TA Hurting Talent, Clubs Via Laxity On Benefit Rules, Hover Claims

Hollywood, Dec. 6.

Theatre Authority, charged with protecting the performer, is unwittingly causing irreparable damage and actual loss of work through relaxed regulations governing "benefits and private party testimonials," according to H. D. Hover, operator of Ciro's, who is mapping a new attack on the renewed tendency to dragoon acts into playing for free at various affairs. Hover, longtime opponent of the practice, is compiling a set of figures on night club and vaudeville business and employment opportunities in an effort to convince TA of the growing peril.

"Theatre Authority," he charges, "was supposed to cut down on these abuses and protect the performer from the constant demands for his services. Instead, it has practically opened the floodgates with the result that the night club business—the biggest user of live talent left in show business — is getting hit harder and harder. The benefits get us two ways—they not only cut into our business on a given night, but they cut down on the number of private party dates which we get in our rooms."

Ciro's, Hover estimated, has lost approximately $100,000 in private party business this year.

Strain On Talent

Difficulty with the parties, he explained, is that they are generally held in hotel rooms which do not normally use entertainment. Many—as in the case of the recent Friars Testimonial to Sammy Davis Jr.—boast an array of talent that no night club could fight. And, in many cases, the audience is drawn largely from that segment of the population that would normally go to niteries.

Additionally, Hover grumbled, the testimonials put a strain on talent performing in town. If they don't appear, they're in trouble. If they do, they're apt to minimize some of their own business. And in some instances they have appeared at testimonials held in rooms not too well suited for their style of entertainment—and thereby harmed their own reputations.

Another Hover gripe is the occasional telethon, usually held from Saturday night through Sunday afternoon, thus killing off the best nightclub night of the week.

Hover hopes to make a direct pitch shortly to Theatre Authority to give night club owners representation on the board which decides on approval for free talent. The various unions are currently represented, but management is not.

Ciro's boniface also hopes to get some support for a scheme under which talent would be paid for appearances—a circumstance that probably would cut down considerably on the demands made on performers. Musicians, he points out, must be paid since the AFM is firm on the point.

LA West Returning To Niteries With New Act

Mae West is returning to the cafe circuits with a new act. Miss West is already set for the Latin Casino, Philadelphia, April 6, and follows with the Latin Quarter, N.Y., April 19.

She's again being booked by the William Morris Agency.

Hub Cafes, Clubs Hit By Curfew; Teenager Angle

Boston, Dec. 6.

The Boston Licensing Board imposed a 1:30 a.m. curfew on all night spots and restaurants, except those operating under a club license, last Thursday (1).

The crackdown, effective Jan. 1, is aimed at foiling the illegal sale of liquor after hours and also preventing night spots from being early a.m. hangouts for teenagers who, it has been charged, are illegally sold liquor and drugs.

A notice to 1,956 licensees went out and the new curfew applies to 60% of Hub night spots. On five weekday nights, liquor sales must stop at 1 a.m. and all patrons must be out by 1:30. On Saturday liquor sales must stop at midnight and all patrons must be out by 12:30 a.m.

A notice to this effect will be placed on 1956 licenses.

Miss Mary Driscoll, Board chairman, said she heartily endorsed the district attorney's drive on prosties, narcotic sales and illegal selling of liquor to teenagers in night spots now underway. She said that if evidence is presented to the Board that any Hub night spot has been harboring prosties, its liquor license will be cancelled immediately.

Miss Driscoll also revealed that the Board has received many complaints from parents that their teenage children have been sold liquor and drugs in Hub night spots.

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HUTTON'S 40G FOR OWN SHOW AT S.F. AUTO BASH

Hollywood, Dec. 6.

Betty Hutton has been signed to topline her own show at the San Francisco Auto Show Jan. 7, with the star being paid $40,000 for the seven-day date, out of which she will pay supporting acts and the orch.

Miss Hutton has set Vic Schoen and his crew to work the date with her, and acts are now being lined up for the show. Event will be held in the Civic Auditorium there.

Satchmo Illness Cuts Down His O'Seas Sked

Illness of Louis Armstrong, appearing at L'Olympe Theatre, Paris, will necessitate the cancellation of a string of dates. Armstrong was taken ill at that house, and while he will finish his three-week stand there as well as some other dates, the protracted tour will be cut down considerably, including stands in some Iron Curtain countries.

Armstrong has signed for the MGM film, "High Society," and will be back before February shooting starts in Hollywood.

Vaude, Cafe Dates

New York

Lilo has been signed for her first N.Y. cafe engagement. Former headliner in "Can-Can" is set for the Pierre Hotel, end of March. . . . **Lucille & Eddie Roberts** start at the Pierre Feb. 28 for four weeks . . . **Polly Bergen** is signed for the Persian Room, Plaza, N.Y., Jan. 5 . . . **Billy Vine** has cancelled out a route of nitery dates to assume the lead in the touring company of "Lunatics and Lovers." . . . **Henry Katz**, former resident attorney at the American Guild of Variety Artists, has gone in for private practice . . . **Betty & Jane Kean** booked for the Latin Quarter, Miami Beach, Feb. 2 . . . **Charlivels** inked for the Latin Quarter, N.Y., March 22 . . . **Ginger Joyce**, who was seriously injured in an auto accident in Canada, is recuperating at the Ottawa General Hospital . . . **Howard Mann**, current at the Latin Quarter, N.Y., has been booked for the Miami Beach edition of that cafe, starting later this month. Miss France (Giselle Thierry) will also bow on that show . . . **Dolores Hawkins** has a route lined up which includes the Copa, Pittsburgh, Dec. 12; Muehlbach Hotel, Kansas City, Dec. 23, and the Chez Paree, Chicago, Jan. 18.

Chicago

Ilona & Jeno, husband-wife piano-vocal duo, have been signed by Associated Booking Corp.; team is currently held over at the Custer Hotel, Galesburg, Ill. . . . **Bobby Breen** into the Seven Seas, Omaha, Jan. 2 for two weeks . . . The **Clark Bros.** play the Chez Paree, Chi, Jan. 18 for three frames, on the **Sam Levenson** bill . . . **Julius LaRosa** pacted for the St. Louis Auto Show, Jan. 14, for nine days . . . **Roger Williams** set for Eddy's, Kansas City, Feb. 10 for two.

Hollywood

Dorothy Shay opened a three-weeker at the Fairmont Hotel, San Francisco, yesterday (Tues.) . . . **Frank Sennes** inked **Eddie O'Neal** and his orchestra for an indefinite stand at the Moulin Rouge, opening Jan. 3 . . . **Fred Waring** Christmas show opened yesterday (Tues.) in the Congo Room of the Sahara, Las Vegas, for a three-week stand. . . . **Andre Previn** holds over for two weeks at the Sahara Hotel's Casbar Lounge . . . **Freddy Martin's** orch, upon completion of a 22-week stay at the Cocoanut Grove, opens an eight-week stint at the Boca Raton (Fla.) Club on Dec. 11.

New Vegas Owner For Moulin Rouge

Las Vegas, Dec. 6.

The shuttered Moulin Rouge Hotel here has been taken over by Joe Brown, operator of the downtown Horseshoe Club. The Moulin Rouge, which was opened in June as an interracial hotel, folded after several months for several reasons, including inability to get top talent, and a lot of operational deficiencies. There is talk that it will be converted to a hospital.

There are several problems to be overcome if operation as a hotel is to be continued. Inn is situated in a bad part of Las Vegas, surrounded by hovels, and a considerable distance away from the plush hotels on the Route 91 Strip. It's been held that the Moulin Rouge, in order to prosper, would have to get a considerable amount of players away from the Strip Hotels. But since the Strip has the most lavish nitery shows in the world, there was little at the Moulin Rouge to lure those already in the area of the plusheries.

Whether Brown will continue the interracial policies of the Moulin Rouge isn't known as yet. However, it's felt that the Negro aspect did little damage to the inn since bulk of the Moulin Rouge patronage was ofay.

Chevalier to Coast

Hollywood, Dec. 6.

Deal is near completion for Maurice Chevalier to return to the Coast April 2 for a two-week stand at the Carthay Circle Theatre, in a one-man show a la his recent Broadway stand.

He was last here at the Biltmore Theatre Dec. 23, 1948.

Colonna-Hope to Play In Iceland Xmas for Troops

Glasgow, Dec. 6.

Jerry Colonna, headlining in vaude at the Empire Theatre, will plane to Reyjkavik, Iceland, to entertain U.S. fighter pilots on Christmas Eve, with Bob Hope.

Colonna struck an offbeat note as vaude-topper here, and garnered warm notices from crix. He has further dates at Birmingham, Brighton and Leicester in England before returning to N.Y. for tv bookings first week of 1956. His English bookings are handled by Music Corp. of America.

Medlock & Marlowe, husband-wife dancing act, with novelty of 23 masks of world personalities, were a major click on the Colonna layout here. They have upcoming London nitery dates and are set for Continental bookings in the spring.

Rollins Drops Suit Vs. Kennedys for Wooing Harry Belafonte Away

Jack Rollins, former personal manager of Harry Belafonte, has dropped his suit against J. Richard Kennedy and his wife, Dr. Janet Kennedy, a psychiatrist. Rollins had charged that Dr. Kennedy, in a series of consultations with Belafonte, had created the atmosphere which made it possible for Kennedy to take over the management of the singer.

Kennedy, however, declared that his function is not that of a personal manager, but that of a financial adviser, and that Belafonte had made overtures to him on financial matters even before he visited Dr. Kennedy as a patient. Kennedy, who authored "Prince Bart," a bestseller also pointed out that he would like to diminish his financial activities in order to devote more time to writing.

Rollins dropped his charges via letters to Kennedy and his wife in which he stated that he had been misinformed as to the nature of Kennedy's connection in the matter, and apologized for the legal action.

Kennedy, in addition to writing and financial management, heads a Wall St. firm. He just completed the screen play for Metro of Lillian Roth's "I'll Cry Tomorrow."

IRENE CORNELL'S TROUBLES

Sues to Recover Property Lost to Racetrack Chums

San Francisco, Dec. 6.

Irene Cornell, who acted in films as a child and served in burlesque as an adult, filed a fraud suit against three people in superior court here Friday (2) and asked for $260,000 to square things.

She charged Alvin Proctor, John J. McCollian and McCollian's wife, Dorothy, with stripping her of $60,000 worth of property and asked for it all back, together with $200,000 in damages.

She acquired the property in an out-of-court settlement a year before against Harry A. Farros, Frisco theatre owner whom she claimed she lived with for 11 years.

New litigation resulted, she said, from a friendship begun at the Tanforan race track in October, 1954, when McCollian and Proctor struck up a conversation. They drove her home, she said, picked up McCollian's wife, went to Reno and claimed Miss Cornell, "proceeded to ply her with liquor."

She was kept plied for some months, her suit reported, and her friends got her Frisco home, two Santa Cruz lots and a house, $10,000 cash, $10,000 in stocks and sundry other valuables.

Inside Stuff—Vaudeville

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, in making his debut as a representative to the AFL last week, and to the merged AFL-CIO this week, has drawn quite a few assignments. His first was as a speaker at a dinner tendered to Dave Beck, the teamster union topper. Coming on after a batch of florid orators, Bright figured that nobody would be listening anyway, so he doubletalked a tribute to the guest of honor, and hit more laughs than he ever did with his own act. He has also been assigned the task of getting a batch of celebs to take bows at the convention tomorrow (Thurs.) so that the new organization can show off the calibre of headliner in their ranks.

The press agent for a talent agency suddenly found out last week that he was supposed to be getting an extra pot of coin which somehow never reached him. A new salesman for a poster printing firm was assigned to cover that office who assured the p.a. that the present arrangement would continue. Wanting to have the arrangement explained, the p.a. found that he was supposed to be getting a cut of every printing job handed out and during the years would have come out with a fairly tidy sum, which the previous printing salesman never turned over.

Manhattan niteries are plotting ways to get rid of the 7½% tap imposed by the Diners Club as its cut on biz obtained, through that credit organization. Some are assuming that any credit card indicates a fairly good risk and are permitting that customer to sign his own tab. They follow up with their own bill. Just how many checks they've been stuck with isn't known. When payment is made through the Diners Club, Trip Charge and the others, the credit firm guarantees payment.

Offbeat Hub Area Niteries Probed

Boston, Dec. 6.

A crackdown on offbeat Hub area niteries is underway, spurred by an early morning raid at Mede's Log Cabin in Revere in which 14 men and women were booked on a charge of presenting an immoral show.

All licenses held by the club were suspended by the Revere Licensing Board. Dist. Atty. Garrett H. Byrne ordered a drive to close Suffolk County after-hours spots. He indicated there will be a countrywide cleanup marked by wholesale closing of offbeat spots.

Byrne said that a series of complaints led him to organize an undercover squad in October to look into the nitery situation. The undercover team has gathered lists of prosties and taken notes on blue dialog and other details of acts staged by female impersonators.

Previously, Miss Mary Driscoll of the Boston Licensing Board asked for a police investigation of the prostie situation. She charged that "high-priced call girls in mink coats" were operating in the Hub.

Byrne declared that every boy and girl teenager found drinking in Suffolf County night spots will be hailed before the grand jury to tell his or her story. He said his ops are continuing a full-scale investigation into teenage drinking, narcotic sales and vice in the Hub and Suffolk County until a complete probe has been made. The evidence will then be correlated and presented to the grand jury for action.

The district attorney also ordered a crackdown on after hours clubs which sell liquor at $1.50 per ounce.

Magico Paul Duke to do his one-man show for the Century Theatre Club at the Commodore, N. Y., Friday (9).

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See Stiff Prices As Killing Cuba's Budding Market

Premature publicity will spoil Havana as an important outlet for name talent, according to spokesmen for various talent agencies. Cuba, which is expanding, has been rushing into publicity about the amount of money being spent for talent, and as a result, prices are zooming even before the island is opening up.

Agencies point to Nat (King) Cole tub thumpers, who in columnar stories have given the impression that he's getting $30.000 weekly. Actually, this will be his take for four weeks at the Tropicana, Havana, which is par for the course. But effects of this story have already zoomed up prices. A lot of names have started jacking up their prices because of that story, according to the percenters.

The feeling that has already been given out is that Havana will out-Vegas Las Vegas, and with this approach, according to the talent offices, the boom will fold before it gets started. Circulation of Cole's four-week salary as an initial stanza's work has already done its damage, said one agency. Several acts have hypoed their salaries to the level of the Las Vegas spots.

Actually, report the agencies, the Havana casino activity, will be nowhere on the scale prevalent in Nevada. There are only two spots thus far that will do any name buying, the Tropicana and Copa-Habana. Latter has booked Denise Darcel and Edith Piaf to top its first two shows. There must be more than a pair of cafes if Havana is to boom. Nitery buyers have been hoping that they would be able to buy acts out of Miami Beach, thus giving the headliners a bit more work while in that territory, and saving considerably on fares and salaries.

At any rate, the agencies are hard at work explaining that Havana is by no means a Las Vegas and the acts should govern their salary demands accordingly, or another fledgling market will be destroyed.

3d Russell Date for N. Y.

Comedienne Anna Russell, who had a sellout $3,500 concert at Town Hall, N.Y., Nov. 27, is already sold out for the second event Dec. 17.

As result, her manager, Eastman Boomer, is skedding a third appearance this season, in March.

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Lee's 300G Suit Vs. AGVA To Be Heard in El Paso

El Paso, Dec. 6.

The $300,000 suit filed by Vincent Lee against the American Guild of Variety Artists and Dean Jennings, AGVA organizer in Dallas, will be heard here Friday (9). Lee contends that the union and Jennings acted illegally in a conspiracy to restrain trade in refusing to grant him an agency franchise.

AGVA, however, contends that it is not correctly a defendant in the suit, since Lee never applied directly to the union for a license. AGVA says that Lee was turned down by Artists Representatives Assn. Initially, Lee, after his dismissal by AGVA as an organizer in Dallas, operated under an associate agent's franchise, since he worked for a principal agent. After separating from that principal, he applied for franchise on his own to ARA, according to AGVA, and was turned down.

HAMILTON WITH KENTON

Roy Hamilton, Epic Records crooner, has been set to tour with the Stan Kenton orch, starting tomorrow (Thurs.) in Cleveland.

Package will then hit Cincinnati, Detroit, Chicago, Indianapolis and St. Louis.

Lou Walters, operator of The Latin Quarter, N. Y., will stage a show for the Colgate-Palmolive Co. at the Broadmoor Hotel, Colorado Springs, Friday (9).

MASS. BOOKERS WAR ON OUT-OF-STATE AGENTS

Boston, Dec. 6.

The New England Theatrical Bookers Assn. launched a fight this frame to halt out-of-state bookers encroaching on Mass. Under Massachusetts law a booker must be domiciled in the state and must have a license, issued by the Dept. of Public Safety, at a $100 a year fee.

Harry Drake, Hub booker, and prexy of the association, said complaints from members have reached an alltime high.

Out-of-state bookers have been sending acts into Massachusetts at a stepped-up rate of late, the association reported, and local bookers are up in arms. The association will seek legislation for protection against the practice.

Hub Club Loses License Over 13-Yr.-Old Singer

Boston, Dec. 6.

The Boston Licensing Board suspended the entertainment license of the El Morocco nitery indefinitely for featuring a 13-year-old girl singer, billed as "the protege of Rocky Marciano."

Lorraine Nyman, 13, had been billed as a singer by the club in early November. Suspension of the entertainment license came Wednesday (30). The club's food and liquor licenses were not affected by the action.

Brit. Gov't Decrees Act Quota For Alien Vaude, Cafe Performers

London, Dec. 6.

A cabaret quota which regulates the employment of foreign artists in British hotels, cafes and niteries came into force yesterday (Mon.) on the orders of the Ministry of Labor. One British performer must be engaged for every two foreigners.

The Ministry last week introduced the order following the reluctance of the Hotel & Restaurant Proprietors Assn. in inking a provisional agreement which had been reached some time back with the Variety Artists Federation. Earlier in the year, Leslie A. Macdonnell acted as go-between between the two parties in a personal capacity; all points of issue were resolved and an immediate settlement was anticipated. After waiting for some months for the hoteliers to ratify the pact, VAF asked the Ministry of Labor to intervene.

The terms of the order released last week provide that the number of foreign acts shall not exceed two-thirds of any cabaret bill, but if that method is impracticable the percentage can be spread over a 12-month period. Long resident foreign nationals who do not require work permits will be regarded as British for quota purposes, but a mixed act will be considered foreign when the aggregate total of salaries paid to the foreign members of the act is greater than the total paid to the British members. Artists appearing in cabaret as members of resident orchestras, choristers and accompanists will not come within the quota.

The order also lays down minimum salary terms for imported acts. For a single performer the minimum is $100 a week; for a double act, $112 a week, and for a triple act, $140. For each person over three the minimum must be increased by $14. Foreign acts will not normally be allowed to work in Britain more than 26 weeks in any 52-week period and will be expected to leave the country after fulfilling 26 weeks' engagement. Special consideration may, however, be given to highly paid acts for which there is a demand, provided the continued employment of a particular artist will not prevent a management from honoring its quota obligations.

WEAVERS REUNITE

The Weavers, folksinging combo, will be reunited for the first time in three years at a single concert date at New York's Carnegie Hall Dec. 24. Ronnie Gilbert, lone femme in the group made the L.A. to N.Y. trek last week to begin rehearsals with Lee Hays, Pete Seeger and Fred Hellerman.

The concert is being presented by Folksay Artists.

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St. Regis, New York

Constance Towers, Milt Shaw & Ray Bari Orchs; cover, $1.50 weekdays, $2.50 Saturdays.

Constance Towers is back at the Maisonette Room of the St. Regis for a 30-minute song-session that exudes warmth, charm and goodwill. Montana canary is quite a dish—a tall, shapely, ruddy-complexioned, blonde-tressed beauty, as wholesome as the girl back home to all tourists. Added assets are a well-chosen garb, and a strong, musical soprano that can belt them out. They combine for an appealing half-hour.

Handsomely got up in a carnation-pink taffeta gown with a huge bow in back, set off with long, light pink gloves, singer opens her sesh with a simple "Good Evening" song as she moves about the ringside, handing out carnations to nearby men. "I've Got Porgy," a talk-song, follows. "So In Love With You," which is next, is swung in rhythmic tempo for change of pace, but it isn't altogether a success.

Chirp has a warming, unsophisticated quality to her singing that adds zing to a well-trained and full soprano. Rest of the songalog is mucho varied. "Love Is A Many-Splendored Thing" is followed by an opera interlude from "Madame Butterfly," and "Six Tall Men." "Autumn Leaves" is done both in English and in French. For "Put Your Arms Around Me," Miss Towers has a cute gimmick, throwing a man's shirt around her handsome shoulders and frame.

Big number is the windup, in a series of "Carousel" songs, from "June Is Bustin' Out All Over" and "If I Loved You" to "You'll Never Walk Alone." Graceful begoff, though a bit forced at times, is "How Wonderful You Are," with vocal bouquets to the audience.

Milt Shaw and his orch offer invaluable assists to the singer, and with the Ray Bari ensemble trot out smooth rhythms for dancing.

Bron.

Fontainebleau, M. B'ch

Miami Beach, Dec. 2.

Shecky Greene, Barry Sisters, Nils & Nadynne, Sacasas Orch; $2.50-$3.50 bev. minimum.

The LaRonde in this overwhelmery continues to be the "hot" room in town, with business above par most nights, thanks to a continuing booking policy featuring the better young acts playing the cafe circuit.

Current package boasts two acts who have become established faves in the area. Shecky Greene, making a quick return after his recent click in this poshery, comes back with several new bits to buttress his standard fare. The young comic, working in smoother, more relaxed manner than formerly, builds laughs steadily with his assortment of one liners, repartee with ringsiders, clever workins of star-carbons, winding with his big item, the rocks-in-the-head fighter after a tough bout. Auditor returns are always enthusiastic to spin him into a sound bowoff.

The Barry Sisters, a handsome duo groomed in high-style gowns and coifs, grab attention via their opener, "My Sister," a cleverly written-arranged special. Then they blend a potpourri of straight comedy harmonics with intelligent change of pace to keep the mittmeter mounting into a begoff reception. Staging is showmanly, allowing for a fluidity in delivery that avoids the monotonous stand-up and sing approach of too many teams.

Nils & Nadynne accent adagio-acro stunts in a ballroomology format that could stand strengthening on the straight dance aspects. Sacasas and his orch rate bows for their adept showbacking and floor-packing dansapation designs.

Lary.

Ciro's, Hollywood

Hollywood, Dec. 2.

Dave Barry, Lester Horton Dancers (10), Florida Trio, Dick Stabile (8) and Geri Calian (4) Orchs; cover, $2.

The talent gets a better break than the management in this layout. It's an effective showcasing for the trio of acts involved, but there's little in the way of marquee bait, particularly this moneytight Yuletide shopping season. The outlook is bleak unless favorable word-of-mouth can help in the latter stages.

Entertainment-wise, the show merits attention from the ringsider. Top-billed Dave Barry, a droll deadpan deliverer, has some good new material for this outing and is purveying what is his best local stint. His half-hour provides plenty of chuckles as he recounts his experiences with relatives, in-laws, tax people, business managers and drunk drivers. Almost continuously humorous, the turn is spiced by the occasional guffaw but Barry rarely needs sapolio, deriving his attention from material built on familiar situations. Weakest part of the turn is his windup series of impressions. He doesn't need 'em and they weaken the impact of the rest of his stuff.

Lester Horton Dancers, long regarded as one of the best of the modern dance troupes, make a highly effective nitery debut in the layouts. Unit has four numbers that are danced with skill and vigor and the routines are original and off-the-beaten track, to maintain constant interest. Standouts are Lelia Goldoni, a supple and sensuous dancer with great promise, and James Truitte, who's especially good in "Cuba Antigua," a satire on the rhumba form. Best of the offerings is "Bamboo Alley," of Jamaican derivation, and the troupe has an effective finale in "Xango," a voodoo ritual. Ciro's booking could be a good nitery springboard for the group.

Layout also features the Florida Trio, an act that uses the talents of a contortionist disguised as a scarecrow. It's good, and funny. Trio is strongly reminiscent of the old Lime Trio of vaude days with the keyman even more loose-limbed, if memory serves, than Eric Lime.

Dick Stabile crew does an excellent job of showbacking, particularly with the intricate Horton arrangements, and alternates with Geri Calian on the dance stuff.

Kap.

Hotel Radisson, Mpls.

Minneapolis, Dec. 3.

Don Tannen, June Forrest, Don McGrane Orch (8); $2.50 minimum.

Plushy Flame Room supper club wisely continues to give local cafe society more chances to lamp new entertainer faces instead of nearly always bringing back the same established performers.

Current show holds two such newcomers, comedian Don Tannen and chirper June Forrest, whose Minneapolis debuts here look like certain successes. The fact that Tannen's performance is off this smart room's beaten path helps to solidify the welcome.

In toto, the Tannen-Forrest contributions pack the sort of entertainment wallop that should fill tables. In clean hilarity's interests, Tannen fires a few shots with some amusing gags and stories, but principally devotes himself to ventriloquism spoofing, comic mimicry, burlesqued vocalistics and just plain clowning. He evokes much laughter, his takeoff on a former Nazi officer turned cabaret performer being especially mirthful.

Petite, blonde warbler Miss Forrest's nifty set of soprano pipes, are heard to good advantage in standard, sure-fire familiar numbers like "Learning to Love You," "Italian Street Song" and "Autumn Leaves" that, flavored by her sparkle, a flination and dramatic fervor, stack up as pleasantly listenable.

After the versatile Tannen, closing the show, finishes his act, he gives the customers a further run for their money by bringing back Miss Forrest for what's in effect almost an afterpiece. Pair lampoon grand opera for more good fun.

Don McGrane and his orchestra do their usual important parts to make the proceedings enjoyable. Room was well filled for supper show caught.

Rees.

Eddys', K. C.

Kansas City, Dec. 2.

Crew-Cuts (4) (with Mal Fitch), Tony DiPardo Orch (8); $1, $1.50 covers.

Back after a year's absence, the Crew Cuts are making this their first club stand since their recent tour of the British Isles. They are in with a brand new act, one on which they are pinning hopes of capturing some of the more mature customers, the ones who pay the night club tabs. Here at Eddys' everything indicates the foursome will click strongly, with extra matinees on Saturdays and a good list of advance reservations.

In their new turn the four young singers make their established Mercury recordings the basis of their entertaining efforts, working smoothly most of the way, keeping the choreography reined in, and mixing a number of oldies into the song list.

Crew is enlarged to include Mercury's recording pianist, Mal Fitch, as musical director. Outside of a few expected early rough spots, turn looks good and new gains should be chalked up by the crew.

Quin.

Copacabana, N. Y.

Howard Keel, with The Tri-Lads (3), Betty & Jane Kean, Mello-Larks (4), Tony Foster, Fran Leslie, Meri Miller & Jimmy Sisco, Line, Michael Durso & Frank Marti Orchs; $5 minimum.

Howard Keel, in from the Coast and Las Vegas for his first Gotham nitery appearance, spells class and loot for the Copa. Together with the now-regular following that Betty & Jane Kean attract to the eastsidery, Keel's b.o. pull should keep the Copa's coffers clanging for the next few weeks.

The tall and rugged-looking Metro musical star is a natural for the nitery belt—only surprising thing is that he hadn't started hitting the road earlier. He's got a strong set of pipes and knows how to use 'em, and he's certainly got the looks to make people want to see him in the flesh; that, together with his filmusical exposure, makes him a readymade attraction. And he proves his worth on the nitery floor with a turn which, though it could stand a good deal of improvement, nonetheless builds to a solid sendoff.

Key problem with the act as currently constituted is Keel's aloofness, probably natural after years before the cameras. He doesn't say a word to the audience until after his third number; there's no humor until that same third number; in short, he doesn't break the ice quickly enough. It's not until halfway through the turn that Keel establishes this feeling; then he flies home.

As staged by George Englund with some special lyrics by Sammy Cahn, the turn consists of Keel plus a fine Negro trio, the Tri-Lads, with George Wyle arranging-conducting the stint (three strings are added to the Mike Durso unit for Keel's turn). Keel opens with a noisy but ineffective "Lonesome Road," then still somewhat stiff, essays an okay "Autumn Leaves." "Yellow Rose of Texas" is the ice-breaker, what with some good staging and interplay with the Tri-Lads.

"Granada" and "Ole Man River" are more or less throwaways, and Keel would do well to reprise some of his familiar but less overdone pic tunes instead. A strawhat medley of oldies with some acceptable softshoeing by Keel and one of the trio is in a winning vein, with a fine lullaby and the "River" stint wrapping up the turn. No question that Keel builds, and by the end of the turn has the audience sold; but with a little more warmth and a less formal opening, he'd have done so more quickly and reaped a sock reaction instead of just a good one.

Kean Sisters are back with their standard turn; Jane playing it straight with the vocals and impressions and Betty as the clown. Girls have talent—Jane in her voice and some highly effective impressions and Betty in a knack for clowning and a general versatility. But it shouldn't be wasted on performing like two little girls trying their best to act their naughtiest—and succeeding. Besides, trimming in the right places would cut the act down to proper size and running time.

Openers are the Mello-Larks, a bright trio comprising a girl leader, Jamie Dina, and three gents. Though at times they tend to overarrange their numbers, they provide some pleasing vocalistics that's nicely balanced by good staging. Girl in particular has an excellent voice that's tops in both the solo and ensemble department. Their bowoff number, "Alice," is standout in both comedic and musical values.

Productionwise, the show is a holdover, with the line, singers Tony Foster and Fran Leslie and dancers Meri Miller & Jimmy Sisco doing the same three production numbers as in the previous show. Dance team, incidentally, shows a good deal more verve than is par for the production numbers, but the once-beauteous Copa line now appears to be thinning out. Durso orch provides excellent showbacking for all the turns and keeps the dancers happy, as does the Frank Marti Latino unit.

Chan.

Blinstrub's, Boston

Boston, Nov. 28.

Patti Page (Rocky Cole, Stanley Kay, Joe Sinacore), Ann Nichols, Smetonas (2), Augie & Margo, Wells & 4 Fays (5), Michael Gaylord Orch (12), Lou Weir; $2.50 minimum.

Patti Page, who holds the alltime record for Stanley Blinstrub's big cave, is playing to capacity biz, and wraps up the room in a 40-minute stint for the season's biggest take. Miss Page is a smash here from start to finish. She gives and gives and the aud clamors for more. For the first time in weeks, Blinstrub's opened up the balcony.

Opening with "I Like the Looks of You," artist has the aud in the palm of her hand. She handles the big room and the jammed crowd with ease. Projection is great and singer gets best aud reactions with her w. k. record numbers. She's ably backed by Rocky Cole at the piano and conducting the Gaylord orch, Stanley Kay at the drums, and Joe Sinacore on the guitar. Opening night aud shouts for more after five encores. Miss Page is winsome, obliging and untemperamental. She picks the perfect bit for great encore, "Please Don't Be Angry, 'Cause I Was Only Teasin'." On final bowoff she's practically submerged by crowd of autograph seekers.

Balance of show is bright. Ann Nichols scores in an act of feature proportions which has her doing 20 minutes of fancy terping. Intricate tapping, musical comedy hoofing and a hot mambo get big aud reaction and encore is a clever combination of piano playing and tapping and a switch to the drums. Smetonas, balancing act, thrill with difficult head and hand stands. Blonde femme does stands on pole balanced on head of partner to heavy aud returns.

Augie & Margo, slick dark-haired dance team, run through ballroom bits, Latin type numbers and go in for some fancy interpretive dance routines, winding up with frenzied torrid gyrations. Wells & 4 Fays, novelty acro act, goes great and is perfectly suited to the big stage. Four blondes and Wells, in clown suit, fill the stage with fast-paced acro bits. It's a flashy act, reminiscent of a one ring circus. Mike Gaylord cuts a superlative show. Lou Weir is great in the organ interludes.

Guy.

Cafe Society, N. Y.

Lillian Briggs, Ray McKinley Sextet (with April Ames), Duke Marvin Quartet; $4 minimum.

This Greenwich Village spot needs some variety in its layouts. Current bill is all musical, with three vocalists following one another, with only some more music in between. That makes it tough on all of them, since the customers certainly are affected by the no-change of pace.

Co-headlining with Lillian Briggs (New Acts), vet bandsman Ray McKinley is back in business with a sextet. This is not a standout group by any means and only McKinley's slick musicianship saves the combo from complete mediocrity. McKinley beats the skins and, best of all, he vocalizes with an excellent blues style that could get by on its own merits even if he weren't a bandleader.

One of the best things on this bill is McKinley's vocalist, April Ames, a young thrush with standout potential. Unfortunately, she's only on for two numbers, "The Lady Is a Tramp" and "Foggy, Foggy Day," both delivered in a manner that bespeaks of plenty of talent already there, and even more promise for the future.

Between shows, Duke Marvin's foursome dishes up some interesting Latin rhythms.

Herm.

Hawaiian Village, Honolulu

Honolulu, Dec. 5.

Alfred Apaka, Iolani Luahine, Nalani, Village Serenaders (5); $2 minimum.

This is the pilot plant nitery operation for Henry J. Kaiser's much-touted multi-million dollar resort project, but the pilot light was flickering on night current show was caught.

Alfred Apaka probably is Hawaii's biggest drawing card, thanks to his records and mainland nitery stints, but he's handicapped by lack of showmanship. His singing routines emerge as just that—routine—and the entire show is crying for a hypo.

Those who remember the Village when it was operating as the Niumalu Hotel's Canoe Room can't help but be disappointed in the stereotyped Hawaiian show the Village is providing. Certainly there's no blame attached to Apaka as headliner, but he's vulnerable because he's doubling as room's entertainment director. More emphasis on production actually would enhance his own prestige as headliner.

Iolani Luahine is Hawaii's top exponent of ancient, authentic hula, a specialty assignment that needs the sendoff of a buildup. Nalani is as cute as ever and the Serenaders provide satisfactory Hawaiian tunes. However, the entire package seemed listless on night caught. Might have been an off night, but one doesn't expect off-nights at de luxe niteries.

Walt.

Beverly Hilton, Bevhills

Beverly Hills, Dec. 2.

Imogene Coca, Dorothy Love, Wallace Seibert, Ralph Beaumont, Frankie Carle, Mischa Borr Orchs; $2 cover; $2.50 weekends.

Despite an often-evident opening-night unfamiliarity with the confines of the BevHilton's Bali Room, Imogene Coca and her troupe again scored a signal triumph here in opening a two-week stand.

At her best when casting a tart eye on the foibles of man—and womenkind—she's especially effective in the sequences wherein she takes off on the vagaries of the entertainment field. With cheerful impartiality, she parboils all media, from the early films in her "Flickers;" then the elaborate stage presentations in her "The Overstaged Production Number," and the intime, smokefilled niteries in a side-splitting and unique rendition of "Jim." Even the gay abandon of the strip artiste fails to escape her attention and she makes even a strip come out as good, clean hilarious fun, aided by a voluminous topcoat.

But Miss Coca is equally effective in more wistful moods. Her "May Walk," in which she transforms herself into a little girl-Queen of the May, demonstrates that she can be just as funny in a subtler vein.

Her show, fast-moving and engaging for the most part, isn't without a number of weak points, however. Her tramp number, despite obvious care lavished upon it, fails to maintain the pace, and her "Ragtime Finale" number also sags somewhat. But these are relative considerations; what misses a bit in her overall show could easily highlight someone else's act.

Three quite engaging and handsome people, Dorothy Love, Wallace Seibert and Ralph Beaumont, give Miss Coca fine support on stage throughout, with their warbling and hoofing. Burt Bacharach handles direction of Peter Matz's arrangements with evident musicianship, while the material and staging of Herbert Ross and Ed Glover is top flight.

Frankie Carle and orch are also effective in support of Miss Coca, besides supplying eminently danceable music in alternation with the Mischa Borr combo.

Kove.

Hotel Sherman, Chi

Chicago, Nov. 29.

Frank York Orch (8), with Connie Mitchell; $2.50-$3 minimum Fri. & Sat. after 5 p. m.

The Sherman's College Inn has been a landmark here for several decades. Now called the College Inn Porterhouse, its parlay of good food, strolling violins during dinner and post-prandial dance music make the western-styled room a tourist mecca.

The Frank York Orchestra is playing its sixth year at the Porterhouse, and a more versatile outfit would be hard to find. Whether the strings double in brass or vice-versa is not readily apparent. At any rate, York and five of his seven tooters stroll through the room during dinner providing violin accompaniment to the pleasures of the palate. The strollers are backed by a piano and a drum on the bandstand.

The busboys scoot around in an Indian getup complete with feathered headress, while the waiters and captains are decked out in fancy cowboy outfits. And some of the play is taken away from the perambulating fiddlers by the sizzling flames of crepe-suzette pans. The combo of western atmosphere, Gallic desserts and Viennese or gypsy strolling violins should clash, but it doesn't, making for a decidedly unusual setting.

Around nine, York and his boys leave the floor to appear shortly afterward on the bandstand. The band comprises three reeds, one trumpet, a piano, bass and drum. The reeds also fiddle. Because the orchestra is compact, the sound is sometimes thin, or again heavily weighted with saxophony. The beat is steady and danceable however, and that's what the customers want. York leads, with or without violin. The rep is heavy with top 10 tunes, also an understandable bid for universal appeal; but a Latin tune, or a dixieland number or a standard fave each pop up every set, to keep all the customers happy.

Connie Mitchell, a busty eye-popper, does the vocals, adding more interest to the proceedings. Gal has a pleasant, full voice and does a better than acceptable job on such tunes as "Autumn Leaves," "He," etc. The York orch and Miss Mitchell have just cut their first disk on the Coral label, "Fiddle Frenzy," backed with "Love Gone Astray." In all, band & vocalist provide a plus to the diners and nightcappers.

Gabe.

Chez Paree, Chi

Chicago, Nov. 27.

Vagabonds (4), Maria Neglia, Chaz Chase, Condos & Brandow, Chez Paree Adorables (with Jimmy Lee), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This is the exact bill that played here just 10 weeks ago, with the house line thrown in this time for good measure; though still entertaining, it nonetheless is a telling commentary on the difficulty involved in booking a topdrawer nitery these days.

The Vagabonds still get hefty yocks with their broad horseplay, while providing their own musical accompaniment. Playing the Italo bit pretty strong, they reach their apogee with their version of an Irish standard, "McNamara's Band." Group opens with an old songs medley, done while film scenes of the 20's are projected on a small size screen onstage. They close with a rock 'n' roll number which seems out of place with the rest of the book, but is obviously thrown in to make the wrapup lively and loud. They go off to a strong mitt.

Maria Neglia's novelty and straight fiddling is good for a change of pace and female relief from an otherwise all male package. Displaying a high level of technical skill, gal showcases it with broad mugging and rather heavy-handed showmanship.

Chaz Chase pantomines his way to big yocks and re-evokes much of the flavor of the oldtime burley comic. Without saying a word, Chase gets big chuckles with his dress, his walk, his expression and his forever rolling eyes.

Condos & Brandow intro the bill with an ordinary-enough terp exhibition; not ordinary because of lack of skill but because of insufficient showmanship; more making of easy things look hard is in order here. Act is well received.

The house line of Chez Adorables provides a welcome breather twice during the layout, with holdover routines from the last show. Backed by the melodious pipes of Jimmy Lee, the girls make the eyes pop considerably with their sexy hoofing.

The Brian Farnon Orchestra showbacks adeptly, as always.

Gabe.

Le Cupidon, N. Y.

Fay De Witt, Lillian Hayes, Carlos Valadez, Ernie Warren & Ramon Orchs; minimum $5.

The present cafe picture in New York is such that a lot of performers who would normally aim for the Copacabana of Latin Quarter, with their limit on talent absorption, must find other outlets to showcases in the midtown sector. Thus, Le Cupidon is becoming a more important showcase as time goes on. The spot is getting a good grade of act and it's being visited by an increasingly greater number of agents for purposes of observation and selling.

On this bill, the show is topped by Fay De Witt, whose last cafe foray in New York was at the Versailles, in the show produced by George White. Miss De Witt still shows that promise that she displayed in the Nick & Arnold spot. She's clever, knows how to project, and has a choice assortment of material. Comedienne has a rib of exurbia, Russian singers and a satire on various subjects that make for continued yocks. Miss De Witt, in addition, has a legitimate voice, and does well with it on occasion. Except for overstaying on her initial try on the floor in order to test various types of material, she did quite well.

Another performer aiming for the tonier spots is Lillian Hayes. Miss Hayes has appeared in various niteries around town and she brings with her a sizable audience. She does well with a variety of numbers, but she should try more ballads. Her single venture into that field is done with delicacy and charm. She is strikingly gowned, which helps her overall score.

Other performer is Carlos Valadez, holdover from a previous session, who opens the bill on a sound footing with an assortment of Latin tunes. The Ernie Warren and Ramon orchs do the showbacking and Latinizing respectfully.

Jose.

Cafe de Paris, London

London, Nov. 29.

Constance Moore, Ambrose Orch; $6.50 minimum.

Constance Moore's cabaret bow in the lush surroundings of the Cafe de Paris maintains the general standard set by this ace nitery. The gal from Texas makes a striking impression in a provocative but tasteful gown and has the personality to sustain the first impact.

Main criticism of her performance is in the matter of routining, and minor adjustments to her songalog will put that right. She's a chanteuse with a special flair for original point material, but doesn't give enough time to sophisticated lyrics and tends to overdo the ballads. Her first original, "Observe the Niceties," a highly amusing and expertly delivered entry, wins immediate plaudits, but she fails to hold the advantage by going into a couple of oldies.

Another strong entry is her version of "Do It Again," which has every conceivable sex innuendo but which is never in bad taste. Here the emphasis is always on the laugh angle and the customers respond accordingly.

Miss Moore is quite an expert in showmanship. She completely eliminates the conventional introductory gab and plunges straight into her act. When she does start talking, it is merely to give credit to those who have been associated with her presentation. She misses out slightly in trying to get audience participation for her begoff numbers but that is a minor fault, easily remedied.

On the whole, she proves a very acceptable cafe entertainer with a capacity for projecting to a diverse audience. The Ambrose orch is on hand to give expert backgrounding and to take care of the dansapation sessions.

Myro.

Quatres Saisons, Paris

Paris, Dec. 1.

Marcel Amont, Sue & Serre, Denise Lebrun, Raoul; Ballet by Maurice Bejart: "Arcane," danced by Olga Adabache, Cecile Barra, Dick Sanders; music, Pierre Henry; costumes and set by Bernard Dayde; one-act sketch by Jacques Chazot, "Marie - Chantal," with Judith Magre, Martine Sarcey, Guy Bedos, staged by Michel De Re, set and costumes by André Levasseur; George Avramides, Louis Arbessieres, Armand Gordon Ragtime Trio; minimum $5.50.

This boite has always been just outside the Existentialist ken, and as a result has managed to exist in spite of the passing of the oldtime show biz bonanza in Saint-Germain-Des Pres. Patronized by a hard core intellectual set, the club was languishing the last few months but a new eclectic show, changing the time sked to a 10 P.M. affair, has suddenly gotten back a heavy French cabaret group. It looks to settle into a comfortable category as one of the few offbeat cabarets, with a ballet and a sketch based on the famous snob character, Marie-Chantal, as part of its rep. It has also inaugurated a matinee, which makes this the second nitery afternoon entry here, besides the Moulin Rouge.

Present spectacle has a batch of young performers who are uneven, but original and interesting. Marcel Amont emerges as a song impressionist to be heard from. Bright-looking youth has a keen sense of humor and thesp crafts, and his takeoffs on Hispano songs plus types of various nationalities are good for howls and hefty applause. Sue & Serre are a duo singing offbeat songs, but have a tendency to lean towards monotony, and unvaried rep also makes them of limited appeal for other spots. Denise Lebrun is a diminutive, pert singer who still needs plenty of work, but she displays a catching, purring voice and a knowledge of her ditties, which also need reworking, to make a new entry to be heard from when the roadwork is over.

Raoul is a savvy old hand whose singing waiter stint, plying turn-of-the-century tear-jerker songs, sets off a wholehearted aud participation sing that is good for laughs. He also has a fine repertoire of patter stories.

The minuscule stage is stylishly decorated for the ballet "Arcane," which depicts man in the frenetic toils of two types of women, the all-voluptuous and the all-hardened and commanding. Expressive decors and costuming, inventive set and the clever dancing of the trio make this an alluring, unusual nitery entry. The sketch on "Marie-Chantal" puts a face to a character who has become a byword here in the stories created by Jaques Chazot. She is the eternal snob whose svelte looks cover an almost terrifying snobbery and unfeeling, but not wittingly harmful, intolerance of the lower classes.

Piano and guitar accomps are well handled by Georges Avramides and Louis Arbessieres and dance music by the Armand Gordon Ragtime Trio. Boite looks to have appeal, both for the French and tourist set, and looks to settle into staple proportions with profits reasonable.

Mosk.

Stagecoach Inn, So. Hackensack, N. J.

Tony Bennett, Betty Sawyer, Rand & Kane, Lilo, Howie Mann & Pete Tanna Orchs; admission $5.

Northern New Jersey has developed into a large name-buying area designed to nab the weekend trade. Large-seaters there have the capacity, so thus a good weekend take gets them off the nut and provides a profit, and the weekday operation means additional gain. The Stagecoach Inn, just a few miles west of the George Washington Bridge, is one of the better operations of this type. The spot relies mainly on record names, plus a modestly-budgeted surrounding show and line. Most of the other cafes in this area are playing weekends only.

The Stagecoach has been recently rebuilt, following a major fire last year. Its modern decor is tasteful and room is designed so that curtains cut out additional seating during the slow nights. Inn can operate either as a 550-seater or as a 1,250-seater.

Test of a headliner in this area is the ability to draw on weeknights. Tony Bennett, in on a 13-day deal, has been doing better than most of the dickers at this spot. A singer of potency, he's given the inn a profitable run.

Surrounding show is opened by Betty Sawyer, a pert tapster who excels in spins. Miss Sawyer shows a lot of tricks and a deal of class. She mixes some acro work with her terps to heighten midterm applause, and thus gives a measure of variety to her work. Miss Sawyer's singing opener should be cut to a few bars to give her a faster start. Otherwise, her work gets healthy mitts.

Gene Rand & Jimmy Kane are hard - working singing comics whose offering frequently takes a zany turn. The duo takes a little time to work up steam, but toward the end of the act the audience responds easily.

Five-girl line does two numbers and backing by the Howie Mann orch is good. Pete Tanna heads the relief crew.

Jose.

Moulin Rouge, Boston

Boston, Nov. 30.

Helen Halpin, Guy Guarino, Harry De Angelis Trio; $2.50-$2.50 minimum.

A flashy singing comedienne with strong showmanship and sock piping is packing them into Guy Guarino's intimate 100-seater in the Hotel Vendome, which is rapidly achieving prominence as the No. 1 continental cafe society type spot in the Hub. Helen Halpin, hometown femme, recently in the Broadway folderol, "Catch a Star," is wow Hubwise for topdrawer performances, and comes through with an act which has the aud begging for more.

Opening with "Powder Your Face With Sunshine," she does slapstick, satire and some fine carbons of Judy Garland. Her "I'm a Juke Box" bit gets terrific response, as does a satire on tv commercials. Miss Halpin has a seemingly plastic face which she can twist and contort with effortless ease, reminiscent of Martha Raye. Blackhaired thrush's versatility is pronounced and she switches from all out k.o. comic routines to solid piping of tender ballads in slick manner.

Guy Guarino, who doubles as boniface and singing emcee, has built up a wk. format for his own spot and requests come thick and fast. His standards, "Boutonniere," "Autumn Leaves" and "September Song," bring rounds of heavy mitting. Guarino does medleys to dance set numbers and is attracting a large segment of the younger cafe society set to his rapidly building spot. Construction is about set to begin for the widening of the room for the addition of tables to seat 60 more. Harry De Angelis Trio cuts a slick show.

Guy.

Chaudiere, Ottawa

Ottawa, Dec. 4.

Four Aces, Olga James, Lloyd & Susan Willis, Jeff Davis, Lee Henderson Dancers (6), Norman Richards Orch (8); $1 admission.

Overlapping bookings give the Rose Room of the Chaudiere Club two billtoppers temporarily, with the Four Aces opening Saturday (3) and Olga James closing same night, an evidently needless waste of name-power, since any Ottawa area nitery can collect capacity business on Saturday with even no show. But opener mobs got plenty of top talent, Aces showering them with solid quality chanting throughout and working nicely with the tablesitters in several items.

Lloyd & Susan Willis work a pleasant comic-adagio act with femme handling practically all the comedy, male dancing straight except for brief apings of Pat Rooney and George M Cohan. It's a clicko laugh bit with nice terpability showing through the zanities. Jeff Davis chores are held to emceeing because of the show's weight but he exhibits okay comedy and chant ability in his two-minute appearances. Olga James's offering is class from opening to begoff. Lee Henderson Dancers are on twice. Norman Richards house band gives solid backing to shows and plays for dancing.

Gosm.

Meadows, Framingham

Framingham, Mass., Dec. 2.

Vaughn Monroe, with Larry Green, Johnny West Orch; 9; $2.50 minimum.

Vaughn Monroe, working in a booking at his own spot here by commuting back and forth to New York as he has commitments, disproves the "prophet without honor" bit by being practically stampeded by admiring femmes at close of a 36-minute stint of solid piping.

Monroe, with Larry Green at the piano does his standards in wk. relaxed style, using a roving mike and greeting ringsiders with handshakes and crooning bits to the heavily represented distaff side.

Opening dramatically, using one spot and singing from a raised dais on which piano is mounted, he warms up the big 900-seater with "Getting to Know You," goes into "That Old Black Magic" and takes "Love Is a Many Splendored Thing" for a bottle ride. His wk. "Dance Ballerina Dance" gets him off on his first round to table beating and cheers. Back with a medley of his standards, "I Said it Again," "Very Thought of You" and "Moon Over Miami," he goes into his theme, "Racing With the Moon," for top and reaction. His "Without a Song" and "Doing the Mambo" gets him off to heavy mitting and crowd of femme autograph seekers.

Guy.

Drake Hotel, Chi

Chicago, Nov. 30.

Jimmy Blade Orch; 6; no cover, no minimum.

Jimmy Blade has been retailing his brand of smooth, danceable music in the Drake's Camellia Room for four years now—and the end is not yet in sight. Any hint of change brings loud protests from Blade's well-developed following.

The room is small and select, as are the crowds generally. Done in green and pink, the room features a fresh camellia in a dewy globe at each table. Dominated by immense chandeliers and massive mirrored columns, the Camellia Room is sedate but impressive.

Blade understands the need for keeping his customers happy, and he has done so successfully, if his tenure here is any index. He keyboards himself, in harmony with two fiddles and a sax, backed by a drum and bass. The music has a steady beat and the transitions from tune to tune are effortless. If need be, this batoner plays to the younger set, if present, to keep them coming when they grow up. But he never neglects one group for another, either—probably the secret of success here.

Gabe.

Storyville, Boston

Boston, Nov. 25.

Erroll Garner Trio, George Wein, Jay Migliori Quartette; $2.50-$3.50 minimum.

George Wein's newly-refurbished 350-seater is jammed with jazz cultists for Erroll Garner. Working in a relaxed manner, Garner, on for 30 minutes, gives out with both of his w. k. styles, the rollicking bounce and the meandering impressionist style, taking some 15 tunes over the keyboard hurdle for rousing approval from the initiated. There is no accent on showmanship, no intros of numbers, no gimmicks. The man doesn't say a word. He just plays his way. Denzil Best is on drums and Eddie Calhoun, bass.

This jazz bash, presided over by George Wein, director of the Newport Jazz Festival, prof at Boston U, and jazz world VIP, doesn't follow the general pattern of Hub niteries, in that everything is improvised, depending wholly on the mood of the performers. The unique spot is getting a big play, however, as more and more squares become regular members of the jazz set through Wein's cultural efforts in Hub and internationally.

Wein does some nice numbers from his album, "Wein, Women and Song," in a jazz-oriented style. He takes over the piano for the Jay Migliori Quartette (Marquis Foster, drums; Jay Migliori, tenor flute; Paul Morrison, bass). Migliori blows a mean flute in a solo of "Mean to Me," which is boffo.

Guy.

La Meri Tries Out Ethnic Show As Song-&-Dancer With an Eye for Niteries

Well-known concert artist whose specialty is ethnologic dance, La Meri (Russell Meriweather Hughes of Texas) has whipped together a variety act in words, song and dance and dubbed it "Little Show." With an eye to supper club and nitery bookings, she is attempting to transpose her ethnic lore into a satirical travelog of world dance. At her tryout Monday (5) in the draughty recesses of the Brooklyn Academy of Music, she reveals herself as more mistress of the bodily double entendre than of its vocal counterpart.

Actually, La Meri is underplaying her subtlety, and it takes a Noel Coward to get away with that. What fades into the first five rows of the Academy, however, might well get to the outskirts of a tight circle of tables so it's doubtful whether the lady can consider her Dodgerville tryout as other than atypical.

Despite the fact that she's avowedly trying to break the framework of her earned rep as an ethnologic dance specialist she's now lecturing on it at Columbia, there's no gainsaying that La Meri is best when terping, even when she's kidding. She's strong on the Spanish stuff South American or the native heath and her Oriental work seems sound, which is no mean trick for anyone trained in the American idiom.

The mood of this "Little Show," however, is spoofing. The too-slim audience at the Academy seemed composed mostly of migrant Manhattanites, and they loved her even as they did in Cuzle and waypoints east or west. It would seem, though, that to hit the supper club circuit hard, La Meri would be on firmer ground if she'd polish the vocal act, her terp satire being able to cope as is. A sharper script would be in order, the Southern belle routine, for example, being trite and tired. She's infinitely surer in her colloquial translations of native dances from wheresoever.

The shenanigans (quote are informal and La Meri gets about as informally as is possible in a white or a black evening gown. She's helped greatly in her relaxed approach by Stewart Willie's ruddy-faced geniality at the piano.

Gord.

Unit Review

Harry Lester's Comedians

(EMPIRE, GLASGOW)

Glasgow, Nov. 25.

Percy Manchester presentation of Harry Lester's Comedians, with Hayseeds, Rikki Morecambe, Three Kaye Sisters, Donald B. Stuart, Paul & Peta Page; Orch under Victor Coley.

The laugh-seekers have their humor dished up here in unsophisticated down-to-earth style. Harry Lester's Hayseeds are a rustic band of funsters with a line of rough barnyard comedy that isn't too subtle.

Group gives out in varied items of song and comedy that never reaches a high standard. One artist, billed as Goofus, occasionally garners merited yocks, but the rest are out of place in a No. 1 vaudery.

A dwarf is used in ape costume to burlesque the King Kong fashion in a "Man or Monkey?" scene which fails to come off. The Three Kaye Sisters provide harmony in "Boomerang," "I Wonder" and "South of Mexico," but this inexperienced trio should polish up their announcements. A bathing belle finale, complete with foam, is good tag to the first segment.

Best act in the roadshow is the puppet offering of Paul & Peta Page, mixed twosome who work smoothly and professionally to modern offstage recordings. Latter include "Ready, Willing and Able" for a grandmother puppet.

Rikki Morecambe emcees capably. Donald B. Stuart is effective as a magician. Showbacking by resident orch under visiting baton of Victor Coley, unit's musical director.

Gord.

Singer Marcel LeBon sailed for Europe on the United States last Thurs. (2). He's slated to appear at the Cirque Royal, Brussels, Jan. 8 in the Cine Revue.

Writers Guild's 'Big Umbrella'

When Writers Guild of America was organized August, 1954, out of many dissident groups in radio, tv and motion pictures, it was then a stated aim to eventually integrate legit and book writers into an overall scribblers' union. According to an exec of the N. Y. branch of WGA, it was also the aim of the Authors League and Dramatists Guild, but on both sides of the fence 1955 has proved a busy year in contract negotiations, which has acted to slow down total merger plans. WGA figures that sometime next year, the "one big umbrella" will come into being, and many composer interests will be included too.

For itself WGA reports that six contracts were or are in negotiation. Already firmed are a feature film contract with the majors, and freelance radio and tv contracts, handled separately, with the networks. In the works are tv film deals with both networks and majors. (And the aforementioned feature film pact with the majors, only recently closed and made retroactive to '53, is once again up for renegotiation.) One more national negotiation, with the Alliance of TV Film Producers, is underway. That's besides all the staff contracts WGA has handled in the past year.

Scribes' $25,000,000 Income

Continued from page 1

screen writers come into play, their total earnings jumped 50% and Hollywood tv scribes went up just 90%, slightly less than their eastern counterparts. Percentage increases for each group are based on the books of the formerly separate unions which now constitute WGA.

Herbert attributes the remarkable upswing in video earnings to the fact that on both coasts vidfilm has increased so heavily. Additionally, he sees a shift in emphasis in daytime live video from the adlib encounters to stanzas, such as NBC's "Matinee," which require a great deal of scripting.

Prices Still Mounting

In the presence of Herbert, other executives of WGA volunteered that the law of supply and demand among writers in the three media is such that wages "will have to go up further" next year. First off, they maintain, the amount of effort and time spent on a tv drama is nearly that of a legit showcasing, where the potential income is far greater. In order to hold on to their native scribes, tv producers will have to pay more.

Then, too, there is a growing tendency in tv to longer programs —in the case of live, to 90- and 120-minute shows; in film, the 60-minute show is beginning to emerge as a factor. However, the WGA'ers explained, "the amount of material available for adaptation is not going to increase. Add to that the demand for adaptations already existing in legit and motion pictures and it means that tv will see an increase in demand for premium originals." This being the case, they said, video producers will shortly see themselves in a highly competitive situation for fresh material.

The fact that revenue from screen writing has gone up 50% is no reflection of the increase in WGA membership in that quarter. WGA views the happy circumstance largely as a result of Hollywood's "easing of jitters," and loosening of the purse strings in the theatrical film expansion.

WGA, which merged the Screen Writers Guild, the Radio Writers Guild and the various tv writing guilds a little over one year ago, now has 1,200 members on the Coast and roughly 600 in N. Y. Hollywood membership is comprised of 700 screen scribes, 200 of whom also do tv. Three hundred more do tv only, others integrate tv and radio, and a few do radio solely. In N. Y. two-thirds of the 600 are exclusively employed in tv.

Herbert predicted that the overlap in writers' interests, as manifested by the common co-mingling of radio, tv and pic chores, will soon eventuate in WGA joining with the Dramatists (legit) Guild and the Authors League under "one big umbrella." Until lately latter groups have militated against association with writers "whose work was reproduced mechanically," but the constant sales interplay is destroying that block to total writer consolidation.

Less distinction is being made between writing for different entertainment crafts, and all writers are taking pride in just writing, was Herbert's essential point. His associates added that all scribblers, regardless of what form their writing takes, have mutual copyright and taxation problems, matters in which a one-union group setup can be of invaluable aid.

Xmas With Troops

Continued from page 2

v.p., are due in this week to handle the individual briefings for the seven troupes.

Talent participating in the Yuletide missions include:

Far East: (Unit A) Johnny Grant, Kay Brown, Barbara Drake, Gladys Holland, Jean Lewis, Pat Moran, Norma Nillson, Elizabeth Talbot-Martin, Lynne Turner, Selene Walters, Jack LeMaire and George Miladin. (Unit B): Roscoe Ates, Carl Cartwright, Caroling Cotton, Laura Green, Diana Hale, Carol Jarvis, Penny Lynn, Jody Scott, Susan and Tommy Valli, Ray Vaughn and Ray Trocke.

Mid-Pacific: Larry Roberts, Marilyn and Rosalyn Borden, Brandy Bryan, Mike Cabral, Billy Dare, Windy Cook, Keith Cooledge, Ruta Lee, Myrna Fox, Lori McCormack, Tracey Roberts, Leo Wolf.

Alaska: Ben Yost, Dobi Cole, Dolores DeLuse, Eddie Edwards, Joy Callahan, Doris Hartingale, Betty Joyce, Julie Meredith, Jimmy Bradley, Johnny Dix, Eddie Jones, Lewis Young, Valerie Smith, Thad Swift, Norman Hawes, Robert Harvey, Jimmy Shaw.

Northeast Air: Ben Bard, Marj Altman, Betty Lou Barto, Paddy Beach, Georgette Brown, Sheila Burke, Buddy Cantrell, Carmie Eway, Ruth Langer, Cathy Williams, Tony Alvarico, Bobo Rojo, Rey Endico, Loy Pada, Dale Holmes.

North Africa: Dave Ketchum, Rita Conde, Alliene Flanery, Renee Garin, Louise Goon, Arlene Harris, Eddie LeRoy, Raymond and Robert Short, Patricia Lynn, Nancy O'Shaughnessy, June Ross, Loretta Sweeney, Armin Hoffman.

Europe: Maxie Rosenbloom, Gladys and Will Ahern, Jill Adams, Beatrice Blinn, Peggy Dietrick, Beverly Hudson, Jackie Jackler, Jeri Jorden, Kitty Muldoon, Gloria Pall, Buddy Rogers, Andy Agello, Jack Lowell, Jimmie Haskell.

Skiatron Stock

Continued from page 2

would probably hinge on legislation in the Congress.

Subscription-tv proponents feel there is no reason to think that the Commission will not still call hearings on the pay video topic in the reasonably near future. However, such hearings may well concentrate primarily on the competency of the Commission to come up with a ruling that would sidestep a rewrite of the Federal Communications Act.

There is an apparent link between Fox's acquisition of the RKO pix and his negotiations with foreign governments to license the Skiatron Subscriber-Vision system. Such talks are currently being carried on in Cuba, Spain, Australia, Austria, Venezuela and Italy. There have been discussions, too, in Canada. Thinking runs something like this:

Fox got world rights to the RKO films. In view of exhib opposition, he couldn't very well channel them into any toll setup. Abroad, however, the situation is different inasmuch as Fox there has little or no responsibility towards the theatres. In other words, his RKO package could provide the base for any foreign toll system.

It's still not known who Fox intends to pick for his Skiatron-TV board, but the understanding is that—when he gets around to picking the members—they'll be a strong group. Under his arrangement, Skiatron Electronics, headed by Arthur Levey, gets to have four men on the board and Fox five. Also, if foreign licensing arrangements are made, the contract provides for Levey's group to share 50% of the Fox net. Domestically, Skiatron gets a cut running to five percent of the gross (off the top).

Gordon MacRae

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MacRae opined it was if anything superior to that in "Oklahoma" since the recording was done with three microphones instead of a single one. However, the actor thought, there was more audience participation in the 70m process than in the 55m. He also indicated that 20th had run into some unusual snags via the 55m lensing, particularly in the closeup shots.

Citing the $5,000,000 cost of "Carousel," MacRae had one explanation. After the shooting was done, Darryl F. Zanuck, 20th production topper, whom MacRae says he's never met, ordered an addition to the opening scene, which is an elaborate setting in heaven. Set had been scrapped and thus had to be rebuilt from scratch. Shooting only took a few hours. MacRae estimated the added cost at between $40,000 and $50,000. Purpose of the addition was to strengthen the story line.

MacRae said he had a 2½% interest in the sale of the "Oklahoma" record album and that the entire "Carousel" cast would have the same sort of deal via the Capitol Records set of the music in that film.

Would he go on the road to help promote "Carousel?" "I'll go anywhere if they pay me," came MacRae's quick reply.

Republic's Books

Continued from page 5

company. The committee was formed following a stormy stockholders' meeting last April, at which the dissident group asked for changes in the operation of the company. Opposition was led by Wall Streeter Bernard E. (Ben) Smith Sr., father of the protective group's chairman. Also active in the dissident group is Harold Weil, of the law firm of Leon, Weil & Mahoney. Since Weil is actively involved in the fight against Rep, Goldwater and Flynn is representing Smith Jr. in the legal skirmishing with the film company.

Phenix City Widow

Continued from page 2

Jackie Gleason as defendants. Gleason starred in the play, originally titled "Peacock City" but changed to "Short Cut" for the "Studio One" airing.

Attorneys for Mrs. Patterson, the law firm of Taylor, Higgins, Windham & Perdue, set out the full script of the hour show as an exhibit, charging that the memory and name of Patterson were damaged and held up to ridicule by the play. Since the tv offering, a film, "Phenix City Story," has been in release under the Allied Artists banner.

Muni's Return

Continued from page 2

ing in on the curtain call handclapping. The actor was obviously touched, and Douglas came to his rescue with a hug and a few parting words to the audience.

With Muni back in the cast, Shumlin announced that he is going ahead with the formation of a touring company. The second edition of the Jerome Lawrence-Robert E. Lee courtroom drama is slated to preem in Chicago late in January, with Douglas as star. The play maintained its virtual capacity pace on Broadway during Douglas' tenure. *Jess.*

VARIETY BILLS

WEEK OF DECEMBER 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 8
Ed Powell
Hal Norman
Barker & Burke
Corps de Ballet
Jay Lawrence
Gauksmith Bros
Rockettes
George Sawtelle
Marion Baird
Carol Wilder
Eric Hutson

Palace (P) 8
M & B Haggett
Phil Ramone
Douglas & Dori
Leon Fields
Rodolfo & Juanita
Stump & Stumpy
Landon & Midgets

AUSTRALIA

MELBOURNE
Tivoli (T) 12
Frank Marlowe
Hite & Stanley
Salici Puppets (3)
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Dancing Boys (2)
Ballet (13)

SYDNEY
Tivoli (T) 12
Wiere Bros (5)
3 Gypsy (and Marla Delores)
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Roslyn Dunbar
J's'ph'ne M'Cormack
Dancing Boys (4)
Ballet Girls (17)

BRITAIN

ASTON
Hippodrome (I) 5
Miller & Orde
Patricia Rosborough
Carona & Dodo
Joe York

BIRMINGHAM
Hippodrome (M) 5
Jerry Colonna
Morgan & Gray
Alan Clive
Nelson Bros
Den Hale & Shan
Matanzas
Mandos Sisters
Nixon & Dixon

BOSCOMBE
Hippodrome (I) 5
Stanly West
Ken Douglas
Ron Perry
Barry Martin
Three Skylarks
Podesta Bros
Atomic Bombshells

DERBY
Hippodrome (M) 5
Issy Bonn
Morecambe & Wise
Harry Worth
Mundy & Earle
Guest & Caroline
H'llyw'd Marionets
Scott's Sealions
Gale & Clarke

EDINGURGH
Empire (M) 5
Dickie Valentine
B & Z Marvi
T & G Durante
Angelos
Harry Bailey
P & P Page
Richman & Jackson

FINSBURY PARK
Deep River Boys

Empire (M) 5
McAndrews & Mills
Stan Stennett
De Vel & Partner
Dandy Bros
Sid Plummer
G & P Colville
Dernos

GLASGOW
Empire (M) 5
Tony Brent
Averil & Aurel
Jimmy James & Co
Beryl & Bobo
Kenny Baker
Raf & Julian
Ken Dodd
Allen Bros & June
Betty Smith

HACKNEY
Empire (M) 5
Alfred Thripp
Nat Gonella
Jimmy Layne
Reg Salmon
Claudine & Honeysuckle
Corinne & Conrad

MANCHESTER
Hippodrome (M) 5
Betty Driver
Wally Petersen
Morgan & Coy
Tommy Fields
Billy Dainty
Billie Wyner
Keith Warwick
Nordics
Paul Howard
3 Buffoons

NEWCASTLE
Empire (M) 5
David Whitfield
Horler 2
3 Monarchs
Frances Duncan
Arthur Worsley
A & D Aldott
O'Neill & Haig

NOTTINGHAM
Empire (M) 5
Carroll Levis
French & Partner
Eddie Goffron
Falcons

NOTTINGHAM
New (I) 5
B & B Adams
Jimmy Bryant
Mack Masters
S & D Deane
Benny Garcia
Billy Gaye
Juan et Juanita

NORTH
Hippodrome (I) 5
Smedle Bros
Alan James
Peaches Page
Vic Stevenson
Doran & Duval

PORTSMOUTH
Theatre Royal (I) 5
Bunny Baron
Cox 2
Sonny Farrar
Cathie Haigh
Harry Arnold
Jan Kemp
Monica Woods
Cyril Tyler

SHEFFIELD
Empire (M) 5
Harry Lesters Co
Hayseeds
El Granadas

SOUTHAMPTON
Grand (I) 5
Phyllis Dixey
Levacu Lamone
Mickael Roxay
Dagmer & Reli
Morton Fraser
Harmonica Gang

SUNDERLAND
Empire (M) 5
Jack Anton
Ramoni Bros
Ken Roland
Desmond Lane
Ross & Ramaya

SWANSEA
Empire (M) 5
Glynn Edwards
Yootha Joyce
Ivor Salter

WOLVERHAMPTON
Hippodrome (I) 5
Tony Dalton
Tom Lucas
Jules et Julie
Philip King
Doreen Jepson
Johnnie Firpo
Dale Williams

YORK
Empire (I) 5
Smith Bros
Jimmy Page
Crotchett
Nick Nissen
Pat Carr

Cabaret Bills

NEW YORK CITY

Arele's Roumanian
Roy Gobey
Bernie Berns
Buckleys
Harry Kane
R Roth Orc
Carolyn Carpenter

Blue Angel
Martha Davis & Spouse
Will Jordan
Trotter Bros
Stan Wilson

Cafe Society
Lillian Briggs

Chateau Madrid
Felo & Bruno
Ralph Font Orc
Pancho Orc

Copacabana
Howard Keel
Keanon Sisters
Mello Larks
Tony Foster
Fran Leslie
Meri Miller
Jimmy Cisco
Michael Durso Orc
Frank Martin Orc

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel Plaza
June Vaill
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Yma Sumac
Stanley Melba Orc
Dorman Bros.

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
Richard Maltby Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Towers
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Hazel Scott
Romo Vincent
Rivieras
Wazzan Troupe
Chiquita & Johnson
Margot Brander
Mazzone-Abbott Dcr
Tamar Bensamy
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc
Harry Kane
Trini & Manola
Happy Roth'g

Bon Soir
3 Flames
Mae Barnes
Connie Sawyer
Tony & Eddie
Jimmie Daniels

Le Ruban Bleu
Irwin Corey
Dorothy Loudon
A & P Sues
3 Scholars
Dick Harris
Norman Paris 3

Le Cupidon
Jackie Heller
Helen Halpin
Lillian Hayes
Ramon Orc
Ernie Warren Orc

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Town & Country
Treniers
Patsy Shaw
Alfred & Lenore
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Pollansky Orc

Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Henry Dunn
Sophie Parker
Piute Pete
Manhatters
Sammy Abbott Trio
Larry McMahon
D. Davis Orc

Waldorf-Astoria
Maurice Chevalier
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Charles Manna
Othella Dallas

Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & Lady La Rena

Blue Note
Al Hibbler
The Six

Chez Paree
The Vagabonds
Maria Neglia
Chez Paree Ad'r'bl's
Brian Farnon Orc

Croisier Inn
Jerry Winters
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ozelvices
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Sons
F Masters Orc

Palmer House
Harry Belafonte
Chandra Kaly

Empire Eight
Charlie Fisk Orc

London House
Billy Taylor 3

Mr. Kelly's
Cain & Kral
Joe Derise
Jimmy Bowman

LOS ANGELES

Ambassador Hotel
Dick Contino
Szonyx (2)
King Sisters (3)
Leighton Noble Orc

Bar of Music
Rudy Vallee
Kay Cee Jones

Beverly Hilton
Celeste Holm
Billy Regis Orc

Biltmore Hotel
Joey Bishop
Doubledaters Four
Lottie Brunn
Hal Derwin Orc

Ciro's
Dave Barry
L Horton Dcrs (10)
Florida 3
Geri Galian Orc

Dick Stabile Orc

Crescendo
Herb Jeffries
Rene Touzet Orc

Mocambo
Ella Fitzgerald
Paul Hebert Orc
Marco Rizo Rhumba Orc

Moulin Rouge
Peters Sis
Bob Williams
Andrea Dcrs
The Cabots
Pelro Bros
Pfolliott Charlton
Jerry Gray Orc

Statler Hotel
Nelson Eddy
Gale Sherwood
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc

Dunes
Billy Gray
Georgia Gibbs
Bobby Van
Dune Dancers
Jay Rubanoff Orc

El Cortez
Four Coins
Jimmy Casanova
Lawrence & Mitzi
Sherman Hayes Orc

El Rancho Vegas
Julius LaRosa
Buddy Hackett
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc

Flamingo
Johnny Johnston
Kay Starr
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5

New Frontier
M & C Champion
Roberta Linn
Dominique
Starlets
Garwood Van Orc

Riviera
Ames Bros
Larry Best
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc

Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters

Sahara
Imogene Coca
Antonio Morelli
Saharem D'c'r's
Cee Davidson Orc

Sands
Marguerite Piazza
Louis Jordan
Copa Girls
Antonio Morrelli Orc

Showboat
Benito Pat Moreno
Dorian Dennis
Garr Nelson
Savage Four
Bob Darch
Mike Werner Orc

Silver Slipper
Christine Jorgenson
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
George Redman Orc

Thunderbird
Arthur L Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

San Souci Hotel
Morey Amsterdam
Freddy Calo Orc
Ann Herman Dcrs
Sacasas Orc

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

5 O'Clock
Tommy Rafi
H. S. Gump
Al Golden
Parisian Rev

Clover Club
Continentals (4)
Danny Mason
Eddie Barnes
Robt Winston Dcrs
Len Dawson Orc

Saxony Hotel
Mickey Deems
Phyllis Pons
Nirma
Dave Lester Orch
Johnny Silvers Orc
Robert Rhodes

Fontainebleau
Eileen Barton
Dornan Bros
Little Buck

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

Vanity Fair
Rita Constance
Barbara Mayfair
Chico Cuban Boys
Arlene Fontana

Johnina Hotel
Judy Haines
Riclay Carmen Orc
The Paragons

Place Pigalle
The Wick-Wacks
Hoveler Dcrs
Fausto Curbelo Orc

Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

Nautilus Hotel
Sue Lawton
Joe E. Ross
Antone & Ina
Syd Stanley Orc

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq

A Romeu Orq

Montmartre
Manolo Torrente
Montes De Oco
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Dick Contino
Helen Forrest
Skylets
Eddie Fitzpatrick

Riverside
Virginia O'Brien
Stan Irwin
Prof Backward
Marcellis
Starlets (6)
Bill Clifford Orc

House Reviews

Palace, N. Y.

Mage & Karr, Paula Dolan, Pitchmen (2), Bobby Colt, Morris & Barry, Miller & Gibson, Johnny Morgan, Three Lesters, Myron Roman House Orch; "Lady Godiva" (U-I).

Standard vaude fare in the house's conventional eight-act format is again on tap for the current Palace sesh. There are no outstanding turns, but overall quality of the bill is sufficiently varied and interesting to satisfy entertainment tastes of the predominantly middle-aged audience.

Johnny Morgan, who's making his umpteenth appearance here, nevertheless registers nicely in next-to-closing with songs, patter and impressions. He's followed by the Three Lesters, trampoline act comprising two males and a femme. Attired as the three Marx Bros., they score nicely with sundry leaps and bounds done in a serio-comic style.

Mage & Karr, mixed terp team who were the kickoff turn when the Palace revived vaude under its present policy in 1949, appropriately lead off the bill this stanza. Their stepping is done with finesse to garner okay returns. Paula Dolan, a chubby brunet, is a versatile acrobatic dancer who incorporates some feats of magic into her otherwise conventional acro-terps.

The Pitchmen, frequently seen at this house, make with the music amid comic effects. Aided by a trick mouthpiece, one does his version of "Il Baccio," Clyde McCoy's "Sugar Blues" et al. to his partner's accompaniment for a good response. Bobby Colt, youthful singer, warms up with "Birth of the Blues" and sells "Scattered Toys" nicely along with another ditty to collect a warm mitt.

An undeniably vet turn is that of Joe Morris & Barbara Barry. Not a line has been changed in their comic repartee. Fortunately, at show caught Friday (2), their material was fresh to part of the aud and this sector was responsible for most of the applause. Miller & Gibson, male and femme Negro team, combine hoofing and harping into a unique entertainment dish that's well suited for either vaude or intime cafes. Miss Miller deftly plucks the strings while her partner neatly complements the harpistry via some fancy terping.

Myron Roman's house orch, per usual, competently backs the show. *Gilb.*

Metropole, Glasgow

Glasgow, Dec. 1.

Alec Frutin presentation of "The Swing O' the Kilt," Scottish extravaganza, directed by Fraser Neal. Clark & Murray, Jimmy Currie Water Spectacle, "Bursting the Dam," Nicky Kidd, John & Betty Royle, Redmond Bros. (3), George Burton, Sally Logan, St. Dennis Sisters (2), Jenny Hogarth, Hugh McIlroy, Moxon Girls (8), J. P. Masterton Orch.

Auld Lang Syne vaudery, getting the holiday spirit, goes all patriotic in a blaze of tartan with this earthy vaude show, which has mixed material and is stronger in its second half than at outset. Show is notable for preem of Jimmy Currie's water spectacle, "Breaching of the Dam," based on the British Moehne Dam episode.

Opening decor is effectively native and strikes a Tin Pan Alley note with pop song sheets reproduced largescale. Costumes throughout are trim and tartanish, plus asset of being modern.

Nicky Kidd, local singer already w.k. via radio and a few disks, makes a surprising hit of the show, clicking big from his piano stool with tunes like "Singing in the Rain," "Blue Skies" and "Blue Star." Also gives out in lively and warm fashion with pop medley in which he has ready audience participation.

With probable disadvantage of too big an advance buildup, Jimmy Currie's new gigantic water spectacle, so-billed, is disappointing while retaining novelty. It is a reproduction in miniature of the blasting of the German dam during the recent war, when Wing-Commander Guy Gibson, English air ace, led a group that burst the Moehne Dam and caused wide destruction.

Faults of scene include a lack of follow-through with sound and other effects, and stronger finish is needed than a mere dropping of a prop telegraph mast. Recorded musical climax is needed. Water gushes forth through the breached dam, k.o.'s houses and disappears into opening at orch pit.

John & Betty Royle score solidly in Scot songs, aided in this section by Hugh McIlroy. A lively musical offering is provided by the three Redmond Bros., who could with profit extend even further their comedy slant, two of the trio being naturally funny.

St. Dennis Sisters, blonde twosome, win palming for rendition of new-style Scot tunes. Grace Glark & Colin Murray, husband-wife duo, lead the comedy side capably in sketches, some of which need stronger finish, and score most with a honeymoon scene. They have aid from fellow-comedian George Burton and Jenny Hogarth, a hefty blonde.

Sally Logan has appealing freshness as a youthful chirper. The Eight Moxon Girls are decked in tartan for the line, and showbacking is by the J. P. Masterton house orch. Franer Neal has directed with imagination amid the well-patterned tartan formula. *Gord.*

Apollo, N. Y.

Cadillac (5), Pearls (5), Sil Austin Band (11), Little Willie, Crackshot, Donna Hightower, Spence Twins; "Magnificent Matador" (20th).

It's the same old rhythm & blues at the Apollo and presented in the same tired old way. It's time for a change. The Cadillacs, singers whose staccato style seems to have some teeners' support, are in for the steenth time. A change in formatting and material might bolster the gate. Otherwise —boredom.

In the case of Sil Austin's band, there is almost a total lack of incentive to sit through him. Leader has three other saxes besides his own, three trumpets and one lonesome trombone, and yet barely uses them because he prefers his own endless riff virtuosity. Little Willie's tap dancing is smart and effortless, but he's not a strong enough name among the r&b aficionados.

Crackshot is a fair vaude comic, but again not important enough to compensate for the lack of musical knowhow on the card. The Pearls and Donna Hightower are in New Acts. That leaves the Spence Twins, whose modified-for-vaude striptease provides one or two intended laughs. *Art.*

L'Etoile, Paris

Paris, Nov. 24.

Claude Giraud presents Sorcar & Co. (15) in "Magie Des Indes," in two parts (21 tableaus); $3.50 top.

India might be the mother of magic, but many of her inventions have gotten past the border years ago. It is this melange of what seems western magic, plus some exotic fakirism, that gives this present show a familiar air. There are enough offbeat aspects to make this interesting, for magico shows always have appeal, but presentation is somewhat unregulated and cumulative effect is not outstanding. More pacing and selection might make this magical batch, which is now hash, into a more vibrant affair. It looks in for a fair run here and is then scheduled for appearances in London and New York. It needs reworking before making the hop.

Sorcar does his act in English translated through a loudspeaker. He starts easily with an empty box that seems to keep regorging all types of flowers, and then does a good bit with birds suddenly appearing into supposedly empty nets. A key scene of an automobile disappearing is jarringly evident, and throws off the whole mood of the show. Put behind slatted fences, the fanning across the slat openings of mirrored slabs is too evident to make this the climactic entry it is built up to be.

He overcomes this somewhat with some good fast gimmick bits of girls being locked in one trunk and then turning up in another, cutting off the tip of the tongue of an assistant, and a hallucinating bit of sawing a woman in half. There are plenty of good parts to this show, and realigned and more severely selected, might make a magico splash Stateside. *Mosk.*

INDUSTRIAL LUSTER

Dancer-choreog Betty Luster has just signed with agent Jules Ziegler, and will be on the Steve Allen tv show Jan. 16.

Miss Luster spent the fall in Pontiac, Mich., dancing in live industrial shows for the Pontiac auto people, and choreographing an industrial film for the firm.

Casino, Toronto

Toronto, Dec. 2.

Delilah Wilde, Los Wladas (2), Josca de Barbary, La Blonde Trio, Bory & Bob, Barry Munroe, Archie Stone House Orch; "Gangbusters" (Indie).

Murray Little has whipped up a good 70-minute stage presentation that is the epitome of vaudeville, from the visual appeal of Delilah Wilde's dancing to the highbrow violinistics of Josca de Barbary.

Opening are the La Blonde Trio, three husky, handsome youths, on the horizontal bars, with the inevitable clown who persists in reading newspapers until summoned by his partners for his particularly spectacular and difficult stints. Lads work with speed and are also over big on dramatic and dangerous feats.

De Barbary scores with the "Warsaw Concerto," giving this his own treatment for an ovation. He also does a gypsy medley, and a wham finish of his arrangement of "Hot Canary."

Bory & Bob, boy and girl, are also over with their balancing act, complete with acrobatics and headstands. Los Wladas, a South American act, is also good as a novelty, the man and woman in evening clothes working a number of birds of the parrot family in balancing on pedestals and rings, etc. Some three dozen white or vividly colored birds work into the act for some beautiful effects, plus auditorium flights and flutterings that delight the audience.

Miss Wilde also scores in her abandoned dancing and stage leaps in bare feet. Barry Munroe is in and out of all proceedings as emcee for personable patter and his song-styling of "Something's Got to Give" and "Tootsie." Archie Stone's house orch is also apt on backgrounding. *McStay.*

Empire, Glasgow

Glasgow, Nov. 30.

Jerry Colonna, Harriott & Evans, Medlock & Marlowe, Ben Ali Hassans (7), Norman Vaughan, Vic Gordon & Peter Colville, Walthon & Dorraine, Les Traversos (2), Bobby Dowds Orch.

Making his Scot bow, Jerry Colonna is popular with the customers here as he tops a mixed vaude layout with an offbeat song-trombone-comedy act. He's a welcome change from the normal run of vaudetopping singers.

The eye-rolling, moustache-quivering performer has no need of any further gimmick than his comical appearance and odd whining voice. He also pulls a trombone from orch pit and shows his musicianship.

The Colonna rendition of "Ebb Tide" is solid with the fans, and he also clicks in "Caroline" and the British oldie, "Road to Mandalay." Few singers have been able to murder tunes like the U.S. comedy-musician.

On support layout of varied quality, Medlock & Marlowe are strongest with dancing in masks of world celebrities, and Harriott & Evans, two young Jamaicans, also score solidly with singing. Walthon & Dorraine, male and female, offer entertaining comedy with balancing on roller, highlight being when he skips blindfolded and still lands on roller atop platform.

The Seven Ben Ali Hassans, acro tumblers from Morocco, expend loads of energy in a vitality-packed act of tumbling and cartwheels, not one member of the seven (five males, two young girls) being a passenger. Norman Vaughan offers so-so comedy, including impressions of crooner types, and Vic Gordon & Peter Colville spend too much time in average crosstalk. Les Traversos are so-so terping openers. Showbacking by the Bobby Dowds orch. *Gord.*

Hub Ops Hold Acts Over; No Names Till New Year

Boston, Dec. 6.

Hub clubs, booked solid for Xmas parties, are holding acts over and won't go back to names, for the most part, until after the holidays.

Harry Drake booked Tim Herbert, comic, Judy Valentine, thrush, and La Minerva, flamenco dancers, into the Bradford Roof. Johnny Howard, perennial favorite comic at this spot, opens tomorrow (Wed.) with Judy Valentine held over. Ed and Wilma Ieer continues at Steuben's. Blinstrub's, booked up for Christmas parties, goes with Michael Gaylord's orch, Lou Weir at the organ. Frank Parker comes in for a January booking.

New Acts

LILLIAN BRIGGS
Songs
20 Mins.
Cafe Society, N. Y.

The strange biographical note that songstress Lillian Briggs was once a truckdriver doesn't seem so strange once she's caught in person. A rock 'n' roller who has stirred some noise on disks via her "I Want You To Be My Baby" slice for Epic Records, Miss Briggs stands before the mike, with feet apart, like she was coming out of a corner in a welterweight fight. But she does deliver her numbers with knockdown force.

Unfortunately, Miss Briggs is only a one-punch, one-note vocalist. She attacks with everything she has in every number she does. The initial impact is impressive, but this sort of stomping and blues-shouting can grow tiresome with no change of pace. On night caught (2), Miss Briggs sounded as if her vocal chords were straining and the fact is, that she does strain.

Her book is as varied as her style —namely all rhythm & blues. She does "Rock Around The Clock," "Can't Stop Loving You Now," "Mobile, Ala.," and "Rock 'n' Rolly Poly Santa Claus" (a particularly noisy and tasteless number), and others of the same type. She doesn't bother to vary her gestures and she winds up every tune with the same body movements.

Judging by her disk sales, Miss Briggs has a talent that appeals to the current generation of juves who have made rock 'n' roll as big as it is. She's riding this cycle for all its worth, but for the cafe circuit, Miss Briggs definitely needs some variety in her routining. *Herm.*

HARRIOTT & EVANS
Songs
16 Mins.
Empire, Glasgow

Chester Harriott and Vic Evans, two young Jamaicans, garbed in smart dinner suits, offer a warm, friendly songalog and piano act. Act has obvious potential, and on current slick showing, should be a good bet in near future for U. S. bookings.

One half of the team is seated at piano while partner gives out at microphone center-stage. Repertoire is safe but pleasing, and is geared to suit both young and old tastes, including an oldie, "What'll I Do? for the over 50's. Duo waste no time on inter-tune gabbing, but could usefully identify themselves by name at opening to establish closer contact. *Gord.*

DONNA HIGHTOWER
Songs
9 Mins.
Apollo, N.Y.

Donna Hightower has sweet pipes, that is, her first song ("Dog-gone It" she has sweet pipes. It's slow and melodic and affords her a chance to show the only style she can handle. But when she shifts tempo to rock 'n' roll it throws her.

Her frilly cocktail gown does nothing for the colored thrush's fleshy arms nor her frame generally. Sum-up, then, is she might benefit from overall softer melodies and something more demure in clothing. *Art.*

THE PEARLS (5)
Songs
8 Mins.
Apollo, N. Y.

One more name to add to the profusion and confusion of rhythm & blues monickers — The Pearls. What they have that's different is that two of this Negro quintet can really dance, but get microscopic chance to show off special talent— even though there is no r&b rule against mixing considerable knowledgeable terp with vocalizing. Team also has a scat, almost soprano, who knocks out a mean number.

Support of three voices is clean but undistinctive, ditto the piano. *Art.*

CAMELIA DEL VALLE
Songs
12 Mins.
Chateau Madrid, N. Y.

Camelia Del Valle is a tense young lady whose greatest need is learning to relax. She shows a good coloratura that's been well-trained and has a good range. But an extreme state of nervousness caused her to lose fluidity on night caught.

Miss Del Valle, in addition to possessing a good coloratura voice, knows language. She gives a sampling of tunes in a multitude of tongues, and she does them fairly well except for her general tenseness. She's nicely gowned and looks well on the floor. Needs further breaking-in before essaying spots on prime time. *Jose.*

DICK HOH
Songs
15 Mins.
Village Vanguard, N.Y.

It's easy to see why Dick Hoh emerged as a "talent search" winner on Garry Moore's CBS-TV ayemer. He's an attractive lad with a solid set of tenor pipes. However, it takes more than a "talent search" credit to make an act. He's put together a five-tune repertoire that gets him by as just a pleasant piper. As he croons through his 15-minute turn, it becomes evident, despite all his equipment, that a spark is lacking to set him off.

A reappraisal of his songbag could swing it for him. Opening nicely enough with a peppy "Got A Shine On My Shoes," he sets up the house for better things to come. It never happens, though. Following up with "A Foggy Day," "Birth of the Blues" and "Rock-A-Bye My Baby," Hoh appears ill-suited to the material. Latter two, especially, are big, solid numbers, but he keeps 'em in low gear, dissipating the impact.

Once he learns to let himself go and inserts a few lush, romantic ballads, Hoh could emerge as a likeable bet for in-person slottings. Incidentally, that signoff calypso-styled number ought to be eliminated. *Gros.*

SALLY LOGAN
Songs
7 Mins.
Metropole, Glasgow

Small, pig-tailed Scot girl offers an attractive songalog that has freshness and appeal, and clicks solidly.

She has youth as well as vocal talent, and will doubtless gain in strength with experience. But her current teenage cuteness (she's only 16) makes her a pronto choice for featured spots. Would fit well as small girl into stage musicals or for tv, her visual smallness and youth being strong points. She's no relation to the w.k. Scot vaude family of same surname. *Gord.*

MEDLOCK & MARLOWE
Comedy Dance
10 Mins.
Empire, Glasgow

Bobbie Medlock and Vie Marlowe, husband-and-wife team, have been around with their dancing for some years, but their new dancing-masks act is new to VARIETY's New Acts. It's a honey of a comedy offering for tv, niteries and vaude, and comprises personality masks of strong U. S. interest, being capable of further angling for the American customer.

Male and femme dance on and off with their heads inside masks of many world personalities. Changes are effected behind curtain, but these are done so swiftly that there's always one half of the act in view. Strong point is the excellence of the masks, which are identifiable pronto by 99% of outfronters.

Act has pace and variety, and attention never flags as the various characters are portrayed. Act exits to solid mitting as they remove their final masks for curtain bow. Strong U. S. potential. *Gord.*

WHIRLWIND ELWARDOS (5)
Acrobatics
15 Mins.
Cirque Medrano, Paris

Danish aero group, composed of a long-shanked girl and four muscular boys, goes through a whirling, zesty routine of bounding and individual exhibitionism that makes for showy purposes. Then a velvet-lined movable staircase serves for some fine personal variations as one hops up and down on one hand and others do other versions of going up and down.

In short, a real whirlwind affair full of healthy bounce that insures a place for house, circusy and video showcasings for the U.S. *Mosk.*

LORANDOS (3)
Comico-acro wire
15 Mins.
Cirque Medrano, Paris

Clownish trio essay a group of pratfalls and bouts of low comedy before holding forth with some fine wire work. Fallaway stairs, knockabout routines and deft balancing combine to make a most presentable, visual act that has good dimensions for Stateside video or house possibilities.

Between bouts one of them hops across a table put on the wire, and a fine finale has one putting a wheel to the wire with the other wheelbarrowing him across while the third member has attached a trapeze to the wheel and ensconced himself there. *Mosk.*

Shows On Broadway

Pipe Dream

Rodgers & Hammerstein production of musical drama. Stars Helen Traubel, William Johnson; features Judy Tyler, Mike Kellin, G. D. Wallace. Music, Richard Rodgers; book and lyrics, Oscar Hammerstein 2d, based on novel "Sweet Thursday," by John Steinbeck; staging, Harold Clurman; scenery and lighting, Jo Mielziner; costumes, Alvin Colt; orchestrations, Robert Russell Bennett; musical director, Salvatore dell'Isola; dance and musical number staging, Boris Runanin. At Shubert, N.Y., Nov. 30, '55; $7.50 top.

Doc ..... William Johnson
Hazel ..... Mike Kellin
Millicent Henderson ..... Jane Heller
Mac ..... G. Wallace
Suzy ..... Judy Tyler
Fauna ..... Helen Traubel
Jim Blaikey ..... Rufus Smith
Ray Busch ..... John Call
George Herman ..... Guy Raymon
Bill ..... Steve Roland
Red ..... Keith Kaldenberg
Whitey ..... Hobe Strelford
Dizzy ..... Nicolas Orloff
Eddie ..... Warren Kemmerling
Alec ..... Warren Brown
Mexican ..... Kenneth Harvey
Wetback ..... Ruby Braff
Agnes ..... Temple Texas
Mable ..... Jackie McElroy
Emma ..... Marilyn Bradley
Beulah ..... Mildred Slavin
Marjorie ..... Louise Troy
Cho Cho Sen ..... Pat Creighton
Sumi ..... Sandra Devlin
Sonny Boy ..... Joseph Leon
Esteban ..... Jerry Lazarre
Waiter ..... Kazimir Kokich
Harriet ..... Patricia Wilson
Hilda ..... Ruth Kobart
Fred ..... Marvin Krauter
Slock ..... Gene Kevin
Slim ..... Don Weissmuller
Basha ..... Sigyn
Bubbles ..... Marsha Reynolds
Sonya ..... Annabelle Gold
Kitty ..... Jenny Workman
Weirde ..... Paul Karkalits
Johnny Carriagra ..... Scotty Engel
Pedro ..... Rudolfo Cornejo
Dr. Ormondy ..... Calvin Thomas

Songs: "All Kinds of People," "The Tide Pool," "Everybody's Got a Home But Me," "A Lopsided Bus," "Bums' Opera," "The Man I Used to Be," "Sweet Thursday," "Suzy Is a Good Thing," "All at Once You Love Her," "The Happiest House on the Block," "The Party That We're Gonna Have Tomorrow Night," "I Am a Witch," "Will You Marry Me?," "Thinkin'," "How Long?" "The Next Time It Happens."

Although Rodgers & Hammerstein haven't invariably had smash hits, they've never had an outright flop. Their record is apparently safe with "Pipe Dream," an in-betweener they brought to the Shubert Theatre last Wednesday (30) with the largest advance sale in Broadway history.

While this new musical isn't top-quality Rodgers-Hammerstein, it should be good enough, with that huge advance sale as a blast-off, to get by. Or, in the reported pre-opening words of John Steinbeck, whose "Sweet Thursday" novel provided the show's original story, "It's going to be another one of those R&H flops—and run two years." But perhaps he's prejudiced.

At any rate, this musical drama based on the sequel to Steinbeck's "Cannery Row" bulges with individualist characters, a colorful and lively locale, and offers at least a half-dozen standout songs—the kind of songs that have made R&H the unrivaled masters of the modern musical theatre. After an impressive start, however, the shows subsides into a fairly heavy second act and actually drags to a close.

"Pipe Dream" begins promisingly. After one of those no-longer-startling R&H openings with an empty stage, it offers three fine numbers in a row. As Doc, the California waterfront bohemian who gathers and sells marine specimens, and his dense but devoted satelite sing the initial song, "All Kinds of People," it's easy for an audience to relax in the kind of rich melody that only Richard Rodgers can compose, and the warm, mature and deceptively simple lyrics that characterize Oscar Hammerstein 2d.

The spell grows as various other characters enter, the situation is filled in and the story begins to take shape. A rag-tag group sings "The Tide Pool" (which could be almost a rewrite of Rachel Carson's latest ode to marine life, "The Edge of the Sea") and then a strange girl arrives and, as an explanation of her defensive manner, sings the touching, "Everybody's Got a Home But Me."

Although that is presently followed by the vigorous scene in the flophouse and the riotous number, "A Lopsided Bus," the show has somehow taken on a slightly sober note by now. This effect is somewhat relived by the next tune, the click "The Man I Used to Be," with a neat softshoe interlude by Don Weissmuller. Then, just as the show is about to ignite in the raucous and arousing "Bums' Opera," the uproarious dance routine is halted for Helen Traubel to take the chorus, and the excitement fizzles, never to hit such a pitch again.

Miss Traubel handles a couple of additional numbers, "Sweet Thursday" and "Suzy Is a Good Thing," the latter a duet with Judy Tyler, but they don't seem especially advantageous for an ex-Metopera soprano who was noted for belting across Wagner arias. However, the first half closes with a can't-miss tune, the already-popular ballad, "All At Once You Love Her."

Despite the undeniable merits of the opening half, particularly the songs, "Pipe Dream" seems at this point to have lost momentum and there's a suggestion that the characters have somehow flattened out a little. Also, there's a slight suspicion that the three leads are not coming across as the personalities they should if the show is to take off. All of which is uncomfortably borne out as the musical becomes mired in story, notably a pace-killing costuming party, and slows to a virtual crawl before the finale.

As the rowdy by inevitably kind-hearted madam of the local house that's not a home, top-starred Miss Traubel is hearty and modestly amusing. But although she sings beautifully, within the modest limits of the small numbers she's given, she never gets a chance to bounce any notes off the far wall of the theatre and thereby stampede an audience. Moreover, she seems somewhat miscast as a bordello matron, and never establishes the sort of theatre-electrifying magnetism expected of a major star.

As the rowdy but inevitably kindliam Johnson is handsome, believably masculine, likable and an enjoyable singer. But he, too, never seems to catch fire. The trouble doesn't seem to be with the part, which is excellent, with at least three hit songs, and there's no serious fault to be found with his performance. It's just that uncanny thing about stage personality. Johnson is an excellent leading man, but this time at least, he seems to lack the impact of a big star.

As the rather cryptic girl, newcomer Judy Tyler is attractive (despite spectacularly unbecoming clothes) and winning, but leaves the impression that the role might have been the springboard to a career for a genuinely outstanding young singer. Of the notable supporting players, Mike Kellin is engagingly uninhibited and has a wonderfully expressive puss as Doc's dimwit hanger-on, and G. D. Wallace is properly relaxed as a philosophic loafer.

Like all R&H musicals, "Pipe Dream" is done with unerring taste—possibly too much so for the tatterdemalion characters involved. Besides the six song hits in the first half, there are several engaging numbers in the closing half, notably "The Happiest House on the Block" (which could conceivably shock the sort of prudes who several years ago disapproved of George S. Kaufman's sarcastic quip about over-emphasis of Christmas), the rousing "How Long?" (strictly as a production number) and the affecting ballad, "The Next Time It Happens."

Harold Clurman's direction gives the impression of dramatic texture and of pace without hurry, though he and Boris Runanin (whose dances are appropriately disreputable) are suspect for the absence of knockout punch to any of the musical numbers. Jo Mielziner has designed marvelously atmospheric and flexible scenery and lighting, and Alvin Colt's costumes are, with certain glaring exceptions, decorative. Robert Russell Bennett, who has orchestrated previous R&H Show, is beginning to make all the composer's musical sound alike.

"Pipe Dream" obviously lacks the steamroller quality of such R&H masterpieces as "Oklahoma," "Carousel," "South Pacific" and "King and I," but it's many cuts above "Allegro' and probably superior to "Me and Juliet." With such a gigantic advance sale, with the heavy theatre party bookings not even starting until January, the show should have a good run, especially since it hasn't any and isn't soon getting any new-musical competition. *Hobe.*

The Matchmaker

Theatre Guild & David Merrick production of comedy in two acts (four scenes) by Thornton Wilder. Stars Ruth Gordon, Eileen Herlie, Loring Smith; features Arthur Hill, Esme Church, Rosamund Greenwood, Peter Bayliss, Patrick McAlinney. Staging, Tyrone Guthrie; scenery and costumes, Tanya Moiseiwitsch. At Royale, N.Y., Dec. 5, '55; $5.75 top ($7.50 opening).

Horace Vandergelder ..... Loring Smith
Ambrose Kemper ..... Alexander Davion
Barber ..... Philip Leeds
Housekeeper ..... Charity Grace
Cornelius Hackl ..... Arthur Hill
Vandergelder's Niece ..... Prunella Scales
Malachi Stack ..... Patrick McAlinney
Mrs. Levi ..... Ruth Gordon
Barnaby Tucker ..... Robert Morse
Mrs. Molloy ..... Eileen Herlie
Her Assistant ..... Rosamund Greenwood
Cabman ..... Peter Bayliss
Waiters ..... William Lanteau, John Milligan
Musician ..... Philip Leeds
Flora Van Huysen ..... Esme Church
Her Cook ..... Christine Thomas

Here's a case of style being everything. In 1938, Thornton Wilder's "The Merchant of Yonkers" was a Broadway flop as staged by Max Reinhardt, with Jane Cowl as star. But as extensively rewritten by the author and brilliantly directed by Tyrone Guthrie, it is an audience tickler under the title of "The Matchmaker," with Ruth Gordon, Eileen Herlie and Loring Smith as costars. It should be a solid hit.

This is the version of the play that was the major success of the Edinburgh International Festival of 1954 and subsequently went to London for an enthusiastic reception and a profitable run. Without minimizing Wilder's delightful writing or the skillfully flamboyant playing of Miss Gordon, Miss Herlie, Smith and the supporting leads, it is Guthrie's inspired staging that stands out. It is a masterful work by an enormously gifted director, a gem of artificial style.

As noted by diligent researchers, the play was adapted by Wilder from some obscure hokum comedy of several generations ago, which was in turn based on some yarn from the theatre's all-but-forgotten past. Whatever it may have been originally, it's now characteristically infectious Wilder at his skylarking best.

the story, of early 19th century Yonkers and New York City, a simple matter of a scheming marriage agent who pretends to be lining up a wife for a rich and bombastic merchant but presently arranges to nab him herself, is merely a device for a string of progressively elaborate farce situations. Although the play is broadly comic in form, the writing is superbly worked out and precisely executed, and the staging is a daring blend of subtle wit and beautifully controlled clowning.

Perhaps such frankly contrived material and stylized performance will tend to have special rather than universal appeal. For a sizable public, however, it should be hilariously theatrical. As the raucous and seemingly rattlebrained matchmaker, Miss Gordon ranges from neatly disciplined effects to the broadest slapstick and even outright mugging.

Swaggering in a garish dress, strawberry colored wig, with a smear of bright red lipstick and a gleam in her eye, she waves her arms, whacks the furniture with a parasol and yowls Wilder's outlandish lines with contagious relish. Her playing starts at a disturbingly high pitch, but she presently modulates it and, especially in the little morality aside to the audience in the final scene, she has the preceedings firmly in her mitt. On several occasions her jaunty strut, sly wink and grin, and laughably hokey readings suggest almost a George M. Cohan caricature—and in case there's any question, that's good.

Miss Herlie, a leading emotional actress in London, is a gifted comedienne with a winning style of playing and an infectious personality. She is beautifully cast as the attractive, mischievous milliner who is the prospective bride for the merchant but prefers his likably adventurous clerk instead. Smith, who replaced Eddie Mayehoff during the tryout tour, is a fine, roaring powerhouse as the smug merchant, providing invaluable drive and pace for the overall performance. This was the role played in London by Sam Levene.

In the unusually large (by the economical standards of today) supporting cast there are capable and engaging performances by Arthur Hill as the quixotic clerk, Patrick McAlinney as a philosophically bumbling handyman, Esme Church as the indomitable friend of the merchant's late wife, Peter Bayliss as a blissfully boozy cab driver and Robert Morse as a hesitant junior clerk.

Other admirable performances are given by Prunella Scales as the merchant's timid daughter, Alexander Davion as her ardent suitor and Charity Grace as a hard-of-hearing housekeeper. Virtually all of these players were in the comedy in London and although it's undoubtedly a provocation to say so, the show would probably lose considerable edge without them.

Tanya Moiseiwitsch's impressionistic scenery and drolly colorful costumes set just the right note of fabulous humor. *Hobe.*

HUGH BEAUMONT TO N.Y.

Producer Evaluating Broadway Shows For London

London, Dec. 6.

Hugh Beamont, managing director of H. M. Tennant Ltd., goes to the U. S. in about a week to catch the Broadway shows and perhaps negotiate for some to be done in London. He'll also discuss possible deals for New York productions of current or recent Tennant shows.

He's due back in England the first week in January.

Who's Who From the Past

Boston, Dec. 6.

Long-forgotten signatures of theatrical immortals have just been discovered at the old Hotel Vendome here. They include Edwin Booth, his infamous brother John Wilkes Booth, Sarah Bernhardt, Helena Modjeska and P. T. Barnum.

The signatures came to light with the refurbishing of the venerable hostelry by its new owner, Sidney A. Kleve, of New York. In going through the old registers, the names of theatrical greats of the past were noted. Edwin Booth was a guest at the establishment in 1881, while he was appearing at the local Park Theatre in "Hamlet," "Macbeth," "Othello," "Richard III," "Merchant of Venice" and "A Fool's Revenge."

Also on the register were the names of the star's actor-brothers, John Wilkes Booth, murderer of President Lincoln, and Junius Brutus Booth, as well as the latter's wife, Mrs. Agnes Booth. Mme. Bernhardt checked in at the Vendome in December, 1880, remaining during her appearance at the old Globe Theatre in a repertory of classics.

Charles Frohman registered in October, 1881; John Drew in April, 1883; Barnum in June, 1883, and Mme. Modjeska in March, 1886, during her Boston engagement in Ibsen's "Doll's House." Christine Nillsson registered in December, 1880, from Paris, and Sir Arthur (Gilbert &) Sullivan signed in January, 1882.

Shows Out of Town

Time Limit

(Valor Will Weep)

Washington, Dec. 5.

Theatre Guild production of drama in three acts, by Henry Denker and Ralph Berkey. Stars Arthur Kennedy, Richard Kiley; features Harvey Stephens, Allyn McLerie, Thomas Carlin, Frank Aletter, Arthur Storch, Patricia Benoit. Staging by Windsor Lewis; scenery and lighting, Ralph Alswang; costumes, Noel Taylor. At National Theatre, Washington, Dec. 5, '55; $4.40 top.

Sentry ..... Ch'ao-li
2d Lt. Phil Garland ..... Robert Drew
1st Lt. Steve Wardell ..... Lionel Ames
1st Lt. Mike Livingston ..... Arthur Storch
2d Lt. George Miller ..... Thomas Carlin
Maj. Harry Cargill ..... Richard Kiley
Col. Kim ..... Kaie Deei
Lt. Col. William F. Edwards ..... Arthur Kennedy
WAC Corp. Jean Evans ..... Allyn McLerie
T/Sgt. Charles Baker ..... Frank Aletter
Mrs. Mary Cargill ..... Patricia Benoit
Gen. Joseph Commors ..... Harvey Stephens
Capt. Joseph Connors Jr. ..... John Connell
Boxer ..... Alfred Sander
Zip ..... Mark Weston
Ski ..... Jerry Morris

"Valour Will Weep" (to be retitled "Time Limit" following its Washington engagement) tackles a grim and well publicized problem, that of the Americans who broke under pressure in the North Korean P.O.W. compounds and collaborated with the enemy. Generally taut, hard-hitting theatre, it investigates the subject with sympathy and reason, pointing out that a man may be a hero for most of his soldiering and then crack one day to be branded for all his life as a traitor.

Playwrights Henry Denker and Ralph Berkey tell the story as the Army's investigation of a sensitive Major preliminary to his Court Martial. It is set in the Judge Advocate's office of a military post in the U.S., with a series of cutbacks to the prisoner of war compound. It was a tough group of officer prisoners who reveled in their defiance of the Koreans trying to indoctrinate them with the Communist philosophy. But Maj. Harry Cargill, the top ranking officer, breaks one day. He parrots the whole Soviet line and apparently tries to indoctrinate the others.

At his examination by the Judge Advocate, Cargill refuses to offer any defense and is completely indifferent to his fate. But the J.A., an able lawyer, decides the case is too pat and sets out to uncover the motivation. Resisting pressure by his own commandant for a quick court martial and conviction, he digs down until he discovers the truth. He gets it by breaking one of the other officers who was in the prison, finding it in the murder of the commanding General's son in the compound.

The first two acts move with a fast and inevitable gait, but the final one fails to reach its promise as the climax, although this may be fixed by the time the play reaches New York. The third act tends to unravel into a propaganda tract on courage, cowardice and how much the human mind can take. In a play of notably solid performances, this act suffers also from an unsettled job by Harvey Stephens as the General.

In "Valour," there are no villians just men trying to do their best and to uphold the things they believe. The General believes in the military system, but Stephens lets it down and makes it appear to be pretty shoddy stuff.

Firstrate acting is turned in by Arthur Kennedy as Judge Advocate whose passionate fairness leads him to the edge of a wrecked career, in order to see justice done a man whom the General believes a traitor. The actor handles the role without heroics of fireworks, making it real nevertheless.

Richard Kiley is strong as the college professor who has fought in two wars and who fears "what's going to happen when they put the pressure on the whole human race." A surprise juvenile is Thomas Carlin, in his first Broadway role, as the officer who breaks up and clears the accused major. Allyn McLerie does nicely as a WAC Corporal, secretary to the Colonel and so does Frank Aletter, with limited comic relief as a Sergeant and Aide to the Colonel.

At times, "Valour" is reminiscent of "Stalag 17," but it tends to lapse into philosophy where "Stalag" carried on with no reduction of speed. *Lowe.*

Hunting Stuart

Toronto, Nov. 23.

Murray & Donald Davis production of comedy in three acts by Robertson Davies. Staging, Robert Gill; setting, Marie Day; costumes, Tibor de Nagay. At Crest Theatre, Toronto, Nov. 23, '55; $3.50 top.

Lilian Stuart ..... Frances Tobias
Caroline Stuart ..... Diana Vandervlis
Clementine Izzard ..... Helene Winston
Henry Benedict Stuart ..... Donald Davis
Fred Lewis ..... Eric House
Dr. Homer Shrubsole ..... Max Helpmann
Dr. Maria Sobieska ..... Barbara Chilcott

"Hunting Stuart," with that double-entendre title on dress tartan and the play's motivation, has a theme that is notable for novelty. It deals with an anthropologist couple who believe they have found the Stuart survivor rightful occupant of the British throne. This actual descendant of Bonnie Prince Charlie is a meek civil servant married to a social-climbing wife.

Donald Davis gets perceptive value in the two-faceted role of the mousy civil servant and the roaring monarch, as does Frances Tobias as the alternately stuffy wife and the discarded mistress in the flashbacks. Max Helpmann and Barbara Chilcott are good as scientists, as is Barbara Chilcott as a countess. Helene Winston caricatures the part of a professional giver of patent medicine testimonials, Diana Vandervlis is decorative as the daughter of the family, and Eric House is adequate as her suitor.

"Hunting Stuart" is an intellectual but lusty spoof of royalty. Subject to doctoring of the slow first act, it warrants interest from Broadway managements and is a possibility for films. *Matt.*

Touring Shows

(Dec. 5-18)

Anastasia (Eugenie Leontovich, Dolly Haas, John Emery) — Blackstone, Chi (5-17).

Bad Seed (Nancy Kelly)—Locust, Philly (5-17).

Boy Friend—Shubert, Boston (5-17).

Bus Stop (2d Co.)—Selwyn, Chi (5-17).

Can-Can—Victoria, K. C. (5-10); Biltmore, L. A. (13-17).

Great Sebastians (tryout) (Alfred Lunt, Lynn Fontanne)—Colonial, Boston (5-17) (Reviewed in VARIETY, Nov. 9, '55).

King and I (Patricia Morison)—Shubert, Philly (5-17).

Kismet—Great Northern, Chi (6-18).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (5-17).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens—Aud., St. Paul (6-7); Lyceum, Mpls. (8-14); KRNT, Des Moines (16-17).

Quiet Place (tryout) (Tyrone Power)—Plymouth, Boston (5-10); Hanna, Cleve. (12-17) (Reviewed in VARIETY, Nov. 30, '55).

Red Roses for Me (tryout)—Shubert, New Haven (7-10); Wilbur, Boston (13-17).

Ruth Draper—Hanna, Cleve. (5-10).

Tea and Sympathy (Maria Riva, Alan Baxter)—Shubert, Cincy (5-10); College, Aud., Huntington, W. Va. (12-13); Aud., Lafayette, Ind. (14-15); Auditorium, Wheeling, W. Va. (16); Auditorium, Zanesville, O. (17).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (5-17).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Aud., Rochester (5-10); Royal Alexandra, Toronto (12-17).

Time Limit (tryout) (Arthur Kennedy)—National, Wash. (5-17) (Reviewed in VARIETY, this week).

Maestro, Contractor Meyer Davis Figured as B'way's Biggest Angel

Meyer Davis, the bandleader, orchestra contractor and onetime producer, looms as the top backer of legit shows.

Thus far this season, he's invested in 13 productions, either independently or representing a syndicate he formed several years ago. The coin put up by him is in units ranging from $650 to $4,000. Other investors put up larger stakes in individual offerings, but no one else is known to be in on as many shows.

Davis, who's been backing shows since "By Jupiter" in 1942, also contracts bands and conductors for legit productions. This contractor-investor aspect has been a sore spot with the N. Y. musician's union, Local 802, and an attempt was made to outlaw such setups a couple of years ago. A resolution to this effect was passed by the local two years ago, but was tossed out by the union's international board. It's understood the local is currently sounding out its members on the introduction of a new measure along similar lines.

Davis, who at present has only two orchs in Broadway shows, argues that "rather than discourage investments in the theatre, the union should try to encourage such ventures on the part of its members because support of the theatre enhances employment opportunities of union members as well as other crafts." The two shows in which Davis has bands are "Plain

(Continued on page 66)

Philly's 'Off-Broadway' On Broad St. (Natch); 2 Outfits Are Active

Philadelphia, Dec. 6.

Philly is apparently developing its own local "off-Broadway." However, a hitch is that the "Off-Broadway Street" tag couldn't be used, as two of the outfits are on that thoroughfare.

With Hedgerow established in its third winter season in the Foyer of the Academy of Music, a new stage group has been formed, called Circle in the City. It has a 400-seat second-floor stage arena similar to Circle-in-the-Square, which came to Philly from New York three seasons ago for a short season in the Academy Foyer. It thus far presented "Stalag 17" and next does "Summer and Smoke."

Circle in the City is a venture of Charinger Productions, consisting of Charles Carr, local business man, and Robert Sickinger, former local little theatre director. Plan is for each production to run three weeks, playing only Thursday, Friday and Saturday nights. Not much advertising has been attempted thus far.

Hedgerow has changed its routine this season, with each play to run three weeks, Tuesdays-through-Saturdays, then a week of repertory before the next new production. Last year and previous, there was repertory every week. Great success of last season's initialer, "The Crucible," led to decision of change in schedule, this year's first play, T. S. Eliot's "Confidential Clerk" didn't repeat "Crucible's" success, however. "The Crucible" was brought back last week for five performances, and the second regular attraction of the current season, Chekhov's "Cherry Orchard," is current.

Hedgerow now advertises daily as well as Sunday in the three main Philly papers as well as some smaller publications, and gets regular coverage from the drama desks.

MAGDA FOLDS IN 'LOVE'; REVISE OF OLD FARCE

"This Thing Called Love," starring Magda Gabor, called it quits after only two-and-one-half weeks on the road. The Gioia Cook adaptation of Edwin Burke's old comedy shuttered Nov. 26 at the Hanna Theatre, Cleveland.

The show was produced by Rowena Stevens, who gave it a preliminary test last summer at her Pocono Playhouse, Mountainhome, Pa. Incidentally, the play's adaptor is the wife of actor Donald Cook who staged the production.

Re-Directed

Playwright Arthur Laurents and composer Leonard Bernstein apparently got on the wrong crosstown bus when they began work on their new musical, originally titled "East Side Story."

It's now called "West Side Story."

'Pipe' Next Fall At London Drury

"Pipe Dream," the new Rodgers - Hammerstein musical which opened last week at the Shubert, N.Y., will probably be reproduced for London next fall. It's tentatively slated to go into the Drury Lane Theatre, a fixture for R & H shows in recent years.

"King and I," currently at the Drury, closes Jan. 14 and after a six-week layoff, may go to Brussels for four-to-six weeks. It will then tour the British provinces, with current leads Eve Lister and George Pastell remaining with it. Next tenant at the Drury will be the British production of the current Broadway musical, "Plain and Fancy," opening Jan. 25.

With the recent closing of "South Pacific" in Dublin, R&H have no show of their own on tour in the British Isles. However, the touring "Guys and Dolls" and "Can-Can" are under their management, as "Plain and Fancy" will be.

Incidentally, "Plain and Fancy" will be the first show not of R&H authorship to play the Drury since 1947, when "Oklahoma" opened there, to be followed by "Carousel," "South Pacific" and the current "King and I."

Joyce's 'Wake,' Harvard

Cambridge, Mass., Dec. 6.

James Joyce's "Finnegans Wake," adapted by Mary Manning Howe for speakers and chorus, is being presented by the Poets' Theatre in Harvard Square here. It continues through Dec. 8.

"Wake" was preemed at the Poets' Theatre last spring and has been slightly revised and reworked for this production.

Johnson's 'Whisper' Set By Lilly, Stone & Penn

Greer Johnson's "Whisper to Me," based on a short story by William Goyen, has been optioned for Broadway production by Paul Lilly, Robinson Stone & Bill Penn. The play was originally slated for Main Stem presentation by the late Margo Jones, who tested it last summer at her Theatre '55, Dallas.

Lilly, Stone and Penn, all actors, are the directors of LPS Productions, an investment-producing corporation which sponsored the off-Broadway presentation of Patricia Jourday's "Teach Me How to Cry" at the Theatre de Lys earlier this year. The trio are forming a limited partnership for the production of "Whisper," to be capitalized at $75,000.

Johnson was co-author with Charles Sebree of "Mrs. Patterson," which had a 102-performance run on Broadway last season, with Eartha Kitt as star.

See T-H Action On Sheaffer Nix

A revolt is erupting in the Assn. of Theatrical Press Agents & Managers. Flareup stems from the refusal of the union's board of governors to admit ex-drama critic Louis Sheaffer to the pressagents chapter. It's understood that unless the decision is reversed a suit based on the Taft-Hartley Act will be filed against the union.

Pressagents William Fields and Sol Jacobson, spearheading the drive to get Sheaffer into the union, appeared before the board last week to urge the ex-critic's admission. Additional fireworks are expected at the union's Dec. 15 membership meeting, when a vote will be taken on a move to take in the former legit reviewer of the defunct Brooklyn Eagle.

The majority of the ATPAM pressagent contingent has already voted in favor of the union waiving its regular admission rules to take in Sheaffer. Their feeling is that the drumbeater chapter has autonomy in matters relating to its own field, pointing out that Sheaffer's admission would be with the understanding that he would never be eligible for general membership. The ex-critic, incidentally, applied for membership last spring.

To Offer Show-Plane Commuting; Mull Junket for 'Porgy' in Moscow

Enough of That!

This must be Kaye Ballard's off-season.

The singer-comedienne has already been in two shows that failed to reach Broadway. The first, "Reuben Reuben," closed in Boston after a two-week tryout, while the other, "Pleasure Dome," folded last week in rehearsal.

'Plain' in Black; Has Repaid 60%

"Plain and Fancy" is in the black. The musical, which was capitalized at $250,000, has been operating at a profit since last Oct. 29, the windup of its 40th week on Broadway.

The N. Y. edition of the Richard Kollmar-James W. Gardiner (in association with Yvette Schumer) production had earned $52,447 net profit as of an Oct. 29 accounting. Unrecouped costs on the national company at that time totaled $51,691, leaving a profit of $756.

The total production cost on the touring edition of the tuner, which stars Alexis Smith and Craig Stevens, was $134,635, of which $90,000 was paid by the Los Angeles Civic Light Opera Assn., which sponsored the musical's 12-week run in Los Angeles and San Francisco. The guarantee was on the basis of a $7,500 weekly payoff.

The distribution to backers as of Oct. 29 was $150,000, representing 60% of their investment. The amount of capital available was $100,756, of which $74,795 was tied up in undistributable items including $24,025 in bonds and deposits for the N. Y. company, $20,770 in bonds and deposits for the national company, $30,000 in sinking fund for the Broadway production and $25,961 sinking fund for the touring company.

Since the accounting, the N. Y. company has continued to play to healthy business, pulling in an estimated $30,000 profit for the ensuing five weeks ending last Saturday (3).

Regular show plane commuter service for legit will be launched Jan. 2 by Trans World Airlines in conjunction with Alexander H. Cohen's Theatre Tours. It's the first of two major show plane projects slated for January.

The other involves flying a group of New York drama critics, writers, editors and television execs to Moscow for the preem showing of "Porgy and Bess." That plan hinges on approval by the Soviet Ministry of Culture.

Cohen is also arranging for the one-shot Moscow trek, which has been cleared by the State Dept. Robert Breen, co-producer of "Porgy" with Blevins Davis, pitched the idea to Cohen about a month ago. Those invited on the junket would leave Jan. 7 and return Jan. 13. It's reported that several airlines have agreed to provide cuffo transportation.

The TWA-Theatre Tours tieup will be launched with a Broadway party marking the lighting up of TWA's new electrical sign at Broadway and 43rd Street. The plane tours will be available in three, four and six-day packages, with the price scale starting at $49.50. Orders have to be placed 21 days in advance for the packages, which include transportation, hotel accommodations, most meals and orchestra seats for Broadway shows.

Cohen plans to work out similar deals with other airlines. The TWA Theatre Tours differ from past show plane ventures in that it's not an excursion, but a regular commuter service. Individuals buying the tours will be able to utilize TWA's time-pay plan. Theatre tours, incidentally, is a subsidiary of Theatrical Subsidiaries Inc., a corporation headed by Cohen.

'Hours' Got 35G Extra For Early Pic Release; Similar to 'Itch' Deal

Paramount paid the legit production of "Desperate Hours" an additional $35,000 to advance the release date on its film version. That reduced the deficit on the show to about $11,000. The Joseph Hayes melodrama had a 212-performance Broadway run, ending last Aug. 13.

The original picture deal, which called for the film to preem this month, was revised to permit release about two months ago. The extra revenue from Paramount went entirely to the production, as Hayes, who co-produced with Howard Erskine, relinquished his 60% author's share.

The additional picture coin brought the total film income to $49,500 as of an Oct. 8 accounting. Another guaranteed $12,000, after deduction of commissions, is still forthcoming from the studio, bringing the total film take to $[illegible].

According to the accounting, the deficit on the play was $[illegible] at the time of closing. Besides the forthcoming $12,000 film revenue plus around $1,496 [illegible] the recent Coast production, future income includes foreign and amateur royalties and a potential 2% of the film gross over $[illegible], if any.

[illegible] Paramount was for $[illegible] [illegible] $75,000 [illegible]

(Continued on page 66)

NO 'VOYAGE' THIS YEAR; ROSE CAN'T GET HOUSE

[illegible]

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Shows On Broadway

Pipe Dream

Rodgers & Hammerstein production of musical drama. Stars Helen Traubel, William Johnson; features Judy Tyler, Mike Kellin, G. D. Wallace. Music, Richard Rodgers; book and lyrics, Oscar Hammerstein 2d, based on novel "Sweet Thursday," by John Steinbeck; stagings, Harold Clurman; scenery and lighting, Jo Mielziner; costumes, Alvin Colt; orchestrations, Robert Russell Bennett; musical director, Salvatore dell'Isola; dance and musical numbers staging, Boris Runanin. At Shubert, N.Y., Nov. 30, '55; $7.50 top.

Doc ..... William Johnson
Hazel ..... Mike Kellin
Millicent Henderson ..... Jane Heller
Mac ..... G. D. Wallace
Suzy ..... Judy Tyler
Fauna ..... Helen Traubel
Jim Blaikey ..... Rufus Smith
Ray Busch ..... John Call
George Herman ..... Guy Raymon
Bill ..... Steve Roland
Red ..... Keith Kaldenberg
Whitey ..... Hope Strelford
Dizzy ..... Nicolas Orloff
Eddie ..... Warren Kemmerling
Alec ..... Warren Brown
Mexican ..... Kenneth Harvey
Wetback ..... Ruby Braff
Agnes ..... Temple Texas
Mable ..... Jackie McElroy
Emma ..... Marilyn Bradley
Beulah ..... Mildred Slavin
Marjorie ..... Louise Troy
Cho Cho San ..... Pat Creighton
Sumi ..... Sandra Devlin
Sonny Boy ..... Joseph Leon
Esteban ..... Jerry Lazarre
Waiter ..... Kazimir Kokich
Harriet ..... Patricia Wilson
Hilda ..... Ruth Kobart
Fred ..... Marvin Krauter
Slock ..... Gene Kevin
Slim ..... Don Weissmuller
Basha ..... Sigyn
Bubbles ..... Marsha Reynolds
Sonya ..... Danielle Gold
Kitty ..... Jenny Workman
Weirde ..... Patti Karkalits
Johnny Carriagra ..... Scotty Engel
Pedro ..... Rudolfo Cornejo
Dr. Ormondy ..... Calvin Thomas

Songs: "All Kinds of People," "The Tide Pool," "Everybody's Got a Home But Me," "A Lopsided Bus," "Bums' Opera," "The Man I Used to Be," "Sweet Thursday," "Suzy Is a Good Thing," "All at Once You Love Her," "The Happiest House on the Block," "The Party That We're Gonna Have Tomorrow Night," "I Am a Witch," "Will You Marry Me?," "Thinkin'," "How Long?" "The Next Time It Happens."

Although Rodgers & Hammerstein haven't invariably had smash hits, they've never had an outright flop. Their record is apparently safe with "Pipe Dream," an in-betweener they brought to the Shubert Theatre last Wednesday (30) with the largest advance sale in Broadway history.

While this new musical isn't top-quality Rodgers-Hammerstein, it should be good enough, with that huge advance sale as a blast-off, to get by. Or, in the reported pre-opening words of John Steinbeck, whose "Sweet Thursday" novel provided the show's original story, "It's going to be another one of those R&H flops—and run two years." But perhaps he's prejudiced.

At any rate, this musical drama based on the sequel to Steinbeck's "Cannery Row" bulges with individualist characters, a colorful and lively locale, and offers at least a half-dozen standout songs—the kind of songs that have made R&H the unrivaled masters of the modern musical theatre. After an impressive start, however, the shows subsides into a fairly heavy second act and actually drags to a close.

"Pipe Dream" begins promisingly. After one of those no-longer-startling R&H openings with an empty stage, it offers three fine numbers in a row. As Doc, the California waterfront bohemian who gathers and sells marine specimens, and his dense but devoted satelite sing the initial song, "All Kinds of People," it's easy for an audience to relax in the kind of rich melody that only Richard Rodgers can compose, and the warm, mature and deceptively simple lyrics that characterize Oscar Hammerstein 2d.

The spell grows as various other characters enter, the situation is filled in and the story begins to take shape. A rag-tag group sings "The Tide Pool" (which could be almost a rewrite of Rachel Carson's latest ode to marine life, "The Edge of the Sea") and then a strange girl arrives and, as an explanation of her defensive manner, sings the touching, "Everybody's Got a Home But Me."

Although that is presently followed by the vigorous scene in the flophouse and the riotous number, "A Lopsided Bus," the show has somehow taken on a slightly sober note by now. This effect is somewhat relived by the next tune, the click "The Man I Used to Be," with a neat softshoe interlude by Don Weissmuller. Then, just as the show is about to ignite in the raucous and arousing "Bums' Opera," the uproarious dance routine is halted for Helen Traubel to take the chorus, and the excitement fizzles, never to hit such a pitch again.

Miss Traubel handles a couple of additional numbers, "Sweet Thursday" and "Suzy Is a Good Thing," the latter a duet with Judy Tyler, but they don't seem especially advantageous for an ex-Metopera soprano who was noted for belting across Wagner arias. However, the first half closes with a can't-miss tune, the already-popular ballad, "All At Once You Love Her."

Despite the undeniable merits of the opening half, particularly the songs, "Pipe Dream" seems at this point to have lost momentum and there's a suggestion that the characters have somehow flattened out a little. Also, there's a slight suspicion that the three leads are not coming across as the personalities they should if the show is to take off. All of which is uncomfortably borne out as the musical becomes mired in story, notably a pace-killing costuming party, and slows to a virtual crawl before the finale.

As the rowdy by inevitably kind-hearted madam of the local house hat's not a home, top-starred Miss Traubel is hearty and modestly amusing. But although she sings beautifully, within the modest limits of the small numbers she's given, she never gets a chance to bounce any notes off the far wall of the theatre and thereby stampede an audience. Moreover, she seems somewhat miscast as a bordello matron, and never establishes the sort of theatre-electrifying magnetism expected of a major star.

As the rowdy but inevitably kind-liam Johnson is handsome, believably masculine, likable and an enjoyable singer. But he, too, never seems to catch fire. The trouble doesn't seem to be with the part, which is excellent, with at least three hit songs, and there's no serious fault to be found with his performance. It's just that uncanny thing about stage personality. Johnson is an excellent leading man, but this time at least, he seems to lack the impact of a big star.

As the rather cryptic girl, newcomer Judy Tyler is attractive (despite spectacularly unbecoming clothes) and winning, but leaves the impression that the role might have been the springboard to a career for a genuinely outstanding young singer. Of the notable supporting players, Mike Kellin is engagingly uninhibited and has a wonderfully expressive puss as Doc's dimwit hanger-on, and G. D. Wallace is properly relaxed as a philosophic loafer.

Like all R&H musicals, "Pipe Dream" is done with unerring taste—possibly too much so for the tatterdemalion characters involved. Besides the six song hits in the first half, there are several engaging numbers in the closing half, notably "The Happiest House on the Block" (which could conceivably shock the sort of prudes who several years ago disapproved of George S. Kaufman's sarcastic quip about over-emphasis of Christmas), the rousing "How Long?" (strictly as a production number) and the affecting ballad, "The Next Time It Happens."

Harold Clurman's direction gives the impression of dramatic texture and of pace without hurry, though he and Boris Runanin (whose dances are appropriately disreputable) are suspect for the absence of knockout punch to any of the musical numbers. Jo Mielziner has designed marvelously atmospheric and flexible scenery and lighting, and Alvin Colt's costumes are, with certain glaring exceptions, decorative. Robert Russell Bennett, who has orchestrated previous R&H Show, is beginning to make all the composer's musical sound alike.

"Pipe Dream" obviously lacks the steamroller quality of such R&H masterpieces as "Oklahoma," "Carousel," "South Pacific" and "King and I," but it's many cuts above "Allegro' and probably superior to "Me and Juliet." With such a gigantic advance sale, with the heavy theatre party bookings not even starting until January, the show should have a good run, especially since it hasn't any and isn't soon getting any new-musical competition. *Hobe.*

The Matchmaker

Theatre Guild & David Merrick production of comedy in two acts (four scenes) by Thornton Wilder. Stars Ruth Gordon, Eileen Herlie, Loring Smith; features Arthur Hill, Esme Church, Rosamund Greenwood, Peter Bayliss, Patrick McAlinney. Staging, Tyrone Guthrie; scenery and costumes, Tanya Moiseiwitsch. At Royale, N.Y., Dec. 5, '55; $5.75 top ($7.50 opening).

Horace Vandergelder ..... Loring Smith
Ambrose Kemper ..... Alexander Davion
Barber ..... Philip Leeds
Housekeeper ..... Charity Grace
Cornelius Hackl ..... Arthur Hill
Vandergelder's Niece ..... Prunella Scales
Malachi Stack ..... Patrick McAlinney
Mrs. Levi ..... Ruth Gordon
Barnaby Tucker ..... Robert Morse
Mrs. Molloy ..... Eileen Herlie
Her Assistant ..... Rosamund Greenwood
Cabman ..... Peter Bayliss
Waiters ..... William Lanteau, John Milligan
Musician ..... Philip Leeds
Flora Van Huysen ..... Esme Church
Her Cook ..... Christine Thomas

Here's a case of style being everything. In 1938, Thornton Wilder's "The Merchant of Yonkers" was a Broadway flop as staged by Max Reinhardt, with Jane Cowl as star. But as extensively rewritten by the author and brilliantly directed by Tyrone Guthrie, it is an audience tickler under the title of "The Matchmaker," with Ruth Gordon, Eileen Herlie and Loring Smith as co-stars. It should be a solid hit.

This is the version of the play that was the major success of the Edinburgh International Festival of 1954 and subsequently went to London for an enthusiastic reception and a profitable run. Without minimizing Wilder's delightful writing or the skillfully flamboyant playing of Miss Gordon, Miss Herlie, Smith and the supporting leads, it is Guthrie's inspired staging that stands out. It is a masterful work by an enormously gifted director, a gem of artificial style.

As noted by diligent researchers, the play was adapted by Wilder from some obscure hokum comedy of several generations ago, which was in turn based on some yarn from the theatre's all-but-forgotten past. Whatever it may have been originally, it's now characteristically infectious Wilder at his skylarking best.

the story, of early 19th century Yonkers and New York City, a simple matter of a scheming marriage agent who pretends to be lining up a wife for a rich and bombastic merchant but presently arranges to nab him herself, is merely a device for a string of progressively elaborate farce situations. Although the play is broadly comic in form, the writing is superbly worked out and precisely executed, and the staging is a daring blend of subtle wit and beautifully controlled clowning.

Perhaps such frankly contrived material and stylized performance will tend to have special rather than universal appeal. For a sizable public, however, it should be hilariously theatrical. As the raucous and seemingly rattlebrained matchmaker, Miss Gordon ranges from neatly disciplined effects to the broadest slapstick and even outright mugging.

Swaggering in a garish dress, strawberry colored wig, with a smear of bright red lipstick and a gleam in her eye, she waves her arms, whacks the furniture with a parasol and yowls Wilder's outlandish lines with contagious relish. Her playing starts at a disturbingly high pitch, but she presently modulates it and, especially in the little morality aside to the audience in the final scene, she has the preceedings firmly in her mitt. On several occasions her jaunty strut, sly wink and grin, and laughably hokey readings suggest almost a George M. Cohan caricature—and in case there's any question, that's good.

Miss Herlie, a leading emotional actress in London, is a gifted comedienne with a winning style of playing and an infectious personality. She is beautifully cast as the attractive, mischievous milliner who is the prospective bride for the merchant but prefers his likably adventurous clerk instead. Smith, who replaced Eddie Mayehoff during the tryout tour, is a fine, roaring powerhouse as the smug merchant, providing invaluable drive and pace for the overall performance. This was the role played in London by Sam Levene.

In the unusually large (by the economical standards of today) supporting cast there are capable and engaging performances by Arthur Hill as the quixotic clerk, Patrick McAlinney as a philosophically bumbling handyman, Esme Church as the indomitable friend of the merchant's late wife, Peter Bayliss as a blissfully boozy cab driver and Robert Morse as a hesitant junior clerk.

Other admirable performances are given by Prunella Scales as the merchant's timid daughter, Alexander Davion as her ardent suitor and Charity Grace as a hard-of-hearing housekeeper. Virtually all of these players were in the comedy in London and although it's undoubtedly a provocation to say so, the show would probably lose considerable edge without them.

Tanya Moiseiwitsch's impressionistic scenery and drolly colorful costumes set just the right note of fabulous humor. *Hobe.*

HUGH BEAUMONT TO N.Y.

Producer Evaluating Broadway Shows For London

London, Dec. 6.

Hugh Beamont, managing director of H. M. Tennant Ltd., goes to the U. S. in about a week to catch the Broadway shows and perhaps negotiate for some to be done in London. He'll also discuss possible deals for New York productions of current or recent Tennant shows.

He's due back in England the first week in January.

Who's Who From the Past

Boston, Dec. 6.

Long-forgotten signatures of theatrical immortals have just been discovered at the old Hotel Vendome here. They include Edwin Booth, his infamous brother John Wilkes Booth, Sarah Bernhardt, Helena Modjeska and P. T. Barnum.

The signatures came to light with the refurbishing of the venerable hostelry by its new owner, Sidney A. Kleve, of New York. In going through the old registers, the names of theatrical greats of the past were noted. Edwin Booth was a guest at the establishment in 1881, while he was appearing at the local Park Theatre in "Hamlet," "Macbeth," "Othello," "Richard III," "Merchant of Venice" and "A Fool's Revenge."

Also on the register were the names of the star's actor-brothers, John Wilkes Booth, murderer of President Lincoln, and Junius Brutus Booth, as well as the latter's wife, Mrs. Agnes Booth. Mme. Bernhardt checked in at the Vendome in December, 1880, remaining during her appearance at the old Globe Theatre in a repertory of classics.

Charles Frohman registered in October, 1881; John Drew in April, 1883; Barnum in June, 1883, and Mme. Modjeska in March, 1886, during her Boston engagement in Ibsen's "Doll's House." Christine Nillsson registered in December, 1880, from Paris, and Sir Arthur (Gilbert &) Sullivan signed in January, 1882.

Shows Out of Town

Time Limit

(Valor Will Weep)

Washington, Dec. 5.

Theatre Guild production of drama in three acts, by Henry Denker and Ralph Berkey. Stars Arthur Kennedy, Richard Kiley; features Harvey Stephens, Allyn McLerie, Thomas Carlin, Frank Aletter, Arthur Storch; Patricia Benoit. Staging by Windsor Lewis; scenery and lighting, Ralph Alswang; costumes, Noel Taylor. At National Theatre, Washington, Dec. 5, '55; $4.40 top.

Sentry ..... Ch'ao-li
2d Lt. Phil Garland ..... Robert Drew
1st Lt. Steve Wardell ..... Lionel Ames
1st Lt. Mike Livingston ..... Arthur Storch
2d Lt. George Miller ..... Thomas Carlin
Maj. Harry Cargill ..... Richard Kiley
Col. Kim ..... Kaie Deei
Lt. Col. William F. Edwards ..... Arthur Kennedy
WAC Corp. Jean Evans ..... Allyn McLerie
T/Sgt. Charles Baker ..... Frank Aletter
Mrs. Mary Cargill ..... Patricia Benoit
Gen. Joseph Connors ..... Harvey Stephens
Capt. Joseph Connors Jr. ..... John Connell
Boxer ..... Alfred Sander
Zip ..... Mark Weston
Ski ..... Jerry Morris

"Valour Will Weep" (to be retitled "Time Limit" following its Washington engagement) tackles a grim and well publicized problem, that of the Americans who broke under pressure in the North Korean P.O.W. compounds and collaborated with the enemy. Generally taut, hard-hitting theatre, it investigates the subject with sympathy and reason, pointing out that a man may be a hero for most of his soldiering and then crack one day to be branded for all his life as a traitor.

Playwrights Henry Denker and Ralph Berkey tell the story as the Army's investigation of a sensitive Major preliminary to his Court Martial. It is set in the Judge Advocate's office of a military post in the U.S., with a series of cutbacks to the prisoner of war compound. It was a tough group of officer prisoners who reveled in their defiance of the Koreans trying to indoctrinate them with the Communist philosophy. But Maj. Harry Cargill, the top ranking officer, breaks one day. He parrots the whole Soviet line and apparently tries to indoctrinate the others.

At his examination by the Judge Advocate, Cargill refuses to offer any defense and is completely indifferent to his fate. But the J.A., an able lawyer, decides the case is too pat and sets out to uncover the motivation. Resisting pressure by his own commandant for a quick court martial and conviction, he digs down until he discovers the truth. He gets it by breaking one of the other officers who was in the prison, finding it in the murder of the commanding General's son in the compound.

The first two acts move with a fast and inevitable gait, but the final one fails to reach its promise as the climax, although this may be fixed by the time the play reaches New York. The third act tends to unravel into a propaganda tract on courage, cowardice and how much the human mind can take. In a play of notably solid performances, this act suffers also from an unsettled job by Harvey Stephens as the General.

In "Valour," there are no villians just men trying to do their best and to uphold the things they believe. The General believes in the military system, but Stephens lets it down and makes it appear to be pretty shoddy stuff.

Firstrate acting is turned in by Arthur Kennedy as Judge Advocate whose passionate fairness leads him to the edge of a wrecked career, in order to see justice done a man whom the General believes a traitor. The actor handles the role without heroics of fireworks, making it real nevertheless.

Richard Kiley is strong as the college professor who has fought in two wars and who fears "what's going to happen when they put the pressure on the whole human race." A surprise juvenile is Thomas Carlin, in his first Broadway role, as the officer who breaks up and clears the accused major. Allyn McLerie does nicely as a WAC Corporal, secretary to the Colonel and so does Frank Aletter, with limited comic relief as a Sergeant and Aide to the Colonel.

At times, "Valour" is reminiscent of "Stalag 17," but it tends to lapse into philosophy where "Stalag" carried on with no reduction of speed. *Lowe.*

Hunting Stuart

Toronto, Nov. 23.

Murray & Donald Davis production of comedy in three acts by Robertson Davies. Staging, Robert Gill; setting, Marie Day; costumes, Tibor de Nagzy. At Crest Theatre, Toronto, Nov. 23, '55; $3.50 top.

Lilian Stuart ..... Frances Tobias
Caroline Stuart ..... Diana Vandervlis
Clementine Izzard ..... Helene Winston
Henry Benedict Stuart ..... Donald Davis
Fred Lewis ..... Eric House
Dr. Homer Shrubsole ..... Max Helpmann
Dr. Maria Sobieska ..... Barbara Chilcott

"Hunting Stuart," with that double-entendre title on dress tartan and the play's motivation, has a theme that is notable for novelty. It deals with an anthropologist couple who believe they have found the Stuart survivor rightful occupant of the British throne. This actual descendant of Bonnie Prince Charlie is a meek civil servant married to a social-climbing wife.

Donald Davis gets perceptive value in the two-faceted role of the mousy civil servant and the roaring monarch, as does Frances Tobias as the alternately stuffy wife and the discarded mistress in the flashbacks. Max Helpmann and Barbara Chilcott are good as scientists, as is Barbara Chilcott as a countess. Helene Winston caricatures the part of a professional giver of patent medicine testimonials, Diana Vandervlis is decorative as the daughter of the family, and Eric House is adequate as her suitor.

"Hunting Stuart" is an intellectual but lusty spoof of royalty. Subject to doctoring of the slow first act, it warrants interest from Broadway managements and is a possibility for films. *Matt.*

Touring Shows

(Dec. 5-18)

Anastasia (Eugenie Leontovich, Dolly Haas, John Emery) — Blackstone, Chi (5-17).

Bad Seed (Nancy Kelly)—Locust, Philly (5-17).

Boy Friend—Shubert, Boston (5-17).

Bus Stop (2d Co.)—Selwyn, Chi (5-17).

Can-Can—Victoria, K. C. (5-10); Biltmore, L. A. (13-17).

Great Sebastians (tryout) (Alfred Lunt, Lynn Fontanne)—Colonial, Boston (5-17) (Reviewed in VARIETY, Nov. 9, '55).

King and I (Patricia Morison)—Shubert, Philly (5-17).

Kismet—Great Northern, Chi (6-18).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (5-17).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens—Aud., St. Paul (6-7); Lyceum, Mpls. (8-14); KRNT, Des Moines (16-17).

Quiet Place (tryout) (Tyrone Power)—Plymouth, Boston (5-10); Hanna, Cleve. (12-17) (Reviewed in VARIETY, Nov. 30, '55).

Red Roses for Me (tryout)—Shubert, New Haven (7-10); Wilbur, Boston (13-17).

Ruth Draper—Hanna, Cleve. (5-10).

Tea and Sympathy (Maria Riva, Alan Baxter)—Shubert, Cincy (5-10); College Aud., Huntington, W. Va. (12-13); Aud., Lafayette, Ind. (14-15); Auditorium, Wheeling, W. Va. (16); Auditorium, Zanesville, O. (17).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (5-17).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Aud., Rochester (5-10); Royal Alexandra, Toronto (12-17).

Time Limit (tryout) (Arthur Kennedy)—National, Wash. (5-17) (Reviewed in VARIETY, this week).

Maestro, Contractor Meyer Davis Figured as B'way's Biggest Angel

Meyer Davis, the bandleader, orchestra contractor and onetime producer, looms as the top backer of legit shows.

Thus far this season, he's invested in 13 productions, either independently or representing a syndicate he formed several years ago. The coin put up by him is in units ranging from $650 to $4,000. Other investors put up larger stakes in individual offerings, but no one else is known to be in on as many shows.

Davis, who's been backing shows since "By Jupiter" in 1942, also contracts bands and conductors for legit productions. This contractor-investor aspect has been a sore spot with the N. Y. musician's union, Local 802, and an attempt was made to outlaw such setups a couple of years ago. A resolution to this effect was passed by the local two years ago, but was tossed out by the union's international board. It's understood the local is currently sounding out its members on the introduction of a new measure along similar lines.

Davis, who at present has only two orchs in Broadway shows, argues that "rather than discourage investments in the theatre, the union should try to encourage such ventures on the part of its members because support of the theatre enhances employment opportunities of union members as well as other crafts." The two shows in which Davis has bands are "Plain

(Continued on page 66)

Re-Directed

Playwright Arthur Laurents and composer Leonard Bernstein apparently got on the wrong crosstown bus when they began work on their new musical, originally titled "East Side Story."

It's now called "West Side Story."

'Pipe' Next Fall At London Drury

"Pipe Dream," the new Rodgers - Hammerstein musical which opened last week at the Shubert, N.Y., will probably be reproduced for London next fall. It's tentatively slated to go into the Drury Lane Theatre, a fixture for R & H shows in recent years.

"King and I," currently at the Drury, closes Jan. 14 and after a six-week layoff, may go to Brussels for four-to-six weeks. It will then tour the British provinces, with current leads Eve Lister and George Pastell remaining with it. Next tenant at the Drury will be the British production of the current Broadway musical, "Plain and Fancy," opening Jan. 25.

With the recent closing of "South Pacific" in Dublin, R&H have no show of their own on tour in the British Isles. However, the touring "Guys and Dolls" and "Can-Can" are under their management, as "Plain and Fancy" will be.

Incidentally, "Plain and Fancy" will be the first show not of R&H authorship to play the Drury since 1947, when "Oklahoma" opened there, to be followed by "Carousel," "South Pacific" and the current "King and I."

Philly's 'Off-Broadway' On Broad St. (Natch); 2 Outfits Are Active

Philadelphia, Dec. 6.

Philly is apparently developing its own local "off-Broadway." However, a hitch is that the "Off-Broadway Street" tag couldn't be used, as two of the outfits are on that thoroughfare.

With Hedgerow established in its third winter season in the Foyer of the Academy of Music, a new stage group has been formed, called Circle in the City. It has a 400-seat second-floor stage arena similar to Circle-in-the-Square, which came to Philly from New York three seasons ago for a short season in the Academy Foyer. It thus far presented "Stalag 17" and next does "Summer and Smoke."

Circle in the City is a venture of Charinger Productions, consisting of Charles Carr, local business man, and Robert Sickinger, former local little theatre director. Plan is for each production to run three weeks, playing only Thursday, Friday and Saturday nights. Not much advertising has been attempted thus far.

Hedgerow has changed its routine this season, with each play to run three weeks, Tuesdays-through-Saturdays, then a week of repertory before the next new production. Last year and previous, there was repertory every week. Great success of last season's initialer, "The Crucible," led to decision of change in schedule, this year's first play, T. S. Eliot's "Confidential Clerk" didn't repeat "Crucible's" success, however. "The Crucible" was brought back last week for five performances, and the second regular attraction of the current season, Chekhov's "Cherry Orchard," is current.

Hedgerow now advertises daily as well as Sunday in the three main Philly papers as well as some smaller publications, and gets regular coverage from the drama desks.

MAGDA FOLDS IN 'LOVE'; REVISE OF OLD FARCE

"This Thing Called Love," starring Magda Gabor, called it quits after only two-and-one-half weeks on the road. The Gioia Cook adaptation of Edwin Burke's old comedy shuttered Nov. 26 at the Hanna Theatre, Cleveland.

The show was produced by Rowena Stevens, who gave it a preliminary test last summer at her Pocono Playhouse, Mountainhome, Pa. Incidentally, the play's adaptor is the wife of actor Donald Cook, who staged the production.

Joyce's 'Wake,' Harvard

Cambridge, Mass., Dec. 6.

James Joyce's "Finnegans Wake," adapted by Mary Manning Howe for speakers and chorus, is being presented by the Poets' Theatre in Harvard Square here. It continues through Dec. 8.

"Wake" was preemed at the Poets' Theatre last spring and has been slightly revised and reworked for this production.

Johnson's 'Whisper' Set By Lilly, Stone & Penn

Greer Johnson's "Whisper to Me," based on a short story by William Goyen, has been optioned for Broadway production by Paul Lilly, Robinson Stone & Bill Penn. The play was originally slated for Main Stem presentation by the late Margo Jones, who tested it last summer at her Theatre '55, Dallas.

Lilly, Stone and Penn, all actors, are the directors of LPS Productions, an investment-producing corporation which sponsored the off-Broadway presentation of Patricia Jourday's "Teach Me How to Cry" at the Theatre de Lys earlier this year. The trio are forming a limited partnership for the production of "Whisper," to be capitalized at $75,000.

Johnson was co-author with Charles Sebree of "Mrs. Patterson," which had a 102-performance run on Broadway last season, with Eartha Kitt as star.

See T-H Action On Sheaffer Nix

A revolt is erupting in the Assn. of Theatrical Press Agents & Managers. Flareup stems from the refusal of the union's board of governors to admit ex-drama critic Louis Sheaffer to the pressagents chapter. It's understood that unless the decision is reversed a suit based on the Taft-Hartley Act will be filed against the union.

Pressagents William Fields and Sol Jacobson, spearheading the drive to get Sheaffer into the union, appeared before the board last week to urge the ex-critic's admission. Additional fireworks are expected at the union's Dec. 15 membership meeting, when a vote will be taken on a move to take in the former legit reviewer of the defunct Brooklyn Eagle.

The majority of the ATPAM pressagent contingent has already voted in favor of the union waiving its regular admission rules to take in Sheaffer. Their feeling is that the drumbeater chapter has autonomy in matters relating to its own field, pointing out that Sheaffer's admission would be with the understanding that he would never be eligible for general membership. The ex-critic, incidentally, applied for membership last spring.

To Offer Show-Plane Commuting; Mull Junket for 'Porgy' in Moscow

Enough of That!

This must be Kaye Ballard's off-season.

The singer-comedienne has already been in two shows that failed to reach Broadway. The first, "Reuben Reuben," closed in Boston after a two-week tryout, while the other, "Pleasure Dome," folded last week in rehearsal.

Regular show plane commuter service for legit will be launched Jan. 2 by Trans World Airlines in conjunction with Alexander H. Cohen's Theatre Tours. It's the first of two major show plane projects slated for January.

The other involves flying a group of New York drama critics, writers, editors and television execs to Moscow for the preem showing of "Porgy and Bess." That plan hinges on approval by the Soviet Ministry of Culture.

Cohen is also arranging for the one-shot Moscow trek, which has been cleared by the State Dept. Robert Breen, co-producer of "Porgy" with Blevins Davis, pitched the idea to Cohen about a month ago. Those invited on the junket would leave Jan. 7 and return Jan. 13. It's reported that several airlines have agreed to provide cuffo transportation.

The TWA-Theatre Tours tieup will be launched with a Broadway party marking the lighting up of TWA's new electrical sign at Broadway and 43rd Street. The plane tours will be available in three, four and six-day packages, with the price scale starting at $49.50. Orders have to be placed 21 days in advance for the packages, which include transportation, hotel accommodations, most meals and orchestra seats for Broadway shows.

Cohen plans to work out similar deals with other airlines. The TWA Theatre Tours differ from past show plane ventures in that its not an excursion, but a regular commuter service. Individuals buying the tours will be able to utilize TWA's time-pay plan. Theatre tours, incidentally, is a subsidiary of Theatrical Subsidiaries, Inc., a corporation headed by Cohen.

'Plain' in Black; Has Repaid 60%

"Plain and Fancy" is in the black. The musical, which was capitalized at $250,000, has been operating at a profit since last Oct. 29, the windup of its 40th week on Broadway.

The N. Y. edition of the Richard Kollmar-James W. Gardiner (in association with Yvette Schumer) production had earned $52,447 net profit as of an Oct. 29 accounting. Unrecouped costs on the national company at that time totaled $51,691, leaving a profit of $756.

The total production cost on the touring edition of the tuner, which stars Alexis Smith and Craig Stevens, was $134,635, of which $90,000 was paid by the Los Angeles Civic Light Opera Assn., which sponsored the musical's 12-week run in Los Angeles and San Francisco. The guarantee was on the basis of a $7,500 weekly payoff.

The distribution to backers as of Oct. 29 was $150,000, representing 60% of their investment. The amount of capital available was $100,756, of which $74,795 was tied up in undistributable items including $24,025 in bonds and deposits for the N. Y. company, $20,770 in bonds and deposits for the national company, $30,000 in sinking fund for the Broadway production and $25,961 sinking fund for the touring company.

Since the accounting, the N. Y. company has continued to play to healthy business, pulling in an estimated $30,000 profit for the ensuing five weeks ending last Saturday (3).

'Hours' Got 35G Extra For Early Pic Release; Similar to 'Itch' Deal

Paramount paid the legit production of "Desperate Hours" an additional $35,000 to advance the release date on its film version. That reduced the deficit on the show to about $11,000. The Joseph Hayes melodrama had a 212-performance Broadway run, ending last Aug. 13.

The original picture deal, which called for the film to preem this month, was revised to permit release about two months ago. The extra revenue from Paramount went entirely to the production, as Hayes, who co-produced with Howard Erskine, relinquished his 60% author's share.

The additional picture coin brought the total film income to $40,500 as of an Oct. 8 accounting. Another guaranteed $18,000, after deduction of commissions, is still forthcoming from the studio, bringing the total film take to $58,500.

According to the accounting, the deficit on the play was $30,687 at the time of closing. Besides the forthcoming $18,000 film revenue, plus around $1,400 in royalties on the recent Coast production, future income includes foreign and amateur royalties and a potential 2% of the film gross over $5,500,000, if any.

The original "Hours" deal with Paramount was for $150,000, of which the production was to have shared in $75,000 regardless of the

(Continued on page 66)

NO 'VOYAGE' THIS YEAR; ROSE CAN'T GET HOUSE

Billy Rose has postponed his scheduled Broadway production of Paul Osborn's "Maiden Voyage" until next season. Claire Bloom, who'll star in the show, is reportedly tied up with other commitments, while another factor prompting the delay is the current dearth of available theatres. The play was originally slated to go into rehearsal this month.

Curious angle of the postponement is that Rose was supposed to have obtained "Voyage" on the understanding that he could get a suitable Broadway theatre for a production this season. Previously, David Merrick and then Roger L. Stevens had the script.

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Shows Abroad

Anniversary Waltz

London, Dec. 1.

H. M. Tennent (by arrangement with Joseph M. Hyman & Bernard Hart) production of a comedy in three acts, by Jerome Chodorov and Joseph Fields. Stars Bernard Braden, Barbara Kelly. Staging, Joseph Fields; decor, Frederick Fox. At Lyric Theatre, London, Nov. 30, '55; $2.35 top.

Millie ..... Pauline Henriques
Peter Walters ..... Anthony Valentine
Alice Walters ..... Barbara Kelly
Debbie Walters ..... Maxine Aslanoff
Bud Walters ..... Bernard Braden
Chris Steelman ..... Larry Cross
Janice Revere ..... Kay Callard
Harry ..... John Sterland
Sam ..... Maurice Durant
Mr. Gans ..... Nicholas Joy
Mrs. Gans ..... Aletha Orr
Handyman ..... Ross Pendleton

"Anniversary Waltz" is the type of sex comedy which apparently finds more favor on Broadway than in London's West End. Like many of its predecessors, it is based on a single joke which is extended (by local tastes) rather laboriously over three acts. At best, it would have been tough sledding for this piece, but opening at the beginning of the seasonal legit slump the chances are remote.

As Joseph Fields has restaged the London version, it can be assumed that he has adhered fairly faithfully to the formula which made the comedy a Broawday hit. That being so, this is another example of different standards of acceptance by theatregoers across the Atlantic. Audiences here demand a little more substance and less repititious action to sustain a three-acter. (Waltz") got mixed notices and was a "nervous" hit on Broadway, and folded quickly on the road.—Ed.)

The production has marquee and gimmick value in the casting of Bernard Braden and Barbara Kelly in the husband and wife roles. They are in fact, husband and wife offstage. They do workmanlike job in the show, extracting as much fun as the characters allow.

Maxine Aslanoff, as their precocious daughter who breaks the news of her parents pre-marital relations over tv, is more precocious than the role demands; a more restrained performance is given by Anthony Valentine as the son. Nicholas Joy and Aletha Orr play the parents-in-law without a great deal of subtlety, but Kay Callard strikes the right note as a dumb blonde.

Frederick Fox, who designed the N.Y. original, supplied the adequate single set here. *Myro.*

Twilight Of a Warrior

Dublin, Nov. 21.

Abbey Theatre Co. production of drama in three acts (one scene), by Walter Macken. Stars Ray McAnally, Michael O'Hennessy. Staging, Edward Golden; setting, Michael O'Herlihy. Abbey Theatre (Queen's), Dublin, Nov. 21, '55.

Affy Adam ..... Harry Brogan
Elva Adam ..... Maire O'Donnell
Abel Martin ..... Michael O'Hennessy
Gubby Adam ..... Maire Kane
Dacey Adam ..... Ray McAnally
Nessa Adam ..... Brid Lynch
Dr. Gillanders ..... Geoffrey Golden
Ross Adam ..... Vincent Dowling
Sgt. Brudar ..... Michael O'Brien

Walter Macken, whose "Home is the Hero" was seen on Broadway last season, has provided a city setting for his drama of a former Irish rebellion leader, who continues to treat everyday life as if it were a battle. He is supported in this attitude by his combative sister, who idolizes him and despises the wife he married for money.

Other adults in the ill-assorted household are their brother, a good-hearted old souse formerly a British Army officer, and daughter, who wants to marry a quiet man who travelled a great deal before settling in his native village. The question whether the domineering father will accept the newcomer or dictate who the girl will marry is the core of the bitter struggle that follows.

Performance of Ray McAnally as the embattled head of the household who brings about his own defeat in the end, is a standout in this young player's Abbey career. He overcomes the age problem admirably and almost gets away with the monologues which, if tightened, would give the play a good chance of success outside Ireland as well as with the Abbey.

Michael Hennessy, on stage throughout in a role that requires him to be silent yet visibly present for long periods, carries the country boy through the piece on a credible level, and Michael O'Brien's sergeant is another thoroughly believable portrayal. Maire Kane's playing of the daughter is good of its kind, although the character is unattractive. Other acting is competent, although Brid Lynch is wasted as a characterless city sophisticate. Production throughout is worthy, and the setting well-planned. *Mac.*

'Waltz' Panned, London; Dubious B.O. Prospect

London, Dec. 6.

The only new legit entry last week was "Anniversary Waltz," presented last Wednesday (30) by H. M. Tennent at the Lyric Theatre. The Jerome Chodorov-Joseph Fields comedy costars Bernard Braden and Barbara Kelly in the leads. Production was adversely reviewed by most London critics and has slender hopes of survival.

Play was a boxoffice hit on Broadway two seasons ago, despite mixed notices.

Meyer Davis

Continued from page 65

and Fancy" and "Tiger at the Gates." The former, a musical, employs 26 musicians, while the latter, a straight play, uses five tooters.

Conductors booked into musical shows by Davis include Anton Coppola ("Silk Stockings"), Frederick Dvonch ("Fancy," Broadway company), Jay Chernis ("Fancy," national company), Sylvan Levin ("Tiger"), Peter Laurini ("Can-Can," tour) and Franz Allers for the upcoming Broadway tuner, "My Lady Liza."

Besides contracting for legit, Davis is also one of top bookers of bands for society functions. He handles about 50-60 orchestras a year for eastern dates. Of that number, about 25 play locations, while the others work special parties and shipboard assignments. Davis claims his entire contracting operation pulls in around $4,000,000 yearly, with some of the more plush social events bringing in $10,000 to $15,000 for a one-night band booking.

Of the current crop of Broadway shows, Davis has investments in "Plain and Fancy," "Bus Stop," "Teahouse of the August Moon," "Cat on a Hot Tin Roof," "Desk Set," "Chalk Garden," "Tiger at the Gates," "No Time For Sergeants" and "View From the Bridge." Of these, "Plain," "Bus," "Teahouse" and "Cat" are holdover entries, while the other five preemed this season.

He also has money in "Quiet Place" and "Time Limit," currently testing out-of-town, and in the forthcoming productions of "Ponder Heart," "Dancing in the Chequered Shade," "Apple Cart," and "Happy Fella," Frank Loesser's musical version of Sidney Howard's play, "They Knew What They Wanted." His investments also include two current touring shows, "King and I" and the second road company of "Teahouse." He was a backer of "Top Man," which recently folded during its hinterland tryout.

'Mrs. Fiske' Fine Biog; Ford's Lively 'Actors' Of 2 Stage Families

"Mrs. Fiske and the American Theatre," by Archie Binns (Crown; $5), is one of the top stage bios of the decade. Author not only has provided a definitive recap of Minnie Maddern Fiske's complex and important career, but has pegged accurately an enormous panorama of dramatic history that backed her life.

Mrs. Fiske is portrayed as a fabulous crusader who broke the "Theatre Trust" almost single-handed; and who still found time to save the American snowy heron from extinction by discouraging aigrette-wearing among women of fashion. Her styles of actig are examined; her impact on the public is analyzed. Her foibles, short temper, inconsistencies—all are recorded, as well as her energy in serving as fulltime play doctor, director and stage manager (when that job was a profession).

Book pulls the wraps from the singular marital relations of Minnie and Harrison Grey Fiske, her gifted editor-husband who led the couple to bankruptcy with his high living.

OK Show Biz Book

"These Were Actors" by George D. Ford (Library Publishers; $5), is the story of two American stage families, the Chapmans and the Drakes, by an author descended from both lines.

Ford, currently manager of the Ballet Russe, supplies material from family records, heretofore unavailable to theatre historians. He has a sprightly style. His book moves. Its people relive glamorous barnstorming days of our early stage.

America has initiated two original theatre forms: showboating and minstrelsy. The Chapman-Drakes were instrumental in originating both. Family was associated with every important name in American trouping since the early 19th Century. *Down.*

Pic Commitment Snarls 'Grenfell' Continuance

Although everyone in the company, as well as the management, agreed to revised conditions that would have enabled "Joyce Grenfell Requests the Pleasure" to continue, the revue had to fold last Saturday night (3) because the Bijou Theatre, N. Y., had been booked for a film. The show had a 40-performance run.

Although a "last weeks" announcement had been made, the definite closing notices was not posted until Monday (28) of last week. Whereupon the first violinist approached Miss Grenfell and suggested that everyone might take salary cuts in order to keep going. The star and other three cast members agreed, as did the musicians and the stagehands. Also, producers Lynn Austin & Thomas Noyes, with Roger L. Stevens, worked out various reductions.

By that time, however, the theatre had signed a contract to rent the house to a film company.

'Desperate Hours'

Continued from page 65

payoff on its $110,000 investment. The legit venture was to share in the remaining $75,000 only if the investment was paid off, exclusive of picture income. The show's 40% share of the guarantee, less 10% commissions, comes to $27,000, of which $9,000 has already been received. The backers have thus far recovered $75,000 on their stake.

Paramount's extra payoff for the expedited release is somewhat similar to the deal made by 20th-Fox, which paid the Broadway production of "Seven Year Itch" an additional $175,000 to move up the release date. Another deal of somewhat different sort was made recently by Warner Bros. The company paid the Broadway production of "Bad Seed" an extra $70,000 to hold up the play's tour while the film edition was done on the Coast. Nancy Kelly and several other members of the legit cast appear in the picture.

Show Finances

VIEW FROM THE BRIDGE
(As of Nov. 5, 1955)
(6th week)

Original investment	$75,000
Production cost	79,916
Profit, four-week tryout	307
Pre-opening expenses	7,275
Cost to open on B'way	86,884
Operating profit, first tsix weeks on B'way	16,968
Royalty income	624
Unrecouped cost, as of above date	69,292
Bonds and deposits	11,805
Balance available	5,708

Weekly Operating Budget

Theatre share	30% of gross
Cast payroll (approx.)	$6,900
Producer	250
Crew	1,050
Stage managers	385
Company and general manager	300
Pressagents	280
Wardrobe and dressers	159
Author royalty	5% of first $5,000 gross, 7½% of next $2,000, 10% of the balance
Director royalty	1%
Music	$50
Designer	125
Ad-publicity (approx.)	1,000
Departmental and rentals (approx. average)	740
Office charge	250
Gross necessary to break even (approx.)	21,000

(Note: The Kermit Bloomgarden-Robert Whitehead-Roger L. Stevens production, starring Van Heflin, opened Sept. 29, at the Coronet, N. Y.)

Legit Bits

Jerome Whyte, production aide to **Rodgers & Hammerstein**, planes to London tomorrow (Thurs.) to check up on the current West End productions of "King and I" and "Pajama Game" and the provincial touring editions of "Guy and Dolls" and "Can-Can." He's due back Dec. 22, to remain about six weeks.

Kay Medford, Shannon Bolin, Juanita Hall, Kathy Nolan, Susan Reed and **Bill Tabbert** will be among the performers at the annual "Cocktail Revue" for the benefit of the Equity Library Theatre, to be held next Sunday (11) at the Belmont Plaza Hotel, N. Y.

The Actors Fund of America will hold a "Salute to Broadway" luncheon Dec. 16 at the Sheraton-Astor Hotel, N. Y.

Charles Forsythe, stage manager for "Roomful of Roses," being sought to direct forthcoming Fine Arts Festival at his alma mater, the U. of Georgia.

Backers of "Desk Set" have been repaid $50,000 on their $75,000 investment; the comedy is in the black.

Terence Kilburn, British-born actor, pinchhitting for **Eli Wallach** as co-star with **John Beal** in the N.Y. production of "Teahouse of the August Moon," received his final U.S. citizenship papers in N.Y. last Friday (2).

Burry Fredrik back in N.Y. She recently staged the Australian version of "Kismet," which has new choreography by **Lisa Bionda**. An Aussie supporting cast is headed by American performers, **Hayes Gordon** and **Morgan St. John.**

Jean Kerr, playwright-wife of N. Y. Herald Tribune drama critic, **Walter F. Kerr**, will adapt the book for the musical version of **Cleveland Amory's** novel, "Last Resorts," slated for Broadway production next November by **Frederick Brisson, Robert E. Griffith & Harold Prince.**

Ronald Alexander's comedy, "The Garden of Weeds," has been retitled "The Glass House."

Edward Everett Horton is starring in "Nina" at the Fred Miller Theatre, Milwaukee.

Hugh Reilly takes over Jan. 9 as co-star with **Burgess Meredith** in the No. 2 company of "Teahouse and the August Moon," currently at the Erlanger here. He succeeds **Scott McKay**, who is exiting the tourer for a tv film series to be shot in Spain.

Jill Harmon, 10, daughter of barn producers **Charlotte** and **Lewis Harmon**, dancing in the party scene in the N. Y. City Ballet's "Nutcracker" at City Center, N. Y., next Sunday (11).

"The Unexpected Truth," by **Diego Fabbri**, translated by **Lamont Moore**, will be presented by the Yale Drama School for a week beginning next Monday (12), with dean **F. Curtis Canfield** staging.

"Single Man at a Party," by British author **Richard Kayne**, has been optioned by **Jack Present** and **Harry Zevin**, who operate the Carthay Circle Theatre, Hollywood. They plan a Coast tryout prior to Broadway production next season.

Richard Grayson joins the **Maurice Evans** production staff next week as an assistant stage manager on "No Time for Sergeants" and working in the office.

Backers of "No Time for Sergeants" have been repaid $50,000 on their $100,000 investment.

David Clive is producing **Andrew Rosenthal's** "Third Person," opening Dec. 29 at the "off-Broadway" President Theatre.

Tallulah Bankhead will appear in "Streetcar Named Desire" at the N. Y. City Center for two weeks beginning Feb. 15, following her scheduled run in the **Tennessee Williams** play at the Coconut Grove (Fla.) Playhouse, Jan. 16-Feb. 4.

Eddie Foy is directing The Lambs production of "At War With Army," which will be presented next Monday (12).

'DOME' REVUE CAVES IN; WAS 'BARTER-FINANCED'

"Pleasure Dome," the Jack Segasture revue which closed in rehearsal last Thursday (1), was organized on an unconventional basis, including some instances of barter. Of the stated $110,000 capitalization, $34,500 represented property furnished by backers in lieu of cash. That's revealed in the advertised summary of the partnership agreement.

On that basis, the coin available for the production was only $75,500. A breakdown of investors lists the producer himself as the top contributor with a $33,125 investment, although there's no indication whether that represented actual cash. Other backers include John Shubert, with a $1,000 slice. According to a press release from the show's publicist, the venture was "under-capitalized and ran into financial difficulties after three weeks of rehearsal."

Segasture is now reportedly contemplating a tab version of the revue for a Las Vegas nitery booking to recoup some of the coin.

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Chi Perks; 'Pajama' Up to $46,500, 'Teahouse' $35,100, 'Bus Stop' 21½G

Chicago, Dec. 6.

Windy City biz rebounded last week, led by "Pajama Game" which hit a new high, while "Teahouse of the August Moon" swung back to virtual capacity. There are two openings this week.

Next slated arrival is "Plain and Fancy" due Jan. 24 at the Great Northern.

Estimates for Last Week

Bus Stop, Selwyn, (2d wk) ($5; 1,000). Almost $21,500 on subscription (previous week, $18,000).

Pajama Game, Shubert (3d wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Nearly $46,500 (previous week, $44,400).

Teahouse of the August Moon, Erlanger (13th wk) ($5; 1,335) (Burgess Meredith, Scott McKay). Over $35,100 (previous week, $32,900).

Opening This Week

Anastasia, Blackstone ($4.50; 1,450) (Dolly Haas, Eugenie Leontovich, John Emery). Opened last night (Mon.), on subscription. Drew one affirmative review (Dettmer, American) and three negative (Cassidy, Tribune; Harris, News; Kogan, Sun-Times).

Kismet, Great Northern ($4.95; 1,500). Opens tonight (Tues.), with a moderate advance.

Lunts $39,800 D.C.; Near B. O. Record

Washington, Dec. 6.

Second and final week of the Lunts in "Great Sebastians" was bigger than the initial stanza, but a shade under the National Theatre's boxoffice record for a straight play. Record is still held by "Kind Sir," which starred Mary Martin and Charles Boyer. Take of the "Sebastians" was held down by the heavy Theatre Guild subscription list. The Lunts did, however, sell standing room for all eight performances of the second week.

"Valour Will Weep" (to be retitled "Time Limit" for Broadway) moved into the National last night (Mon.), with a ticket sale advance of $25,000, including Guild subscribers, for its fortnight. The Shubert Theatre, after four weeks of dance troupes, is dark until Dec. 19, when it will relight with "Boy Friend."

Estimate for Last Week

Great Sebastians, National (CD) (1,677; $4.40) (Alfred Lunt, Lynn Fontanne). Boff $39,800, a shade under the house record for a straight play.

'BOY FRIEND' FAIR 31G FOR NEW HAVEN WEEK

New Haven, Dec. 6.

"Boy Friend," opening its road tour last week at the Shubert Theatre here, drew a fair $31,000 for eight performances at $5.50 top.

House gets a breakin this week, with "Red Roses for Me" set for tomorrow (Wed.) through Saturday (10). "Fallen Angels" comes in for a four-day stand Dec. 28-31. "Ponder Heart," originally due Dec. 21-24, has been shifted to Jan. 4-7.

'Plain' Moderate $31,900, Single Week in Seattle

Seattle, Dec. 6.

"Plain and Fancy" pepped the boxoffice at the Moore (Hugh Becket) legit house, grossing $31,900 for the eight performances. The 1,670-seater was scaled from $5.75 weekends and from $5 weeknights.

Advance was tepid, then activity increased after a rather slow opening.

Parks-'Teahouse' $38,800, Erie-Toledo Split-Week

Erie, Pa., Dec. 6.

The Larry Parks company of "Teahouse of the August Moon" took in nearly $38,800 last week in an eight-performance split between the Paramount, Toledo, and the Shea's here. The comedy grossed around $31,800 at the former spot in five performances Monday-Thursday (28-1).

Take at the Shea's for three performances Friday-Saturday (2-3) was around $7,000, a new record for the house.

D'OYLY CARTE $33,100, FIRST WEEK, TORONTO

Toronto, Dec. 6.

The D'Oyly Carte Opera Co. presenting "Mikado" for five preformances and "Iolanthe" for three, grossed a big $33,100 last week at $4.40 top at the 1,525-seat Royal Alexandra Theatre here.

Every performance was near capacity and there is a $25,000 advance on the current week schedule of "Pirates of Penzance" and a double-bill of "Trial by Jury" and "Pinafore."

'Hearts' Folds on $8,500, 'Rainmaker' 6G in L.A.; 2 Openings This Week

Los Angeles, Dec. 6.

Pair of openings tonight (Tues.) lift local legit to its busiest in a considerable period. Newcomers are French mime Marcel Marceau, who rekindles the Biltmore Theatre for a one-week stand, and the new Olsen and Johnson "Hellzapoppin' '56," which bows at the Music Box (formerly Patio) Theatre.

Carthay Circle theatre went dark last weekend after concluding its second four-play season on a weak-ending note.

Estimates for Last Week

King of Hearts, Carthay Circle (3d wk) ($3.85; 1,518) Down to $8,500.

Rainmaker, Huntington Hartford (2d wk) $3.85; 1,032). About $6,000 for the frame, about the break-even point.

'Can-Can' $29,600, St. Loo; $57,800 on the 2 Weeks

St. Louis, Dec. 6.

Second and final frame of "Can-Can" grossed a slim $29,600 last week at the 1,513-seat American Theatre here. That gave it only $57,800 for the fortnight.

House dark until Dec. 26, when "Bus Stop" plays a single-week.

'Bad Seed' $12,800 (4), Opening Tour in Wilm.

Wilmington, Dec. 6.

"Bad Seed," starring Nancy Kelly, took in a near-capacity $12,800 at the 1,223-seat Playhouse here last Wednesday - Saturday (30-3) in the first four performances of its road tour.

House will be dark until the latter part of January, when Edward G. Robinson is due in "Middle of the Night."

'Picnic' $5,700, Roch.

Rochester, Dec. 6.

"Picnic," the Arena Theatre's sixth season opener grossed a smash $5,700 for a three-week run ending Sunday (4). The season opened following a successful drive for 2,000 subscriptions in a newly redecorated house.

Co-producers Dorothy Chernuck and Omar K. Lerman uncork a four-week run of a full scale production of "Guys and Dolls" tonight (Tues.). Cast includes Leesa Troy, Harry Basch, James Nichols and Eileen Moran.

'Waltz" $15,500, Frisco

San Francisco, Dec. 6.

"Anniversary Waltz" did a good $15,500 last week in its third frame at the Alcazar.

The run has been extended.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Righteous Are Bold, Holiday (12-22).
Red Roses for Me, Booth (12-28).
Great Sebastians, ANTA (1-4).
King Lear, City Center (1-10).
Chequered Shade, Playhouse (1-11).
Time Limit (wk. 1-16).
Fallen Angels (1-17).
Tamburlaine the Great, B'way (1-19).
Ponder Heart (wk. 1-23).
Quiet Please, Booth (wk. 1-23).
Waiting for Godot (wk. 1-23).
Innkeepers (wk. 1-23).
Hot Corner (1-25).
Volpone, City Center (1-31).
Middle of Night, ANTA (2-8).
Mister Johnson (wk. 2-6).
Strip For Action (2-13).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
My Lady Liza, Hellinger (wk. 3-10).
Mr. Wonderful (3-16).

OFF-BROADWAY

Six Characters, Phoenix (12-11).
Thesmophoriazusae, Rooftop (12-13).
Third Person, Pres. (12-29).
Marching Song, Phoenix (3-8).

Crackers Refuse Honey

Birmingham, Dec. 6.

Birmingham's only art theatre, the Avon, has closed its doors after three years, Bob Dillon, manager, said this Alabama burg just didn't respond. He tried everything.

Dillon booked the legit Barter Theatre, gave a jazz concert, sponsored several local plays and held regular art exhibitions in the lobby besides showing foreign and other art films.

'King' Big $42,300; 4th Week, Philly

Philadelphia, Dec. 6.

The local theatrical season has taken a pre-Christmas nosedive with a flock of booking cancellations. "King and I," last week's lone offering, continued its money-making pace at the Shubert. The Locust relighted last night (Mon.) with "Bad Seed."

Booking erasures include "Pleasure Dome," previously listed for the Forrest, Dec. 13; "Maiden Voyage," set for the Walnut, Dec. 29; "Strip for Action," Forrest, Jan. 9, and "Lunatics and Lovers," Locust, March 5. Also, "Ponder Heart," listed for the Forrest, Dec. 26, set back the opener until Jan. 9.

"King and I," which has announced the final two weeks, will end its tour here, Dec. 17.

Estimate for Last Week

King and I, Shubert (4th wk) (M) ($4.80; 1,880) (Patricia Morison). After playing to near capacity the first four weeks, Rodgers & Hammerstein tuner is announcing seats available at all prices; nearly $42,300.

'ANASTASIA' 16½G, DET.; RUTH DRAPER OK 4½G

Detroit, Dec. 6.

Windup of "Anastasia" at the Cass and Ruth Draper's one-woman show at the Shubert last Saturday (3) has left the town without a legit offering. The Cass has no bookings set, but "Tea and Sympathy," starring Maria Riva and Alan Baxter, will play the Shubert starting Dec. 26 for a two-week stand. "Bad Seed," starring Nancy Kelly, follows with a fortnight's run beginning Jan. 16.

Estimates for Last Week

Anastasia, Cass (2d wk) ($4.40, 1,482) (Eugenie Leontovich, Dolly Haas, John Emery). Over $16,500.

Ruth Draper, Shubert (1st wk) ($3.30, 2,050). Around $4,500.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-6-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Komuso, Arts (11-8-55).
Lucky Strike, Duke York's (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (9-17-55).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Queen & Rebels, Haymarket (10-26-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Small Hotel, St. Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Strong Are Lonely, Piccadilly (11-15-55).
Summertime, Apollo (11-9-55).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).

SCHEDULED OPENINGS

Hamlet, Phoenix, (12-8-55).
Such Is Life, Adelphi (1-14-56).
Morning's at 7, Comedy (1-14-56).
Girl Named Jo, Piccadilly (1-15-56).
Listen to the Wind, Arts (1-16-56).

CLOSED LAST WEEK

Bell, Book, Candle, Phoenix (10-5-54).

TOURING

Able's Irish Rose
All for Mary
Call Girl
Call of the Flesh
Can-Can
Doctor Jo
First Night
Girl Called Jo
Guys and Dolls
Hippo Dancing
Hour and the Woman
Intimate Relations
Kinloch Players
Ladies for Hire
Moon Is Blue
Mornings at Seven
Murder on the Nile
Reluctant Heroes
Ten Little Niggers
Women of Twilight

Equity Show

(Dec. 14-18)

Admirable Bashville & Dark Lady of the Sonnets—Lenox Hill Playhouse, N. Y.

B'way Skids; 'Dream' $33,100 for 5, 'Janus' $32,300, 'Tiger' 29G, 'Bus' 20G 'Vamp' 35½G, All Raves for 'Match'

Broadway held to form last week, with business taking the traditional post-Thanksgiving week drop.

There were two closings last Saturday (3), "Heavenly Twins" and "Joyce Grenfell Requests the Pleasure." Sole preem last week was "Pipe Dream," while "Matchmaker" is this frame's lone opener.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) (40th wk; 318; $5.75-$4.60; 1,010; $27,811) (previous week, $22,600). Last week, under $20,000.

Cat on a Hot Tin Roof, Morosco (D) (37th wk; 292; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, over capacity, almost $31,600). Last week, same; Ives, who's taking a two-week vacation, returns next Monday (12).

Chalk Garden, Barrymore (CD) (6th wk; 45; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna). (previous week, $24,300). Last week, nearly $22,500.

Damn Yankees, 46th St. (MC) (31st wk; 244; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, over capacity, topped $50,800). Last week, same.

Desk Set, Broadhurst (C) (6th wk; 48; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $31,400). Last week, nearly $31,300, with theatre party commissions cutting into take.

Diary of Anne Frank, Cort (D) (9th wk; 69; $5.75-$4.60; 1,066; $27,580) (Joseph Schildkraut) (previous week, $27,700). Last week, almost $27,300.

Fanny, Majestic (MD) (57th wk; 452; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $54,500). Last week, nearly $52,600.

Hatful of Rain, Lyccum (D) (4th wk; 29; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $22,000) Last week, over $21,000, with theatre party commissions cutting into take.

Inherit the Wind, National (D) (31st wk; 245; $5.75-$4.60; 1,162; $31,300) (Melvyn Douglas) (previous week, $27,000). Last week, almost $27,000; Paul Muni returned as star Thursday (1) night after withdrawing from the cast more than three months ago to undergo surgery for the removal of his left eye; Douglas filled in during Muni's absence.

Janus, Plymouth (C) (2d wk; 12; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $28,500 for first four performances and three previews). Last week, nearly $32,300, with theatre party commissions cutting into take.

Lark, Longacre (D) (3d wk; 20; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, $26,300). Last week, over $28,100.

No Time for Sergeants, Alvin (C) (7th wk; 52; $5.75-$4.60; 1,331; $38,500) (previous week, $38,400). Last week, over capacity, topped $38,000, with theatre party commissions cutting into take.

Pajama Game, St. James (MC) (82d wk; 652; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week $45,000). Last week, nearly $45,500.

Pipe Dream, Shubert (MD) (1st wk; 5; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Opened last Wednesday (30) night to two moderately favorable reviews (Atkinson, Times; Coleman, Mirror), four unfavorable (Chapman, News; Herald Tribune; McClain, Journal-American; Watts, Post) and one no-opinion (Hawkins, World-Telegram); almost $33,100 for first five performances.

Plain and Fancy, Hellinger (MC) (45th wk; 356; $6.90; 1,527; $55,916) (previous week, $42,300). Last week, almost $42,000.

Roomful of Roses, Playhouse (D) (7th wk; 56; $5.75-$4.60; 994; $25,500) (Patricia Neal) (previous week, $12,400; has to vacate theatre Jan. 6). Last week, over $8,800.

Silk Stockings, Imperial (MC) (41st wk; 324; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $44,800). Last week, over $41,400.

Teahouse of the August Moon, Beck (C) (112th wk; 1,001; $6.22-$4.60; 1,214; $33,608) (John Beal, Terence Kilburn) (previous week, $28,000). Last week, over $26,300.

Tiger at the Gates, Helen Hayes (D) (9th wk; 72; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $30,610 for first week at this house). Last week, just over $29,000.

Vamp, Winter Garden (MC) (4th wk; 28; $7.50; 1,494; $60,000) (Carol Channing (previous week, $41,200). Last week, almost $35,500.

View From the Bridge, Coronet (D) (10th wk; 76; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, $26,000). Last week, almost $23,000.

Will Success Spoil Rock Hunter, (Belasco (C) (8th wk; 60; $5.75; 1,073; $31,582) (previous week, $23,400). Last week, over $23,300.

Witness for the Prosecution, Miller (D) (51st wk; 404; $5.75-$4.60; 946; $23,248) (previous week, $22,000). Last week, over $22,000.

Closed Last Week

Heavenly Twins Booth (C) (5th wk; 35; $5.75-$5.20; 766; $22,200) (Jean Pierre Aumont, Faye Emerson) (previous week, $13,000). Last week, almost $11,700; closed last Saturday (3) at an approximate $10,000 loss on a $65,000 investment.

Joyce Grenfell Request the Pleasure, Bijou (R) (8th wk; 64; $5.75; 588; $18,660) (previous week, $11,400). Last week, almost $13,500; closed last Saturday (3).

Opening This Week

Matchmaker, Royale (C) ($5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Play by Thornton Wilder, presented by the Theatre Guild & David Merrick; production financed at $70,000, cost about $45,000 to bring in, including approximately $12,500 tryout profit, but excluding bonds, and can break even at around $16,000 gross; opened last Monday (7) night to unanimously favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post), grossed nearly $23,600 last week for seven previews.

OFF-BROADWAY

(Figures denote opening dates)

Cherry Orchard 4th St. (10-18).
Cradle Song, Circle in Square (12-1).
Dragons Mouth, Cherry' Lane (11-16).
Last Love of Don Juan, Rooftop (11-23); closed last Sunday (4).
Macbeth, Jan Hus Aud (10-19).
Out of This World, Actors Playhouse (10-12-25).
Threepenny Opera, de Lys (9-20).
Trouble in Mind, Greenwich Mews (11-13).

Power in 'Place' Gets $14,700, Hub

Boston, Dec. 6.

Two shows arrive this frame to give the Hub three on the boards again. "Boy Friend" opened at the Shubert last night (Mon.) for two weeks and "Great Sebastians" opens tonight (Tues.) at the Colonial. "Quiet Place" got poor reviews last week at the Plymouth, where it continues this week. Hub critics found the cast okay, but scored the material.

Next entry is "Red Roses for Me" opening the now-dark Wilbur next Tuesday (13) for two weeks.

Estimate for Last Week

Quiet Place, Plymouth (1st wk) ($3.85; 1,200) (Tyrone Power). Only show on the boards drew around $14,700.

Riva-Baxter Lean 10½G For Week of 'Tea,' Cleve.

Cleveland, Dec. 6.

Return visit of "Tea and Sympathy," with a new company headed by Maria Riva and Alan Baxter, drew over $10,500 in eight performances at the Hanna here last week. Top at the 1,515-seater was $4.40.

Ruth Draper's one-woman show is current at the house, with "Quiet Place," starring Tyrone Power, moving in next Monday (12).

Gorlinsky's B'way Grabs Highlight Impresario's Spread to Legit, TV

British concert impresario S. A. Gorlinsky is going into legit, films and tv this season, in an unusual combination. Spreading his activities widely for the first time, Gorlinsky is not only offering concert attractions in Europe and the U. S., but has grabbed up two U. S. legit plums for England, and is breaking into British commercial tv.

Manager left N. Y. for home last weekend, after a two-week U. S. stay setting new deals and visiting with his touring attraction, the Obernkirchen Choir. Gorlinsky bought British rights to the Broadway musical, "Fanny," which he will do next spring with Burl Ives in the Walter Slezak role. Roger Furse will design. Ives did 20 concerts in England for Gorlinsky two years ago to great success.

Manager also bought "Inherit the Wind," and will star Melvyn Douglas in it if the latter doesn't tour the show in the U. S. Producer Herman Shumlin might stage. Gorlinsky's grab—a new management getting two big Broadway hits away from regular British legit setups—has aroused interest. His only previous legit venture was the Orson Welles "Othello" in London a few seasons ago, although he also presented the pantomime, "Where The Rainbow Ends," in London for three weeks last Xmas, with dancers Alicia Markova and Anton Dolin, starred.

Panto Repeat

Gorlinsky is repeating "Rainbow" this Xmas for three weeks at Royal Festival Hall, with Dolin, Voletta Elvin and Alfred Marks, and the London Philharmonic in the pit.

On Jan. 8, he will present the first ballet for commercial tv in England, with Alicia Markova and Milorad Miskovich in a "Nutcracker" sequence. Miss Markova will also be co-producer.

Gorlinsky also will bring Anna Russell to England in May for a run at a London house in a one-woman show. He's also busy with a British concert sked involving Beniamino Gigli, Mischa Elman, Ferruccio Tagliavini, Ania Dorfman, Andre Kostelanetz and Sir John Barbirolli and the Halle Orch. Manager also is organizing a South American tour for Kosty for July, and will send the Jaroff Don Cossacks to Australia in June. He's also planning making some films for British tv.

Undressing It

"The Shirtsleeve Opera" is making its bow Sunday afternoon (11) to an invitation audience at Carroll Music Center, N. Y. City, with a informal concert version of Mozart's "The Magic Flute."

Members of casts and musicians in orchs of Broadway musicals are participating, under baton of Milton Rosenstock, with Hiram Sherman as narrator. Maxine Keith is producer.

MOSELEY VICE BEAN

Betty Randolph Bean, N. Y. Philharmonic press head, has been granted leave of absence, as of Jan. 1, till end of the current season.

Carlos Moseley, for the past five years director of the school of music at the U. of Oklahoma, is taking over.

Soviet Culture Ministry is trying to arrange appearances in Russia this season of **Artur Rubinstein, Isaac Stern, George London, Claudio Arrau** and **Michael Rabin.**

Ruth Page Chi Ballets Set for Week's N. Y. Run

Choreographer - dancer Ruth Page, director of ballet for the Chi Lyric Theatre, is bringing her dance troupe to N. Y. for a week of performances as the Ruth Page Ballets at the Broadway Theatre, starting Dec. 20, under Sol Hurok's management.

Miss Page will present two works that preemed earlier this fall in Chi to marked success, "The Merry Widow," to the Lehar score, and "Revenge," based on Verdi's "Il Trovatore." Principals who danced them in Chi, including Alicia Markova, Sonia Arova and Oleg Briansky, and the Chi Lyric corps de ballet, will take part.

Chi Lyric Theatre Winds 2d Season to 431G Gate; $100,000 Deficit Seen

Chicago, Dec. 6.

The Lyric Theatre closed its opera season last Saturday night (3) with a gross of $431,500 for the five-week span. Figure represents nearly 89% of the actual capacity total of $488,122 for the 25 performances at the 3,600-seat Civic Opera House.

Although the final figures aren't all in, it's reported that the Lyric wound up its second season with a deficit of about $100,000. The Lyric ended its initial two-week operatic series last year with a loss just under $14,000.

BSO SEGUES D.C. DATES TO NAT'L SYMPH AEGIS

In an unusual switch, the Boston Symphony Orch, which gives concerts each season in Washington under management of the Constance Snow bureau, next season will play there under auspices of the National Symphony, as part of the D. C. orch's regular series. The BSO will play under a straight guarantee. Trade is wondering whether this setup might start a trend.

The BSO has also pacted Russ violinist David Oistrakh for a special Pension Fund concert in Symphony Hall, Boston, Dec. 15. Fiddler will play the Brahms and Mozart A, Major concertos under Charles Munch, in his only orch appearance in the Hub this season.

Sadler's 198G on 13, L. A.

Los Angeles, Dec. 6.

Thirteen-performance stand of the Sadler's Wells Ballet Co. fell far below hopes here last week. Toe troupe grossed $198,000 for the 10-day run at the 6,000-seat Shrine Auditorium.

Tally was 20% under what Sadler's Wells did in 10 performances on its last visit here.

Ballet Rambert, England's oldest permanent ballet company, has recently made a public appeal for $15,000 to $30,000, to enable its continuance in the face of increased costs.

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RCA VICTOR RECORDINGS BALDWIN PIANO

No Kid Stuff

German pianist Wilhelm Backhaus will be here in February for another concert tour. But although his management already has about 20 bids for the pianist's services next season in '56-'57, Backhaus wants to take a sabbatical.

Management is wondering how gracefully to tell the artist, who is 73 now, that at his age it's a little unusual to take a year off.

Philharmonia Ends U.S. Tour in Red

The Philharmonia Orchestra of London, which completed its first U. S. tour recently, garnered unprecedented raves for both the orch and its conductor, Herbert von Karajan, but wound up in the red. Columbia Artists Mgt., which booked the tour, is believed to have dropped over $20,000 on the venture (although management is mum), and Walter Legge, the orch's founder-director, admitted it had also lost from $3,000 to $5,000 on the visit.

Management ran into some of the most unusual snarls any tours has experienced. Manager in Baltimore died shortly before that date. Philadelphia booking was snafued by outside pressures. New York concerts were complicated by a mixup over violinist David Oistrakh appearing as soloist. And four inches of snow met the symph in Boston for the windup. The political angle over the controversial German conductor, however, had died down mostly, and there were no disturbances, no picketing, etc.

Orch did very well in Toronto, Chicago and the midwest. Baltimore and New Haven had very bad houses, and Philly was only 60% full. But Boston, despite the weather, had a fine $7,000. Second Chi date, a hospital benefit, drew over $32,000. First N. Y. concert grossed $6,000; second (an extra one), about $5,000; third, around $10,000, and fourth, $10,000. Top was a high one, at $6. Most dates were outright sales, from $5,500 to $6,000.

Orch did around $200,000 on the four-week trek, or about $25,000 less than expected, with some $125,000 as the orch's own share.

Concert Bits

There's possibility the **Renata Tebaldi** Carnegie Hall, N.Y., concert of Dec. 18 may be cancelled, due to managerial snafus.

Alan Nugent Bunce, son of Alan Bunce (Albert of tv's "Ethel and Albert") and Ruth Nugent, and grandson of J. C. Nugent, has joined the staff of Columbia Artists Mgt., as Community Concerts field rep.

Harry John Brown, who was musical director for Helen Traubel at Las Vegas and on tour, has been made assistant to Arthur Fiedler for this season's Boston Pops tour, and will conduct about 20 dates during the trek.

National Artists Corp. has signed **Robert Mueller**, young American pianist; Dutch pianist-composer **Cor De Groot**; the **Men of Song**, and the **Alard String Quartet.**

The Boston Symphony Orch, under Charles Munch, will play at the UN, N. Y., Saturday night (10), to mark Human Rights Day, following their regular Carnegie Hall concert that afternoon.

Ted Shawn, now 65, will appear as King Lear in the N.Y. premiere of **Myra Kinch's** "Sundered Majesty," when Miss Kinch and her dance company perform at the Brooklyn Academy of Music Saturday (10).

Pianist **Louis Kentner** and violinist **Berl Senofsky** have signed with Columbia Artists Mgt. under personal direction of Kurt Weinhold.

Ivry Gitlis, young Israeli violinist making his U. S. debut this season under S. Hurok management, will bow on U. S. radio over CBS Saturday (10) with the Philly Orch, and make his N. Y. debut net Thursday (15) with the N. Y. Philharmonic.

Pianist **Artur Rubinstein** arrived in N. Y. from Paris last Friday (2) to begin a concert tour of 46 U. S. and Canadian cities.

NBC-TV Opera's "Madame Butterfly" and Leonard Bernstein on CBS-TV's "Omnibus" are reviewed in the tv section.

NBC Opera's 'Have Bus, Will Travel' In Major Pubservice Gesture

By ARTHUR BRONSON

A major event in the concert field—the formation of a new opera company—is skedded for next fall, with the creation by Radio Corp. of America and the National Broadcasting Co., jointly, of the NBC Opera Co. to tour the country. Event is of unusual significance, not only because of the impressive RCA-NBC sponsorship, but because of the ramifications.

There's been a basic need in the U.S. for a touring opera, at reasonable prices, doing works in English, and this should be it. Telcvision's first touring opera company will do repertory, which only the Met Opera and N. Y. City Opera do now in limited form. Management expects the venture to popularize opera, taking it in an intelligible manner to the people.

Columbia Artists Mgt., top bureau in the country, will book the attraction. It's counting on local NBC stations being in on it, helping with promotion, while the outfit will also gain from the tremendous buildup of opera via the NBC-TV Opera Theatre. Expected tie-in with RCA Victor should also make the venture the biggest force in opera, outside of the Met.

RCA and NBC are underwriting the venture, their second such gift to the music public (the first was the NBC Symphony). It's eminently a public service, as they don't expect anything back on their investment. Booking contract is between NBC and Columbia Artists, running for four years, with the concert bureau guaranteeing NBC $1,500,000 over the four-year period. In other words, covering any losses.

For the first year, the NBC Opera Co. will tour eight weeks with two operas, "Marriage of Figaro" and "Madame Butterfly." Subsequent seasons should be longer, with more works included. First two productions are likely to cost NBC (and parent RCA) about $75,000 each to create.

The Judson, O'Neill & Judd division of Columbia Artists will handle the tour, with William M. Judd in personal charge. Troupe of 70 people (including orch) will travel by bus, doing one and two-night stands. Judd was booking dates on Monday (5) already, day after Gen. David Sarnoff announced the venture on NBC-TV. Event is selling at $6,000, with $36,000 minimum take seen on an average week. Tour starts next fall, going to major cities, as far west as Kansas.

Venture is an outgrowth of the highly successful NBC-TV Opera Theatre, now in its seventh year. The touring operas will be specially mounted for the theatre by Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director, of the tv setup,

Townsend New Manager Of Buffalo Philharmonic

Buffalo, Dec. 6.

Frederick P. Townsend, a local attorney, has been named manager of the Buffalo Philharmonic Orchestra.

He succeeds Irving Deakin, former S. Hurok company manager, who took over the manager's post only five months ago. Deakin's sudden resignation is unexplained, either by him or management.

Oistrakh Sets D. C. Mark With 10G Gate; Soviets Get Take for Fiddler

Washington, Dec. 6.

Concert of Soviet violinist David Oistrakh here tonight (Tues.) was a smash sellout, setting a new record for Constitution Hall. House was scaled to $3.85 and the gross, exclusive of admissions tax, ran a little under $10,000, bettering the Constitution Hall boxoffice mark setting during World War II by Vladimir Horowitz and Nelson Eddy.

The Oistrakh share of the take comes to a little over 50%. Under the arrangement whereby the fiddler was admitted to the United States, his share is paid to the Soviet Embassy. A spokesman for the Embassy said the Russian government's cut would be about half of the artist's earnings. Therefore, Oistrakh should realize nearly $2,500 after taxes.

Mpls. Oistrakh SRO

Minneapolis, Dec. 6.

David Oistrakh made his only orchestra appearance west of the Hudson as soloist with the Minneapolis Symphony, under Antal Dorati, last Friday (2), before an over-capacity audience of 4,847 in Northrop Auditorium. Hundreds were turned away.

This was the largest audience for the symphony within memory.

Shosty Preem

Russ violinist David Oistrakh has received okay from Moscow to extend his U. S. stay, and will appear with the N. Y. Philharmonic Dec. 29-30 and Jan. 1. He'll give the U. S. premiere of the Shostakovich Violin Concerto.

Fiddler is also soloist with the N. Y. orch in a special Pension Fund concert Dec. 21, playing three concerti.

Longhair Disk Reviews

Rachmaninoff: Concerto No. 3 (Angel). Here's a swell job, in an exciting, surging yet poetic rendition of the romantic work, full of verve and feeling. Russ pianist Emil Gilels shows a special kinship for the music, and gets rousing support from the Conservatoire Orch under Cluytens.

Tchaikovsky: Symphony No. 6 (Westminster). Solid, workmanlike reading by the London Philharmonic under Rodzinski, sensitive as well as sturdy and never overblown.

Boccherini: Quartets (Columbia). First diskings of four charming, gay, rhythmic string quartets, played with spirit and skill by the New Music Quartet.

Puccini: Butterfly (Angel). Lively, vigorous, musical version, with Maria Callas dramatic, impressive and a little uneven as Butterfly. Nicola Gedda is a first-rate Pinkerton, with a lovely lyric voice. Von Karajan reins the fine La Scala supporting forces.

Puccini: Manon Lescaut (RCA Victor). Stylish, flavorsome performance with Licia Albanese, Jussi Bjoerling, Robert Merrill heading a good cast. Rome Opera support under Perlea.

Martha Modl displays full, rich middle tones (a bit edgy at the top) in the **Immolation Scene** and **Isolde's Narration** for London; Entre has an impressive **Vivaldi "Gloria,"** with an Italian cast; cellist **Andre Navarra** has an expressive, full tone and ample technique for the **Lalo and Saint-Saens** (No. 1) concertos on Capitol; in **Mozart Solo Piano Pieces**, Walter Gieseking is especially fine in a simple yet definitive reading of the B-Flat Sonata, No. 16 (Angel). *Bron.*

Japanese Onera Co. Set For U.S., Canada Tour

The Fujiwara Opera Co. of Tokyo will make its first tour of the U. S. and Canada next season, under patronage of the Japanese Foreign Office. Troupe will be presented by Fine Arts Enterprises, Coast outfit headed by Allen Jensen, former musician-conductor, now in the insurance biz. Julian Olney, former Westchester County, N. Y., concert manager now associated with Paul Gregory on the Coast, is acting as booking agent.

Company of 40 (including orch) will play for 10 to 15 weeks, alternating two works, Puccini's "Madame Butterfly" and Gilbert & Sullivan's "The Mikado" (both in Japanese). Big cities will get full-week stands, others one or two night. Tour will begin in Seattle Sept. 14, '56.

Troupe was here three years ago for a few appearances, including one at City Center, N. Y., for the N. Y. City Opera Co., in "Butterfly." Company will get unofficial government assistance on overseas passage, coming via NYK steamship lines. Budget should be around $22,500 a week, with the nut Olney has to shoot at being $3,250 a performance. Olney, headquartered in Hollywood, is in N. Y. this week for bookings and other biz matters.

OPERA MAKES FRONT PAGE NEWS

Will Tour U. S., Sing in English

RCA, NBC to Form Opera Troupe

A new opera company to tour the major cities of this country and Eastern Canada will be formed by the Radio Corp. of America and the National Broadcasting Co. as a joint venture next fall, it was announced yesterday by Brig. Gen. David Sarnoff, chairman of the boards of both organizations.

Gen. Sarnoff made the announcement during a telecast of Puccini's "Madam Butterfly" by the NBC-TV Opera Theater on the NBC television network. The new company, which will augment the television company and, like it, restrict all performances to the English language, will tour for a minimum of eight weeks next season.

He said the television company had pioneered opera in English and "stimulated a demand for opera performances in English in the theaters and concert halls of the nation." He said this had "encouraged us" to form the new touring company "to broaden still further the musical horizons of our land."

Rudolf Bing, general manager of the Metropolitan Opera, sent Gen. Sarnoff a message wishing the new company success. "The plan itself shows the usual vision that every one has come to expect from you and should be welcomed by anybody who has the development of opera in this country at heart," Mr. Bing wrote. "Any success in the field of opera is of benefit to all of us in this field. My colleagues and I wish you the best of good fortune in this new, difficult, important and daring enterprise."

Elaine Malbin, who sang the title role of "Madam Butterfly" in the NBC-TV Opera Theater yesterday.

The first two productions to be staged by the company will be "Madam Butterfly" and Mozart's "The Marriage of Figaro." The first-season itinerary was not revealed, but it was announced that a four-year contract had been signed by Robert W. Sarnoff, executive vice-president of NBC, and William M. Judd, vice-president of the concert management firm of Judson, O'Neill & Judd, to book the tours.

Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director of the television opera company, will stage the productions of the new company. Although no specific figures were given, it was apparent from the productions planned next season that about 100 singers, musicians and technicians would be needed.

The company will not take television productions onto the road but will mount entirely new productions requiring new scenery and costumes.

The television opera theater was formed in late 1949 and has presented operas for six seasons. It has performed new works by contemporary composers, including Gian-Carlo Menotti's "Amahl and the Night Visitors," which will be presented for the sixth time on Christmas night, and Benjamin Britten's "Billy Budd," as well as standard operas. This season a new English version of Mozart's "The Magic Flute" by W. H. Auden and Chester Kallman will be presented as well as "La Grande Breteche" by Stanley Hollingsworth, commissioned by NBC, and the American premiere of Prokoflev's "War and Peace."

The complete, two-and-a-quarter hour television production of Puccini's "Madam Butterfly" yesterday afternoon constituted the NBC-TV Opera Theater's most ambitious venture in terms of allotted time, and one of the most compelling in terms of drama.

Elaine Malbin sang the role of Madam Butterfly.

Facsimile of FRONT PAGE
NEW YORK HERALD TRIBUNE, December 5, 1955

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Broadway

Ruth Tobey, of the VARIETY N. Y. office, engaged to Dr. Samuel Hoffman. Wedding is set for Jan. 15.

Bob Hope, Metro producer Edwin Knopf and French singer Marcel LeBon sailed for Europe last week on the S. S. United States.

Paula Gould, N.Y. Capitol Theatre publicist, in Williamsburg, Va., on short vacation and to rest following an injury to her hand.

ASCAP prexy Stanley Adams was wedded to Mrs. Berenice Levin, an interior decorator, Friday (2) in the chambers of N.Y. Supreme Court Justice Morris Eder.

George Jessel is dedicating his new book, "You Too Can Make A Speech," which Grayson will publish in March, to the memory of James J. Walker, onetime Mayor of N.Y. City.

Bob Weitman, American Broadcasting-Paramount Theatres veepee in charge of programming and talent, returned to N.Y. Monday (5) following week of production huddles in Hollywood.

Another de luxe Park Ave. apartment house (No. 410) going the way of many, and slated to become an office building in a year or so. This has been a distinguished town residence for tycoons like the Amorys and personalities like George S. Kaufman, Marlene Dietrich, et al.

Charles Kontulis has been elected president of the Stanley Warner Club, an employee benevolent organization. Named veepees were Harriett Pettit, Stanley Amster, Etta Rodoff, Fred Stengel and Donald Sherwood. Board elected John T. Holmes, treasurer, and Stuart H. Aarons, secretary.

Jules Villani, longtime fave at the Hotel Plaza's Oak Room, previously at the Stork, and latterly upped to headwaiter at the Plaza's Persian Room, still on the critical list following an operation at Englewood (N. J.) Hospital, in which city he made his home. Jules succeeded Fred (Barbero) when latter retired. Meantime Joseph and Walter are pinchhitting at the velvet rope.

Boston

By Guy Livingston

Thrush Judy Valentine current at Bradford Roof.

Somerset Hotel opened its new Polynesian Village Friday (2).

Carmel Quinn and Pat Rooney in for concert at Opera House.

Singer Helen Hush current at the new Normandy Champagne Room.

Pat Boone in for Saturday-nighter at Rhodes on the Pawtuxet, Providence, R. I.

Ed and Wilma Leary icer continues at Steuben's. Alice Quessy has doffed her skates to take a dancing spot in the show.

Vaughn Monroe, commuting between New York tv stints and his Meadows club in Framingham, outside of Hub, signed for three-weeker at the Sahara, Las Vegas, starting in February.

Billy De Wolfe, in town before his Caribe Hilton booking in San Juan, Puerto Rico, made Patti Page's opening at Blinstrub's, toured the Hub niteries where he has worked many times; given big reception in his home town of Quincy.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Eighteen pix now shooting here, with all studios occupied.

Marc-Gilbert Sauvajon adapting "Pal Joey" into French for production next season. Patachou is set as femme lead.

"Cinerama Holiday" is due at the Empire in February. "This Is Cinerama" did a solid year's run at this house.

Mick Micheyl, songwriter-singer, turning film producer and actress for a pic, "Les Paves De Paris" (The Sidewalks of Paris).

Leonide Moguy has given a young Swiss actress, Vega Champod, lead in his new film, "Le Long Des Troittoirs" (Along the Sidewalks).

Francis Lederer winds his role in "The Ambassador's Daughter" (UA) this week and then heads for Lisbon where he will play in "Lisbon" (Rep) to be directed by Ray Milland.

Andre Bernheim has the Gallic rights for Maxwell Anderson's "Bad Seed," which Louise De Vilmorin is adapting for next season here. Set for appearance next year is Robert Anderson's "Tea and Sympathy," with Ingrid Bergman.

Fernandel and Suzy Delair teamed for Jean Boyer film, "Monsieur Pied De Poule" (Mr. Chicken Foot). It rolls as soon as Fernandel finishes his presently shooting "Don Juan," a Franco-Spanish co-production now winding in Spain.

Actor Pierre Brasseur going into film production and his first film, as producer-star, will be a pic version of Jean-Paul Sartre's "L'Diable Et Le Bon Dieu" (The Devil and the Good Lord), which he played as a hit legit here years ago.

Fernand Gravey another top name added to cast of Jean Renoir pic, "Elliena at Les Hommes" (Elliena and the Men), which starts this week. Already in film are Ingrid Bergman, Mel Ferrer, Jean Marais, Jean Richard and Magali Noel.

Eddie Constantine's bestselling record, "L'Homme Et L'Enfant" (The Man and the Child), which he recorded with daughter Tania, will serve as the basis for a pic being scripted here by Harry Kurnitz. It will be produced in English and French versions by U.S. producer Jules Buck.

San Francisco

By Bill Steif

Benny Strong's retirement lasted just one autumn—his new band opens at Berkeley's Claremont in January.

Hugh Evans, brother of Maurice Evans, unveiled what he billed as "the world's smallest theatre," a 49-seater.

Author Ernest K. Gann docked his 117-foot schooner, Albatross, in Friseo after an 11,000-mile voyage from Holland; said he'd use the ship in two upcoming films.

Lucius Beebe and Charles Clegg rolled into Oakland from Nevada in their new private railroad car. Beebe explained the cost—$100,000 as not "as much at it might seem . . . you don't have to trade it in every year."

The Sam Goldwyn anti-trust suit against Fox West Coast, which looked like it was near an out-of-court settlement a few weeks ago, now apparently will go to trial before Federal Judge Edward P. Murphy in January.

Philadelphia

By Jerry Gaghan

Mary McCoy, former Sammy Kaye chirper, in top slot at Embassy Club.

Don Rudman, former Bill Haley drummer, working traps for Tonio Cortese, at the Capri.

Abe Sursky, former co-owner of the burned-out Shubert Musical Bar, launching new spot on Locust St. midway.

La Playa Sextet, which closes engagement at Circle Club this week, leaves for Mexico to make series of film shorts.

Erna Sack, leading coloratura with the Dresden (Germany) Opera Co., making local debut at Academy of Music, Dec. 13.

Pop Vogel, owner of Golden Slipper (town's only kosher nitery), plans to open similar-type spot on Atlantic City's Boardwalk.

Jussi Jalas, son-in-law of Finnish composer Jean Sibelius, is acting as guest conductor for Philadelphia Orchestra's all-Sibelius program, Dec. 9-10.

Pittsburgh

By Hal V. Cohen

Princeton Triangle Club show plays the Mosque for one night Dec. 21.

Aldo Ray around for week of drum-beating "Three Stripes in the Sun."

Casino shutting down Thursday night (8) until Xmas midnight performance.

Mrs. George Tice, wife of theatre owner, out of Woman's Hospital after surgery.

Bette Ford, femme bull-fighter, back to Mexico after visiting her folks here for two weeks.

Dave Kimelman's uleers acted up again and Par exchange manager is in Montefiore Hospital.

Jerry Terheyden finished Army stretch and returning to Playhouse stage in "Accounting for Love."

Cabot & Dresden close at Ankara Saturday (10), and sail next Tuesday for six months of European bookings.

Glenn Tetley home to see his mother and grandmother after returning from Europe with John Butler dancers.

Miami Beach

By Lary Solloway

Al Hibbler set for date at Club Calvet during holiday weeks.

Marlon Brando expected in town mid-month for visit with George Engle, who is building the new Coconut Grove Playhouse which preems Jan. 3.

"Wild" Bill Davidson stayed on after Eddie Condon troupe left following a jazz concert. He's joined Preacher Rollo and the Saints at Shoremede Hotel for season.

The Bennett Cerfs due in soon. He'll emcee testimonial dinner for Herald columnist Jack Kofoed, whose latest tome "Moon Over Miami" was published recently by Random House.

London

(*Temple Bar* 5041/9952)

George Jessel due back today (Wed.) for several tv shows.

Wally Peterson opened cabaret stint at Cote d'Azur Club in Soho.

George Minter, Renown boss, hosted a pre-Christmas party for the press.

Al Burnett tossed late night cocktailery to celebrate reopening of Society Restaurant.

Dirk Bogarde, out of "Summertime" cast because of jaundice; replaced by Nigel Stock.

Princess Margaret went to the BBC-TV studios at Lime Grove Monday (5) to see Jack Payne's "Off the Record" program.

George Black and Hugh Beaumont acquired West End rights of Hugh Hastings "Pink Elephants," recently tried out in Australia.

Oscar Lewenstein and Sam Wanamaker off to East Berlin for confabs with Bert Brecht on production of his "Threepenny Opera."

Max Wall, currently starring in "Pajama Game" at Colisuem, starts a new tv series next year, and gave a sampler over past weekend.

James Carreras collected a check for $1,680 for Variety Club at the Water Rats Dinner. This was the tent's share of the recent Rat's revel.

Philip King planing to Amsterdam to see the first Dutch performance of his play, "Serious Charge," which is also to be staged in Scandinavia, Paris, Madrid and Iceland.

Al Stevens, cat impersonator, signed for a weekly commercial tv series known as "Horatio Paw," also invited by Lord Mayor of London to perform at annual children's party.

Ireland

By Maxwell Sweeney

(22 *Farney Pk, Dublin* 684506)

Baritone Austin Gaffney signed for Festival Singers U.S. tour starting in January.

Abbey Theatre will present "Ulysses" as Gaelic language pantomime this Christmas.

Janine Charrat's "Ballets de France" skedded for return date to Olympia, Dublin, next year.

John Huston plans to establish racing stables at his newly-bought home at Craughwell, Co. Galway.

Irish dance groups set for appearances in Holland, French Riviera and Germany next spring.

Reissue of "Quiet Man" (Rep) and "Bedevilled" (M-G) rated "objectionable in part" by National Film Institute here.

Abbey has added two new plays, "The Big Birthday," by Hugh Leonard, and "Judgment on James O'Neill," by novelist Francis MacManus, to its spring lineup; MacManus is features director of Radio Eireann.

Minneapolis

By Les Rees

Minnesota U Theatre presented "The Male Animal."

Bob Hoff, Variety Clubs International rep, in from Omaha for local tent's election dinner meeting.

Obernkirchen Children's Choir of Germany gave concert.

Theatre-in-Round offering "I Killed the Count"; has "Tender Trap" underlined.

Four Lads, Wayne King and Les Elgart at Prom Ballroom for one-nighters.

Russian violinist David Oistrakh soloist with Minneapolis Symphony.

"The First Legion" on tap at Edyth Bush Little Theatre.

Ballet Russe de Monte Carlo into Northrop Auditorium Dec. 6-7.

Hotel Radisson Flame Room has mimic Don Tannen and thrush June Forrest.

Houston

Addie Addison in town to beat drums for "Man With A Gun."

Singer Ruth Wallis opened in Rice Hotel Empire Room Dec. 1.

Frank Ross of Mary Kaye Trio closing Dec. 7 at Shamrock Hilton.

Shamrock Hilton planning cocktail lounge with entertainment policy.

Former radio singer Paul Owen moved up to program director at educational outlet KUHT at Houston U.

Lillian Roth into the Shamrock Hilton for two weeks starting Dec. 8. Dorothy Shay opens there Dec. 31.

Theatre, Inc., community theatre, opened "South Pacific," its third Rodgers & Hammerstein production on Dec. 1.

Fay Bainter sticking with "The Glass Menagerie" at the Alley, despite tv offers. "Menagerie" is slated to run till Dec. 11.

First four subscription concerts of Houston Symphony, all conducted by group's new maestro, Leopold Stokowski, were SRO.

Terry Moore in last week as star of "for men only" fur style show with references to mink bathing suit incident cropping up in news stories about this show.

Singer-composer Jimmy Duncan's "I Asked the Lord" original was released by a new label organized here, Cue. Ed Gerlach band of Houston plays backing.

Port Housting Lions Club staging Dec. 11 benefit at Coliseum featuring Mexican stars, including Silvestre Vargas mariachi band, Amalia Mendoza, folk songstress, Zaizar Bros., and Alicia and Efrain dance duo.

Rome

By Robert F. Hawkins

(*Archimede* 145; *tel* 800 211)

Alberto Sordi signed with William Morris Agency.

Vera Ralston may star in an Italian locationer which Republic is currently mulling.

Edmund Gwenn here for brief stay after finishing Spanish pic, "Calabuig," in Spain.

William Dieterle announced here as director for upcoming filmization of Gustave Flauber's "The Mercenaries."

Giulietta Masina and Federico Fellini off to London for English preem of their pic, "La Strada." She returns for starring role in "Donatella," a color C-Seoper now shooting at Cinecitta.

Marcello Girosi may produce new version of Marcel Pagnol's "Topaze," with Vittorio DeSica starred, before they both do the Marlene Dietrich starrer, "Monte Carlo," slated for a May start.

Other announced pix projects here include "Honcymoon in Italy," with Yvonne DeCarlo, and "Parable," which Filippo DelGiudice would produce with Paulette Goddard, Henri Vidal and Yves Brainville.

King Vidor back from Cote D'Azur for some more work on "War and Peace," with scenes featuring Henry Fonda, Helmut Dantine and Vittorio Gassman. Pic must be presented to commission before Dec. 31 to quality for Italo aid rebates.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

American Kenneth Spencer guesting this month at Hannover's Georgspalast.

Swedish actress Anita Bjork set for the lead in Norwegian film, "Wandering to Forget."

Jan Kiepura and Marta Eggerth to take Franz Lehar's "Paganini" on tour through Germany.

"Die Ratten" (The Rats), German film directed by Robert Siodmak, set for showing in Peru. Herzog released it in Germany.

Sammy White, star catcher of the Boston Red Sox, heads the show, "Baseball Today," scheduled to tour Army and air force bases in Europe this month.

Hans Lietzau of the Berlin Schiller Theatre due to direct Eugene O'Neill's "Marco's Millions" in Frankfurt's Grosses Haus Theatre for its first German showing.

Bill Ramsey, American rhythm and blues singer who's made a pair of films in Germany ("Music in the Blood," and "Love, Dance and 1,000 Hits") is returning to the U.S.

Annemarie Selinko, who wrote "Desiree," sold screen rights to her novel, "Heute heirates Mein Mann" (Today My Husband Marries), to Constantin for a German picture.

Portland, Ore.

By Ray Feves

Marty Foster doing record biz with "African Lion" at his 400-seat Guild.

Eagles & Mann, Charles Duncan and Tokyo Can-Can Girls at Amato's Supper Club.

Dinah Shore set for personals here Dec. 9-11 to assist the Fireman's Toy & Joy Makers.

Phil Hart did top job with his first promotion of a Broadway show when he presented "Plain and Fancy" at the Auditorium.

Chicago

ABC-Paramount Record prexy Sam Clark in for huddles with local distribs and deejays.

Tribune columnist Herb Lyon vacationing from his "Tower Ticker" duties for a couple of weeks.

Chi CBS veep H. Leslie Atlass hosting an Ambassador East luncheon spread today (Wed.) for Jack Benny.

Lin Burton's Steak House launches an entertainment policy Dec. 27 with Jerry Murad's Harmonicats.

Hollywood

Robert Ryan vacationing at La Quinta.

Gabby Hayes returned home from an eastern trek.

Peggy Lee lectured before Hal Levy's songwriting class at UCLA.

Moshe Sharett, Israeli Minister of Foreign Affairs, a Hollywood visitor.

Pat McDermott exited CBS-TV publicity department for post at RKO praisery.

General Foods handed its first "Greatest Guy in World" award to Walt Disney.

Assn. of Motion Picture Producers hosted 31 university students from 21 nations on studio tour.

Hal Wallis entering float in Pasadena New Year's Day Rose Parade for "Rose Tattoo," ridden by Anita Ekberg.

George Murphy to be guest of honor at annual Beverly Hills B'nai B'rith testimonial dinner tomorrow (Thurs.).

J. R. Grainger back in town after a three-week vacation but won't tip future plans until after first of year.

Stanley Kramer plays host to entire foreign press at luncheon interview today (6) to talk about "Pride and Passion."

C. P. MacGregor hosted a luncheon marking Andrew Schrade's 40th anni in record biz; he's veepee in charge of Columbia's coast plant.

Palm Springs

Joe Schenck back from Mexico.

Steve Trilling at the Ranch Club.

Freeman Gosden and the Missus around.

Don Loper around with his designing eye.

Judy Garland and Sid Luft loafing at their place.

Greg Bautzer threw a party at the Racquet Club.

Champagne flights from Seattle new western come-on.

Dimitri Tiomkin doing music for Palm Springs Pageant.

Ralph Kirer, new manager of San Diego Padres, will have them train here next spring.

Charlie Farrell showed up for Founders Day in clothes he first wore when coming here 20 years ago.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 372200)

"Not As Stranger" at the Cine Capitol.

Rafael Rivelles Co. at the Lara in Besnard's "Venganza" (Vengeance).

Luis ("South Pacific") Sagi-Vela Co. into the Teatro Alcazar with "Court of Luxembourg."

Queta Claver in the title role of last year's big musical comedy hit, "Ana Maria," at the Martin.

Recent film openings on the Gran Via included "Long Gray Line" (Col) at Cine Gran Via; "Man in Saddle" (RKO) at the Beatriz; "The Village" (a Swiss production) at the Rex; "Green Fire" (M-G) at the Lope de Vega and "Love Was Born in Paris" (M-G) at the Avenida.

Stanley Kramer tossed a cocktail party at the C. E. A. Studios here to introduce the Spanish press to the "co-star" of his "Pride and Passion," an oversized cannon used in pic. Kramer's film is based on C. B. Forester's "The Gun," a novel of the first Spanish War of Independence (1810).

Cleveland

By Glenn C. Pullen

Teddy Wilson combo at Cotton Club.

Al Ruse moved his orch into Zephyr Room for run through the holidays.

Ray Anthony back in his hometown with band for dance date at Aragon Ballroom.

Sweeney Mann, co-owner of Log Cabin, bought El Bolero Club from Nick Pinardo who is getting out of nitery biz.

Ving Merlin's violin unit and Lillian Gray, singer, at Statler Terrace Room. Crew Cuts inked for two weeks opening Dec. 19.

Clayton Corbin, a hit in Karamu Players' "King and I," being tested by Cheryl Crawford in N.Y. for important role in new Joyce Carney drama, "Mr. Johnson."

Santiago

Sam Burger due.

"Blackboard Jungle" (Metro) doing smash biz at the Metro.

Menotti's "The Medium" and "The Telephone" at the Municipal.

Maruja Montes, Argentine luminary, headlining in "Bim-Bam-Bum."

Maria Romero, editor of 'Ecran' film mag, tagged as judge at Cannes film festival.

OBITUARIES

FREDERICK RYAN

Frederick Ryan, 72, one of the founders of Ruthrauff & Ryan Inc., New York advertising agency, died Dec. 1 in Fort Lauderdale, Fla. In 43 years of work for the agency he and his late partner Wilbur B. Ruthrauff, had developed the business from a two-man operation, to one of the world's largest agencies.

He was one of the first agency men to use photographs and the continuity-style technique in advertising copy.

His wife and two sons survive.

CHARLES E. DAVENPORT

Charles Edward ("Cow Cow") Davenport, 63, Negro composer credited as an originator of boogie-woogie music, died Dec. 2 in Cleveland after a brief illness. Ragtime musician was best known for his "Cow Cow Blues" and "I'll Be Glad When You're Dead You Rascal You."

Davenport wrote more than 100 jazz tunes, recording many on off-beat labels, but reportedly didn't make much money on them. Some, according to his widow, were boldly lifted from him by oldtime publishers or rivals. Never an astute businessman, composer is said to have casually signed away royalty rights and also sold a number of his biggest blues and boogie hits for coffee-and-cake prices.

Born in Anniston, Ala., the son of a Baptist deacon and church organist, he ran away from home and joined a tent show when his father refused to give him music lessons. At one time he was piano accompanist for blues singer Bessie Smith. Some belated recognition of his talents was made when Cleveland publicist Margaret Chute rediscovered the nearly forgotten Davenport and promoted a series of jazz concerts for him in the last two years.

His wife survives.

HARRY KAUFMANN

Harry J. Kaufmann, 68, program manager of WDAF, the Kansas City Star's radio station, and a pioneer figure in the industry in K.C., died there Dec. 3 following a paralytic stroke. He made his first radio appearance on the station as a violinist in a string trio in 1925 and became a staff member in 1926. He had been program manager since 1930.

As a young man Kaufmann established himself as a musician, became featured violinist with the Riley Erhart orchestra, and for several years directed a 30-piece orch on WDAF. During his radio career he was associated with many well known performers, including Thomas Hayward, Met tenor; John Larkin who became Perry Mason, Roy Engle who became the "Sky King," Bill Shipley, net announcer, and Lillian Murphy, singer.

Surviving are his wife, three daughters and a son.

IN MEMORIAM

EDWARD B. MARKS

1865 - 1945

AL GOODHART

Al Goodhart, 50, composer and former radio performer, died Nov. 30 in New York. At various times he was also a scenario writer, vaudeville performer, orchestra leader and theatrical agent. He was also a member of a two-piano team which played frequently in orchestra pits of N. Y. musical productions.

With the publication of "I Apologize" in 1931, he turned to song writing as a career. He also spent several years in England under contract as composer for films, writing songs for several British films. He returned to the U.S. in 1938. He was also a member of the American Society of Composers, Authors & Publishers, and the American Federation of Musicians.

Surviving are his wife, mother and sister.

LEE KUHN

Lee Kuhn, 43, composer and orchestra conductor, died Dec. 1 in New York. He and his orchestra played for more than 10 years at hotels, country clubs and other resorts throughout the eastern part of the U.S. They also appeared at the Bagatelle Club in Paris during 1937-38.

He was a member of the American Society of Composers, Authors and Publishers, and among his many songs were "Thanksgiving at Home," "All That Glitters Is Not Gold," "Along About Evening," "I'm So Lonesome I Could Cry" and "Flattery Will Get You Nowhere."

Wife, daughter, mother and sister survive.

SAMUEL GRIMSON

Samuel Grimson, 71, musician and scientist, died Nov. 29 in New York after a long illness. He was a violinist before World War I, having played with orchestras in England and on the Continent, as well as with the N. Y. Philharmonic and the Philadelphia Orchestra. Injuries received in World War I forced him to give up the violin.

In recent years his chief interest was in research in color photography as applied to motion pictures and tv. Recently, Color Research Corp., was merged into Grimson Color Inc. He was also a member of the Society of Motion Picture & Television Engineers.

His wife survives.

WILLIAM KEYES

William Keyes, 76, often referred to as the encyclopedia of the theatre in Dayton, O., died in that city Nov. 27 following a heart attack a couple of months ago.

Keyes first became interested in the theatre when he and an associate took over the old Victoria Theatre in Dayton in 1913. It was destroyed by fire in 1918. Keyes rebuilt the house and renamed it the Victory. In 1947, he was named "all-time big boss" in Dayton Tent 18, Variety Clubs International. He had been a charter member of the Variety Tent there.

ARTHUR CUNNINGHAM

Arthur Cunningham, 67, onetime song-and-dance man in vaudeville, died in San Francisco Nov. 29 of a heart ailment. A native San Franciscan, he began his career entertaining at the old Tait's-at-the-Beach and eventually toured both the Orpheum and Pantages circuits. He left show business in 1935 and became a bail bondsman.

His wife, Edith, to whom he'd been married 47 years, died just 12 days before he did. He leaves two daughters and a brother.

JOSIP SLAVENSKI

Josip Slavenski, 59, Jugoslavian composer, died Nov. 30 in Belgrade. He composed a number of string quartets and symphonies that were performed in the U.S. and England.

He also composed several orchestral and choral works, in addition to piano compositions and incidental music for the stage and screen.

JAMES ENGLANDER

James Englander, 63, onetime newsman and member of Metro's advertising staff for the last 31 years, died Dec. 5 in New York. A native of that city, he was with the Newark News, the old N.Y. American and N.Y. Tribune before joining Metro in 1924 as an ad copy writer.

Surviving are his wife and son.

CHIEF THUNDERCLOUD

Victor Daniel, 56, who had played the part of Tonto in the "Lone Ranger" radio series for years, died Nov. 30 at a Ventura County, Cal., hospital of cancer, following surgery.

He had been inactive in recent years due to a heart condition. As Chief Thundercloud he had appeared in scores of films in addition to his radio work.

FREDRIC TONKIN

Fredric Tonkin, 68, actor, director and pianist, died recently in Flint, Mich., where he had resided since 1929. A native of Spain, he came to the U.S. in 1907. He trouped with various stock companies as did his wife, Pearl.

Surviving, besides his wife, is a son.

WILLIS A. WELD

Willis A. Weld, 59, veepee at the Fensholt advertising agency in Chicago, died Nov. 27 in that city. He joined Fensholt as an account exec in 1942. Prior to that he operated his own agency in Des Moines and Springfield, Ill.

Survived by wife, daughter and son.

AGNES SANFORD

Agnes Sanford, actress, died Nov. 27 in Staten Island, N. Y. She was seen in "The Prince of Pilsen" and other musical comedies; also vaude, films and stock. Her husband survives.

CECIL A. NORTON

Cecil A. Norton, 60, vet motion picture actor and tv writer, died Nov. 30 in Hollywood. In films for 40 years, he appeared with such early favorites as Mary Pickford, Wallace Beery and Charles Farrell.

Survivors include his wife, four sons, among them Cecil A. (Duke) Norton, radio commenator, and two daughters.

NICHOLAS REINHART

Nicholas Reinhart, 86, former treasurer of G. Schirmer Inc., music publishers, died Dec. 3 in Washington. Born in Germany, he came to the U.S. in 1892 to join Gus Schirmer, founder of the publishing house.

His wife, son and daughter survive.

Georg Flaexl, 77, one of the oldest film pioneers in Bavaria, died Nov. 28 in Freising, West Germany. He owned his first German theatre in 1912, and with his sons established a chain of theatres in Bavaria.

Kermit Taylor, 39, purchasing agent for Mills Bros. Circus, wintering at the fairgrounds at Jefferson, O., was accidentally electrocuted Nov. 30 in his trailer. His wife survives.

Son, 19 months, of Herbert B. Leonard, producer of the "Adventures of Rin Tin Tin" telefilm series, drowned Nov. 30 in the family swimming pool in Los Angeles.

Frank V. Webb, 48, general manager of stations KFH and KFH-FM in Wichita, died Nov. 28 in that city. His wife, daughter, mother and two brothers survive.

James Muir, 66, for more than 25 years drama critic for the Dayton Daily News, died Nov. 25 in that city.

Chester A. Lewis, 69, stage electrician in Akron, O., for 46 years, died Nov. 27 in Cuyahoga Falls, O. His wife survives.

Hal Forde, 78, vet stage comedian who played character roles in many Broadway musicals, died Dec. 4 at the Edwin Forrest Home in Philly.

Carlton Solomon, 52, theatrical and corporation lawyer, died Dec. 5 in New York. His two sisters and a brother survive.

Carl Young, 65, veteran exhibitor and film-booker for independent theatres in the Southern California area, died Nov. 28 in Hollywood. A daughter survives.

Don C. Boone, theatrical agent for 25 years, died Nov. 5 in N. Y. He was partnered with his sister Mrs. Will Roehm in the operation of the agency.

Mother of Laura and Marie Wilk, sisters on WWSW staff in Pittsburgh, died Nov. 29 in that city after a long illness.

Father of George E. Phillips, co-owner of Realart Pictures of St. Louis, died Nov. 27 of a heart attack in St. Louis.

Arnold A. Kohn, 30, a KRON-TV technician, died Dec. 1 in San Francisco. His wife and son survive.

Katie Almer, 75, actress and singer, died Dec. 5 in New York. Three daughters survive.

Mother of George Cehanovsky, baritone of the Metropolitan Opera, died Nov. 27 in New York.

Father, 80, of John C. Healy, assistant to 20th-Fox prexy Spyros Skouras, died Dec. 2 in Hollywood.

Mother, of Abbey actress Marie Kean, died Nov. 23 in Rush, County Dublin, Ireland.

Father, 65, of Frederic Von Stange, a tv producer for Voice of America, died Dec. 3 in New York.

Wife of Walter Gieseking, concert pianist, died in auto accident in Germany last week.

Shuberts Unloading

Continued from page 1

lasco, Cort and the musical houses, Winter Garden and Broadway. It's understood that the consent agreement calls for the disposing of two musical houses. The Music Box, in which the Shuberts own a half-interest, is not involved in the situation.

If the above theatres are sold, the Shuberts will retain the block of seven houses between the Sheraton-Astor and Lincoln Hotels, bounded by 44th and 45th Sts. Included are the Shubert, Broadhurst, Majestic, Booth, Plymouth, Royale and Golden. They would also hold the St. James and the Imperial, both adjacent.

Although the larger Barrymore and National, in particular, are more desirable theatres than the Booth and Golden, at least on the basis of gross-capacity, attractiveness to producers and potential revenue, a Shubert official explained that the firm prefers to retain the solid block of property in the 44th-to-45th Sts. area. The solid parcel represents a more desirable property from a realty standpoint, it was noted, since it would be suitable as the site of a large undertaking, such as an office building, hotel, etc.

Presumably available for purchase are the following Shubert theatres out of town: Shubert, Harris, Selwyn, Blackstone, Great Northern and Studebaker, in Chicago; Shubert, Forrest, Walnut and Locust, in Philly, and the Shubert, Plymouth, Majestic, Wilbur and Opera House, in Boston.

With the theatre realty situation in New York newly activated by the Shuberts' throwing half their properties on the market, prospective purchasers have been inquiring about the availability of other local legit houses. Robert W. Dowling, president of City Investing Co., is said to have indicated willingness to dispose of the Coronet and ANTA Playhouse.

The former is currently under lease to Producers Theatre, in which Dowling is partnered with Roger L. Stevens and Robert Whitehead. The ANTA Playhouse is subject to a first mortgage held by the Shuberts. Dowling expressed no interest in selling the 46th St., Morosco and Helen Hayes (until recently the Fulton).

Ben Marden is reported ready to sell the Playhouse and the Brandts are said to have expressed interest in disposing of the Mayfair, a 1,700-seater currently playing films. However, RKO was not approached about selling the Palace, so it's not known whether that vaudfilm spot is still on the market. Several years ago it was offered to Richard Rodgers and Oscar Hammerstein 2d, and has been suggested for legit bookings from time to time.

HCC Foldo

Continued from page 2

tends otherwise, and contnues to send entertainment out to the isolated installations that are remote from metropolitan centres.

During 1954, the HCC arranged 3,812 personal appearances in various parts of the world, and cooperated with USO-Camp Shows in the gathering of the celebrity tours during the Christmas season. It's believed that Camp Shows could take over the bulk of the work with some assist from either a smaller version of HCC or TA. Later has the support of all the Coast talent unions. It's believed that individual unions such as SAG and American Guild of Variety Artists, and other affiliates of the Associated Actors and Artists of America, would help Camp Shows in lining up entertainment and might even help defray some of the costs.

This year, HCC has recruited 97 performers into seven units for dates in various parts of the world. It's likely to be the last wholesale batch of performers sent out by that group.

Kramer In Spain

Continued from page 3

one of the biggest pictures ever turned out by the American film industry. Budgeted between $4,000,000 and $5,000,000, it carries a 130-day shooting schedule, and when it rolls next May will have been in preparation for a year and one-half.

Producer transported a Hollywood crew of 35 key technicians to Madrid last April, to prep the many facets of its production, and already more than $1,000,000 has been spent on picture, which will costar Cary Grant and Frank Sinatra. Kramer will handle both producer and director rains, and expects to set a femme star before returning to Spain shortly after first of the year.

Producer admits that he can bring picture in for about half of what it would cost here, but that the film, due to its story and need for authentic backgrounds, couldn't be made anywhere but in Spain, site of its Napoleonic invasion story, his real reason for selecting that country as a location.

Good Songs

Continued from page 1

mentally performance numbers that can be done in a number of interpretations. A rock 'n' roll tune, however, has to be done with the standardized beat or it loses whatever impact it might have since the lyric generally means little or nothing.

One top publishing exec said that the last year has taught him to stick to what he knows best—the "good" song. When he tried to peddle some rock 'n' roll items to the diskers, he was told that he didn't know that field and that the tunes he submitted were "fake." The diskers aren't looking for such material from the big publishers since they know that the writers of authentic rock 'n' rollers work through the small publishers and disk companies.

"I'd rather have one or two class hits a year than a dozen rock 'n' roll numbers," he said. "On the class songs, I'll not only sell some copies, but I'll collect substantial performance money. With a rhythm & blues number, all I can expect are the disk royalties and at 1c per side, if I get paid, an awful lot of records have to be sold before it means anything."

MARRIAGES

Catherine Touvras to Gus Itsines, New York, Dec. 4. Bride is a VARIETY secretary.

Norma Moray Du Paul to Harold Lewis Wolff, New York, Dec. 3. Bride has been fashion editor of Warner Pathe News Inc., and is daughter of Norman H. Moray, head of Warner Bros. short subjects department.

Beverly Bailis to Harvey Karp, Hollywood, recently. Bride is a story analyst at 20th-Fox; he's a theatrical lawyer.

Barbara Miller to Jerry Schatz, Philadelphia, Nov. 24. Bride is commercial traffic manager at WIP.

Jean Freedman to Marty Ross, Albany, Nov. 23. He's a WABY disk jockey.

Mitchell Vanston to Buddy DeFranco, Phoenix, Nov. 19. Bride's a model, he's a jazz clarinetist.

Marjorie Rotunda to Robert McGaughey, Hollywood, Nov. 26. Bride's an associate director at ABC in Hollywood; he's technical director there.

BIRTHS

Mr. and Mrs. Don Norton, son, Chicago, Nov. 29. Father is director at WBBM-TV.

Mr. and Mrs. Leonard Newman, daughter, Pomona, Cal., Nov. 27. Father is co-producer of the "Speedboat Rodeo" show on KTLA.

Mr. and Mrs. Richard Shores, daughter, Chicago, Nov. 25. Father is a composer-arranger-conductor.

Mr. and Mrs. Bob Trow, son, Pittsburgh, Nov. 28. Father's with Rege Cordic show on KDKA.

Mr. and Mrs. David Smythe, daughter, Pittsburgh, Nov. 26. Father manages Playhouse Restaurant.

Mr. and Mrs. Bud Elrick, daughter, Pittsburgh, Nov. 25. Father's with Joey Sims band.

Mr. and Mrs. Bernard Birnbaum, daughter, Brooklyn, N. Y., Nov. 4. Father is film supervisor for CBS-TV's "Adventure" show.

Mr. and Mrs. Mickey Freeman, daughter, Hollywood, Nov. 29, Father, former DAILY VARIETY staffer, is a press agent.

Mr. and Mrs. George H. Stafford, son, Santa Monica, Cal., Nov. 28. Mother is actress Anna Lee.

Mr. and Mrs. Jack Tygett, son, Hollywood, Nov. 29. Parents are dancers.

Mr. and Mrs. Alex Munro, son, Preston, Eng., Nov. 27. He's a Scot comedian.

Mr. and Mrs. Irwin Pincus, son, New York, Nov. 26. Father is with George Pincus Music Co.

Mr. and Mrs. John Drew Devereaux, daughter, New York, Dec. 2. Father is actor and stage manager.

Mr. and Mrs. Alex Nicol, son, New York, Dec. 3. Father is film and legit actor.

Mr. and Mrs. William K. Frank, daughter, Nov. 23, N. Y. Mother is legit producer Mary K. Frank.

Mr. and Mrs. Howard Lerner, daughter, New York, Dec. 5. Father is advertising manager for Mills Music Inc.

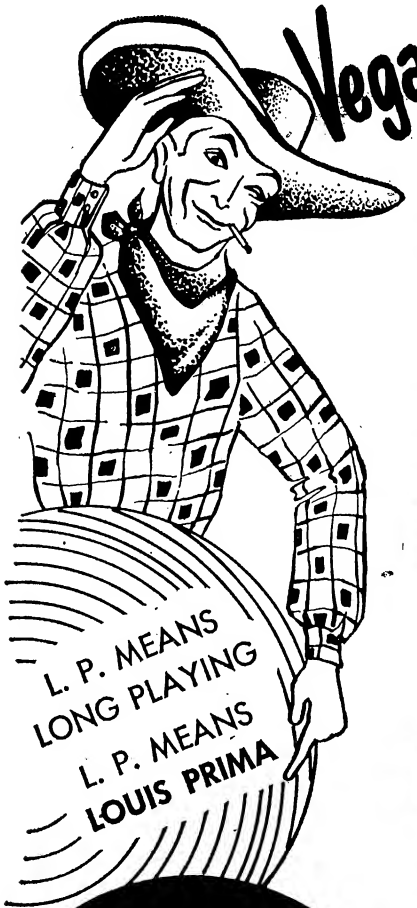
Dr. and Mrs. Wolfgang Stresemann, son, Toledo, Nov. 27. Father is director of the Toledo Symphony Orchestra.

Dr. and Mrs. Harald Reinl, son, Frankfurt, Germany, Nov. 26. Mother is German film actress Karen Dor; father is film director.

Mr. and Mrs. Max Weinberg, girl, Dec. 5, New York. Father is producer and writer of trailers for United Artists.

Vegas Vic Salutes

The stars who broke every... Las Vegas record...



LOUIS PRIMA *and* KEELY SMITH

NOW IN THEIR 2ND YEAR HOTEL SAHARA Las Vegas

THEY SAW . . . THEY SAID

JUNE ALLYSON — "Never enjoyed myself so much so often. They're the newest innovation in show business today."

VIVIAN BLAINE—"Saw 28 shows. More—More—More!"

DAN DAILEY—"Greatest act in show business."

DORIS DAY—"The freshest personality I've seen in many years."

JIMMY DURANTE—"Louis and Keely are real show business. Love them."

HOWARD HUGHES—"The more I see them, the more I enjoy them."

JOE E. LEWIS—"Keely has an uncanny sense of timing. A natural entry . . . A winner every time."

GUY LOMBARDO—"Never realized a girl could change from a band singer to a star in a year's time."

TONY MARTIN — "They're great. Keely is wonderful . . . a most outstanding girl stylist."

VICTOR MATURE—"Vegas became Louis Prima and Keely Smith to me. Wouldn't miss them for one night."

BILL MILLER—"Every so often a new team appears on the horizon of stardom. The latest is Louis Prima and Keely Smith."

DONALD O'CONNOR—"Every performance is a musical comedy. Keely Smith is the surprise find of the year."

MARTHA RAYE—"Couldn't wait until I finished my show to run into the Casbar to watch Louis Prima and Keely Smith."

RITZ BROS. — "It's like old times watching these two. What performers!"

KAY STARR—"Louis Prima and Keely Smith are just unbelievable . . . Caught them two weeks in a row . . . what laughs . . . what fun!"

NORMAN TAUROG — "I've never seen such a thrilling face as Keely's. Louis was always great . . . together they're greater."

DANNY THOMAS — "First natural comedienne I've seen in many a year, and I hope Keely never finds out how she does it."

MICHAEL WILDING—"Was in town one week. Saw Louis Prima and Keely Smith every night. They're astounding.

WE SAW . . . WE AGREE

ROBERT ALDA	PEGGY LEE
RAY BOLGER	SAM LEVENE
JOSEPH COTTON	LIBERACE
XAVIER CUGAT — ABBE LANE	ANN SOTHERN
JOANNE DRU — JOHN IRELAND	ESTHER WILLIAMS — BEN GAGE

SPIKE JONES — HELEN GRAYCO

AND THOUSANDS OF NEW FANS AND FRIENDS

SAM BUTERA and THE WITNESSES

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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STAGE, SCREEN ALONE 'CREATE'?

Diskers Getting 'Nuttin' For Xmas; Standard Numbers Keep Sales Lead

It looks as if no smash Christmas tune is emerging this year with only the novelty, "Nuttin' For Christmas," stepping out for big returns. Tune is riding with two hot disk versions in the Art Mooney-Barry Gordon slicing for MGM and the Ricky Zahnd Columbia cut, both battling for top position.

The MGM disk got an early start in the race with a potent plug on Perry Como's NBC-TV show Nov. 26. The Col biscuit took off a week later after a plug on Ed Sullivan's CBS-TV stanza. Although both companies are claiming shipments in the hundreds of thousands, tune is far from showing the strength as yet of such previous Yule novelty smashes as "I Saw Mommy Kissing Santa Claus," "Santa Baby" and "Rudolph, The Red-Nosed Reindeer."

It's been getting more difficult each year to kick off a new Christmas tune. The disk jockeys have been shortening the spinning time and tv, which has developed into a potent plugging force, has been concentrating mainly on the standard ditties.

In view of this very brief plugging time, a new Christmas hit has to be one of those overnight freaks.

(Continued on page 64)

Narcotic Addiction Gotta Be Adequately Gruesome If Screen Uses Theme

If the Hollywood Production Code is amended to allow dope addiction as a theme (see other stories pp 3-4-5), studios will be faced with a difficult problem of script approach. Such pictures will all have to be thoroughly downbeat to get a seal.

"The only way in which we'll be able to portray narcotics themes will be in a manner that will make addiction as repugnant as possible," states one film exec. "Any such picture will have to be quite harrowing to make that point properly. Otherwise, we'll be accused of aiding the dope menace rather than fighting it."

"Sordidness" of "Man With the Golden Arm" was one prime reason why the company prexies nixed it for a seal. They had originally intended to submit the whole dope problem to a committee of educators, but felt "Arm" was the wrong kind of film for this.

Narcotics theme takes on added interest in the light of the quote, attributed to 20th-Fox president Spyros P. Skouras, that 20th's "Hatful of Rain," if made, "will not be sordid." Play, current on Broadway, deals with a dope addict but has no sordid elements.

As one film exec pointed out this week, chances are that 20th, in adopting the play to the screen, would have to inject a more gruesome note.

FORECAST 250,000 TINT SALES IN 1956

Washington, Dec. 13.

Prospects that at least 250,000 color tv sets will be sold next year were expressed here last week by James D. Secrest, exec veepee of Radio-Electronics-TV Mfrs. Assn.

Secrest, appearing at a symposium on the 1956 business outlook conducted by the U. S. Chamber of Commerce, also predicted that about 7,300,000 tv sets will be sold in 1956, or about 400,000 under the estimated sales for 1955, but that the higher cost of color sets would bring retail value of all receiver sales to the $1,900,000,000 expected in 1956.

Santa? Hub Kids Prefer Dracula

Boston, Dec. 13.

A round of horror shows looms for the Hub with pix houses trying to beat the pre-Xmas slump with thrill features aimed for the moppets.

With "Tarantula" pulling the small fry into the Memorial and racking up a $22,000 gross this frame and holding, the Paramount

(Continued on page 64)

WILL LURE TV'S BEST: ZIMBALIST

By HY HOLLINGER

Broadway's legitimate theatres and Hollywood's major studios are the only entertainment media with opportunities for real creative work. Despite improvements in television, and regardless of Hollywood's own story buys from video, the air medium is not a fountainhead of originality or of distinction. Such is the considered view of Metro producer Sam Zimbalist.

To underscore his thesis he asks, "What's creative about hiring Noel Coward and Mary Martin for $150,000? Or Maurice Chevalier?" This is as much, and no more, than the skill required to lay out the bill in the old days at the Palace.

Nor does Zimbalist think most film exhibitors qualified to offer suggestions on what type of pictures Hollywood should make. He discounts the theatreowners' argument that they are best aware of the taste of their patrons. "The only thing that interests exhibitors," he said, "is the last picture that made money for them."

On many occasions, according to Zimbalist, producers have sought the advice of theatre men on story ideas that would appeal to the general public. "The only answer we get," he said, is "give us another 'Blackboard Jungle,' 'Quo Vadis,' 'Greatest Show On Earth' or 'From Here to Eternity.' They don't seem to realize that you can't repeat yourself. The history of the industry shows that follow-up pictures with similar themes have rarely been as successful as the

(Continued on page 64)

20TH-FOX TO TACKLE 'LOYALTY' ISSUE IN PIC

Washington, Dec. 13.

False accusation as a subversive, a situation which has shadowed many a Washington career in recent years, will be the theme of a feature film by 20th-Fox. Latter has purchased rights to a series of articles dealing with the long fight of Abraham Chasanov, a civilian employe of the U. S. Navy, for reinstatement after he was bumrapped by an anonymous "informer." Whole Washington community took up Chasanov's case.

Anthony Lewis wrote the story in a series of pieces for the Washington News which won him a Pulitzer Prize and a job on the N. Y. Times.

Nothing set at 20th as to producer or scripter.

Who Says Ballet Ain't Commercial?

"Sleeping Beauty," the Sadler's Wells Ballet colorspec, stepped forth with a bright Trendex of 22 as Monday's (12) NBC-TV 90-minuter. This compared to CBS' 27.1 for its three segments. In the half-hour competition, it was 22.5 for the ballet and 18.8 for "Burns & Allen" at 8 o'clock; then 21.8 to

(Continued on page 64)

Congressman Attacks 'Porgy' Tour, Despite Show's Favorable Impact

Washington, Dec. 13.

An attack against sending Gershwin's "Porgy and Bess" overseas under our cultural exchange program has just been made by Rep. Ralph W. Gwinn, Republican, representing suburban Bronxville, N. Y.

Gwinn is one of the members of Congress who supported the overseas trip of "The Vanishing Island," musical sponsored by the Moral Re-Armament Mission, which played many stands in Asia and Africa. A State Dept. report rapped the propaganda effect of "Vanishing Island."

"I should like to know," Gwinn wrote to Secretary of State John Foster Dulles, "who issued this summary (claiming the effect of the MRA mission was 'entirely negative') and under whose authority it was issued." Gwinn then wound up with his blast at "Porgy and Bess."

"I have just learned that under an insistent urging by members of the State Dept," he wrote, "Congress voted $685,000 to send 'Porgy and Bess' to some of the capitals of the world as one of the top choices of American culture. I doubt if 10% of the members knew of such an appropriation.

"I never dreamed that I was voting for any such appropriation to finance such a program of pre-

(Continued on page 64)

Satevepost's TV 'Lesson' On Godfrey Related To Future of Mags, Films

The Saturday Evening Post gained over 2,000,000 single copy sales during the six-week period it published the Arthur Godfrey autobiography-apologetics, and this has become the sensation of the magazine world. Add in some heartburn, for the publishers do not entirely appreciate television's power as an exploitation medium, a power fully acknowledged in recent years by the exploiteers of films.

Because Godfrey had suffered a bad press over the past two years, the Post got valve-down cooperation from CBS tv and radio stations, beaucoup cross-reference plugs on the air, and so on. Speaking of the Curtis weekly discovering the "awesome ferocity" of tv as a promotion medium and of the "tiger of Independence Square tasting blood," Quest newsletter, which deals with circulation matters, gratuitously suggests apropos the Satevepost's next biog (James Cagney), "Hollywood cannot help sell single copies. It needs help itself."

Newsreels Hit Olympics Monopoly

Faced with a shutout at next year's Olympic games in Italy (winter) and Australia (summer), the world's theatrical and television newsreels are protesting vigorously to the International Olympics Committee. American reels particularly are stressing their inherent right to free access to the news.

Newsreel spokesman in New York last week made it plain that, unless there was a break and the reels were allowed to cover—individually or via a pool—there may very well be no Olympic coverage next year either in the theatres or on tv. At the moment, the situation doesn't look very promising for the Americans.

The Australian Olympics committee apparently has sold the entire motion picture rights to the Olympics to Associated Re-Diffusion, one of the new British commercial tv outfits for over $100,000. Re-Diffusion supposedly has a 30-day option on the games which is due to be picked up this week. Reels all over the world have cabled protests to Kent Hughes, Australian Minister of the Interior, arguing that the Aussie committee doesn't have the right to sell something which it doesn't own. Re-diffusion doesn't even own newsreel equipment and would have to lease it.

In Italy, the local Olympics group is said to be planning to sell the newsreel rights to the Winter Olympics, due to start Jan. 26, to an Italian company. Documentary rights have been acquired by an Austrian group for a reported $400,000. The Austrians are now contacting all countries with a bid to chip in.

Motion Picture Assn. of America last week got such a bid, too. It was accompanied by the disclosure that the Russians had offered to put up a quarter of the amount. This is doubted in N.Y., particularly since the Soviets have limited interest in the winter games.

Avery Brundage, head of the International Olympics Committee, has indicated he fully supports the U.S. position, i.e., that the reels should have full and free access to the games, much as they have the right to cover the United Nations or any other event. A newsreel rep has been invited to attend a forthcoming meet of the international committee at Cortina d'Ampezzo, where the winter games will be held, and help in the rewrite of Olympics rules to assure the news media free access to the events. Very likely, such a rewrite would be too late to guarantee the reels coverage of the 1956 Olympics.

It's explained that the local Olympics committees wish to reserve for themselves the film rights as a means of recouping expenses. The reels in the past have run into this attitude but were always able to lick it. In Helsinki, Finland, an attempt was made, but defeated. The Finns did turn out a color feature of their games. In Helsinki, the reels covered via a pool arrangement.

'Rebel's' Child-Parent Hostility Theme Drawing Lots of Mail

Hollywood, Dec. 13.

Although in general release less than two months, "Rebel Without A Cause" has drawn one of the greatest concentrations of audience letters of any film in a considerable period. Part of this is obviously due to the tragic death of James Dean, starred in the film, and virtually every letter makes mention of his performance. Significantly, better than 75% of the letterwriters asked if something can be done about a special posthumous Academy Award for Dean. (He won an "Audie.")

The letters fall roughly into three categories: from teenagers who have identified themselves with the characters; from parents who have found the film conveyed a special meaning; and from so-

(Continued on page 71)

'Big Show' Slant On Re-Fighting Civil War in '61

Based on the conventional four-five years of advance arrangements and exploitation in connection with prime national celebrations, the just-around-the-corner 1956 is expected to be the year in which a "master plan" for the centennial of the Civil War (1861-1961) will be dangled before the American public. As far as show business is concerned, news of the coming centennial of the "brother vs. brother" war suggests immediately that every major field of entertainment and allied channels will join the "billion dollar" celebration. And when 1961 is a little closer, say about 18 months before the fact, the merchandising and trophy-bunting houses are expected to put in their bids as "official" manufacturers-distributors and licensees of CW items.

Historian, dramatists, pageant

(Continued on page 71)

Satire Not Actionable; NBC Upheld in Caesar Spoofing of 'Eternity'

Los Angeles, Dec. 13.

A little bit of satire is a good thing, Federal Judge James M. Carter ruled, in effect, over the weekend in a memorandum in favor of NBC in the action brought in June, 1954, by Columbia Pictures over the Sid Caesar-Imogene Coca burlesquing of "From Here to Eternity." Several months ago, Judge Carter ruled against Jack Benny in a suit brought by Metro which complained of a burlesque of the film, "Gaslight."

Columbia had charged that the skit "From Here to Obscurity" constituted infringement of a copyright and unfair competition. In his memorandum, Judge Carter explained the difference between the verdict in the Columbia case and the verdict in the Benny case with the notation that "some limited taking should be permitted." Benny's satire covered the entire property while the Caesar-Coca skit only touched on a portion of the Columbia film.

ROMANCE AND HUMOR IN NEW SOVIET FILMS

By GENE MOSKOWITZ

Paris, Dec. 13.

Soviet cinema has come into prominence on the French film scene following conclusion of Russian Film Week during which seven feature productions and the same number of short subjects were shown at three theatres here, including one first-run house on the Champs-Elysees. The festival came after a French Film Week in Russia, both having been designed to serve cultural and diplomatic as well as commercial purposes.

Dramatically in view in the Russo pix was a new entertain-

(Continued on page 25)

12/14

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AUTHORS LEAGUE ANGLES

First Negro Officer; Rex Stout Breaks Himself to Veep

Moss Hart is the new president of the Authors League of America, elected unopposed. In a reverse twist for most organizations in which the vice presidency is the stepping stone upward, Rex Stout who was League president during the prior two-year term accepted the veepcy.

Another first time for the League is the election of a Negro officer: Ann Petry as secretary. Arthur Schwartz, who has been the League's most successful treasurer, was badgered by his admiring nonarithemetical colleagues into taking another term.

Luise Sillcox, who goes with the premises, continues as the League's executive secretary.

Memorial Fund For Wm. C. White

Even as Ruth Morris, daughter of William Morris Sr., founder of the veteran agency bearing his name, was attending the services of her husband, William Chapman White, who died of a heart attack at the age of 52, their friends in Saranac Lake were sparking a Memorial Fund for the writer and N. Y. Herald Tribune columnist. Whitelaw Reid, of the Trib, and Dr. Francis B. Trudeau Jr., head of the Foundation bearing his name, at Trudeau, N. Y., (named for his family), and which is near Saranac, are chairmaning the fund.

In Bill White's regular space in the N. Y. Herald Tribune last week, Dr. Trudeau wrote that the late writer wrote of "Just About Everything." This was his standing caption. This time, continued the medico, he was writing of the devoted work Bill White had done for the Saranac Lake Library whose collection of Adirondack material "now inadequately housed in a small library is second only

(Continued on page 64)

Sure Chaplin's Homesick; Mary Pickford's Tribute Excludes 'Politics'

Hollywood, Dec. 13.

Most dramatic moment of the George Eastman House awards to screen pioneers Wednesday night (7) came when Mary Pickford, accepting her plaque as one of the screen's great actresses, paid tribute to Charles Chaplin, another winner, whose name wasn't even included on the program with the other winners.

Miss Pickford said, "No one has dared to mention his name tonight, but I want to pay tribute to Charles Chaplin, the artist, not the man of politics. And I am sure that wherever he is, he's homesick tonight." The silent screen star received a tremendous ovation at the conclusion of her speech.

Jesse Lasky, who emceed the event, was awarded a cited by Eastman for his distinguished career in show biz. Winners unable to be present were Buster Keaton, who is ill; Gloria Swanson, in Rome; Norma Talmadge, ill in Nevada; Richard Barthelmess, Marshall Neilan, and John Ford, the latter in Honolulu on location. Meriam C. Cooper accepted on behalf of Ford.

Carol Ohmart assisted Lasky in the presentation of awards.

Coach Fare to Europe?

Washington, Dec. 13.

A further boost to trans-Atlantic tourist trade, including the switching of entertainment between the U. S. and Europe, would be given under a request filed last week with the Civil Aeronautics Board.

North American Airlines asked permission to establish an air-coach service, commencing next April 1. The line would charge $250 for a round-trip fare to Ireland; $140 one-way to London; $175 one way to Rome; and $293 round-trip to Paris. These are figured by North American to be about 43% under the lowest plane rate to Europe and less than even tourist boat prices.

Losers That Look Great

Earlier in this series of reminiscences underlining 50 years of publishing, we recalled the case of "Skigie," the Boy Critic," meaning Sid Silverman, Sime's son, who inherited the paper when the founder died in 1933. Illness was to confine Sid to his Harrison, N. Y., home for the latter years of his life, although he astonished everyone by venturing a trip to Hollywood in war years. Having a pungent writing style, Sid turned his critical intelligence to radio and his punchy boxed column every issue, "20 Winks," was unlike anything ever seen in radio criticism. Sid ranged the whole radio spectrum and was an early rider of disk jockeys, but he took special delight in dissecting the sportscasters, among whom, then and since, there has been many a double-talking fakir who often didn't know, no pun, what the score was.

Television was even more Sid's dish for in his more active days on the staff he was a wiz on motion picture technical angles. Himself a lens-bug but with the trained eye of the trade critic, always mindful of what the medium owed the audience, Sid was rough on pinheads and blunderers trying to phoney their way through the maze of a given sport. He looked for (a) basic knowledge of the sport by the sportcaster and (b) showmanship in camera direction.

There was no fooling Sid for there was scarcely a sport he hadn't played in his time at Manlius, where he was a four-letter man. He'd also been a sports writer for a time on the N. Y. American. In any event he was really loaded for bear whenever any radio, and later television, "expert" proved inexpert. He was then the outraged conscience of all lovers of athletics. It was the air media that brought sports into the arena of showmanship. Many an announcer made, or tried to make, the game or the fight sound more exciting than it was. One celebrated painter of word pictures in the radio heyday brought in the wrong crew in the Poughkeepsie regatta and had one boxer triumphant until the very second he fell down boom.

Cameramen who didn't know how to follow the ball in a grid game (if they panned away to the deploying plays, and didn't know how to follow the actual ball-carriers), or those tv "pioneers" who'd show a baseball in flight and ignore the rest of the field, were among Sid's banes. Who cared for the nice azure sky effects and a ball in flight? Show 'em what's happening on that diamond, in all its reaches.

It wasn't long before the hip sportscasters took notice because they knew that Sid knew. VARIETY got mail from the Ted Husings, Bill Sterns, Russ Hodges et al., to that effect.

Bobo vs. Sugar Ray Started This

What inspired this reprise of "20 Winks"? Nothing, excepting the world's middleweight fight this past Friday when Sugar Ray Robinson kayoed Carl (Bobo) Olson in the second in the Chicago Stadium.

NBC did the telecast, part of its usual Gillette Friday night series, and the fact that the Harlem flash who had turned to show biz and found fighting was still his real racket proved the first man to win the middleweight crown three times, was almost as nothing to the sportscaster.

Here's what you did hear: (1), this was a 10-round fight. (Boy, did he have the wrong number? It was scheduled for 15 rounds). (2), "Bobo Olsen was a 7-2 favorite." (3) "Olsen's body-punches are effective." Latter, naturally, could concern only one round—the first. The fact that Sugar Ray was absorbing those body punches like a pneumatic tire and was giving Olsen a slight shellacking, even from the very first gong, was a big secret to the NBC sportscaster. When Robinson won by a kayo it sounded like, the sportcaster, too, was kayoed. We're not saying the NBC man had money on the game; that he was partial; or that he was impressed that Sugar Ray was a 3½-to-1 underdog, and apparently didn't have a chance (judging by the odds). All we're saying is that if you can't report what you see, let's go back to Sid Silverman's much-repeated proverb—"just shut up and let the audience judge for itself. It couldn't do worse!"

PS—That Golden Jubilee Number, a monument to Sime—and Sid—and we might add to the VARIETY organization—past, present, and future—will be out Jan. 4. Maybe a good idea to "reserve" a copy with your newsstand.

Youth Board Drop Plan For Arthur Miller Pic As Too Controversial

The New York City Youth Board overrode its own subcommittee last week and voted to drop plans for a drama-documentary film on its work with youth gangs which was to have been written by playwright Arthur Miller. The Board took the action because it said it did not want to become embroiled in controversy over Miller's loyalty, and at the same time stated that it was not passing judgment either on the Pulitzer Prize-winner's loyalty or his ability as a writer.

Plan was for the Youth Board to contract with Combined Artists for production of the film, with the Board taking 5% of the profits from a general theatrical release. After receiving protests on Miller's participation from the American Legion, Catholic War Veterans and AWARE, the board appointed a six-man subcommittee to investigate the matter of Miller's loyalty. Subcommittee cleared Miller by a five-to-one vote, but the board then overrode this by an 11-9 reversal. Board revealed an investigation by N. Y. Investigations Commissioner Charles H. Tenney had indicated that Miller had at one time sponsored or been associated with subversive groups but that no evidence was found of present left-wing associations by the playwright.

Miller, who was backed by the American Civil Liberties Union, blasted the board's action, declaring that "I had hoped to make not merely a drama but a civilized work of art. The majority of the Youth Board has now decided that this picture shall not be made. So be it. Now let us see whether fanaticism can do what it never could do in the history of the world. Let it perform a creative act, let it take its club in hand and write what it has just destroyed."

Crop Prices Off Minnesota's GOP Tries Amusing

Minneapolis, Dec. 13.

Republican Party in Minnesota this week is starting the experiment of utilizing stage entertainment in the effort to sell its brand of politics.

In what the Minneapolis Morning Tribune described as "an effort to give the party a shot in the arm in rural areas" where, because of declining farm prices, it's in disrepute, it's staging "Farmyard Jamborees" in several towns.

The "Farmyard Jamborees" include hometown entertainment talent, band music and other such stage show stuff along with the political speeches. Rep. John Hartle, GOP state chairman, explains "the jamborees are being held on a trial basis in areas where we need a little boost." Talks will be limited to 10 to 12 minutes each and the bulk of the evening devoted to entertainment.

Glaser Angling Sugar Ray Life Story for Pictures

Joe Glaser, prexy of Associated Booking Corp., who is one of the managers of Sugar Ray Robinson, is submitting the fighter's life story to picture companies. Glaser had long contended that there were several good fights left in Robinson.

Glaser has had a long association with the fighter. His management of Robinson continued during the fighter's brief dancing career several years ago.

'LET 'EM EAT AMERICAN CAKE'

Yank-Exhibs Criticize British Films

Following are samplings of exhibitor comments submitted as part of the Theatre Owners of America analysis of the status of the British film in the United States:

Yank Evaluation First?

"If a committee of American theatre men would look at English pictures before they were distributed in this country, picking out those which meet the American public's requests, I believe the English pictures would have a better chance for general distribution here."

British Don't Sell Their Stars

"Since the British make no effort to pre-sell their pictures to the American public, particularly pertaining to their stars, we find it hard to market their product. About the only star they have who is known to the American public is Alec Guinness and over the years we have had to pioneer this star ourselves."

Change the Script, Dear!

"I wish they (the British) would remember that 'Brief Encounter' has been made once. I consider it unfortunate that they keep trying to improve on the original."

Our Cousins Too Artey?

"I believe British producers should make more down-to-earth pictures which will be more acceptable to American audiences. British pictures are inclined to be arty, generally too slow, too long, and too dragged out."

Unintelligible Accents, and Realism

"Give us pictures that will appeal to the American public. In other words, know your audience. First avoid heavy unintelligible accents. Second, quit regarding realism as the acme of entertainment."

Too Colloquially British

"Where British pictures seem to fail in our market is when the matter is too colloquial for general consumption."

No Criticism; Education Needed

"British productions are acceptable as they are. The American public has to be educated to them."

Characters Too Gabby

"I think British producers should eliminate a great deal of the dialogue and have more action in their pictures. Also, by and large, their male leads and supporting players are too effeminate in appearance and action for the American audience."

Failure to Study U. S. Market

"There is a good market in this country for the English producer and the only reason he has not been able to be successful here is that he has failed to understand the psychology of this market and has failed to properly exploit it."

Ditto

"One of the main problems in the lack of intelligent spending on the part of the British producers for exploitation and advertising . . ."

U.S. EXHIBS SHOW MAIN ST. BIAS

If Britain made its pictures in Hollywood and employed American talent and methods—from script to exploitation—British films would stand an excellent chance with American exhibitors!

Which is not a new Alice in Wonderland but the tenor of a 10-page report on the status of the British picture in the States. Questions were compiled via Theatre Owners of America in a survey of 128 American theatremen operating some 3,000 houses. (Poll addressed itself to 212 exhibitors in all, of whom 60% responded with specific answers and added comments.)

Survey found there was no prejudice, per se, against British features among exhibitors; that British films couldn't improve at the American boxoffice until they're made "more entertaining for the mass of American theatre-goers" and British stars become better known to American patrons; that better exploitation at the national level was required, and that theatremen, short of product, are "more than eager" to play British pictures that hold appeal to their patrons.

Most significant part of the poll concerned itself with recommendations by exhibs on what the British industry should do to garner a larger chunk of the American market. Suggestions ranged from personal tours of American cities by British players to a single sales organization for British pix, elimination of heavy accents and a greater effort to establish the preferences of the American audience.

"The aim of British producers should be to reach the patrons of the regular houses, and to make pictures more in keeping with Hollywood's approach. They must find out what the American public wants," ran one of the conclusions. Specifically, it recommended:

(1.) *Greater use of color and new processes;* (2.) *Greater use of*

(Continued on page 25)

Amendment of Code Sure (Not When); UA's Walkout Distresses Industry; Is Preminger Victim or Aggressor?

The Production Code will be amended to allow the dramatization of subjects dealing with narcotics. The prediction can be made confidently in the light of comments of highly placed execs at the major companies as well as at the Motion Picture Assn. of America. Question isn't any more whether such a change is to be made, but when it will be made. Meanwhile, the Code controversy has the MPAA and the companies uncomfortably sitting on a hot seat.

"Right now, it looks as if we're damned if we do (change the Code) and damned if we don't," commented one MPAA exec.

The reasoning of the MPAA is a little complicated. On one hand, the company presidents definitely felt that they couldn't amend the Code while Otto Prem-

(Continued on page 27)

Original Up for Kaye

Hollywood, Dec. 13.

"Merry Andrew," an original story, may be Danny Kaye's next film. It would be produced at Metro by Sol C. Siegel.

Kaye's last film was "The Court Jester," made for Paramount release by his own Dena Productions.

Jules Levey Deep-Thinks How to Tackle 'Tontine,' Costain's 930 pp.-Novel

Jules Levey, having acquired the screen rights to Thomas Costain's "The Tontine," is now mulling a variety of approaches to the actual production. The independent producer stated this week he intends to make the film in England but beyond that nothing's definite.

He might take on producing partners in Hollywood, or fashion "Tontine" as a co-production with British interests. When these matters are settled, and a writer or writers assigned to the script, Levey will move into the distribution angles. If there's a major company alignment the financing likely would come from that source. Otherwise, other money arrangements.

Levey said his first job is to present a brief treatment to Costain. Latter has a participation in the film but no contractual voice in its preparation; Levey simply wants to keep the author posted on how the property is shaping.

In any event, that scripting "Tontine" will be a man-sized job is evident. The novel, published by Doubleday, is in two volumes totaling 930 pages.

20th Library Of Shorts for TV; Over 400 Items

Falling in line with the rest of the companies, 20th-Fox is trying to unload its shorts library to tv.

20th has been considering an offer for between 400 and 500 of its 2-D short from Milton Gordon, partner with Edward B. Small in Television Programs of America. Gordon at one time was associated with the Walter Heller factoring outfit in Chicago. That's the company that financed United Artists' revival.

Gordon confirmed yesterday (Tues.) he had been interested,

(Continued on page 25)

Universal Paces New Round Of Scientifiction

Hollywood, Dec. 13.

After a brief hiatus, Hollywood appears to be embarking on another scientifiction trend. At least a dozen science fiction features are earmarked for 1956 release with eight others completed and awaiting release assignments during the period. Trend had died down somewhat in the last year after the first, heavy rush, of product of this type.

Universal leads the parade with five. Studio has "Tarantula" in release and "The Creature That Walks Among Us" due in April. In the preparation stage, but earmarked for 1956 release, are "Land Unknown," "The Deadly Mantis" and "The Mole People," all to be produced by William Alland and "The Shrinking Man," an Albert Zugsmith production.

Metro has a high-budgeter, "The Forbidden Planet," awaiting release and United Artists will have "The Beast of Hollow Mountain" and a hush-hush project which is nearing completion.

Columbia has a pair completed. "The Gamma People" and "Earth vs. Flying Saucer"; indie Al Zimbalist is prepping "Creature From Green Hell," to go in January; Allied Artists has completed "World Without End" for March release; and American Releasing Corp. is teaming "Phantom from 10,000 Leagues" and "The Day the World Ended" for early release.

Trans-Lux Corp. last week declared its regular annual dividend of 15c per share on company's common stock.

Schenck-Loew Move Will Up Mort Spring, O.H. Hicks; Board Acts Today (Wed.)

Nicholas M. Schenck, now 73, will submit his resignation as president of Loew's Inc. at a meeting of the board of directors today (Wed.). It is expected he will be elevated to chairman of the board and Arthur M. Loew, son of founder Marcus Loew, will become president. Schenck, who was named first v.p. and general manager of Loew's Inc. on its formation in 1919, has been president since the death of Marcus Loew in 1927.

The post of board chairman will be a new one for Loew's Inc. Up to now, the board has functioned without a formally named chairman. Loew has been acting as Schenck's envoy in the studio executive echelon since last March, empowered to act in Schenck's behalf on all studio matters. In addition, he has played a leading role in negotiations with outside producers who have been signed to make pictures for Metro release.

With the elevation of Loew to the presidency, Morton A. Spring, first vice-president of Loew's In-

(Continued on page 25)

ALLIED ARTISTS B.R.

L.A.-N.Y. Banking Deal Provides $2,500,000 Fund

Allied Artists has established a new borrowing arrangement with the Security First National Bank of Los Angeles in participation with Bankers Trust Co. of New York providing for a revolving fund of $2,500,000 plus $600,000 in guarantees covering bank loans to independent producers aligned with AA. Film company previously had a deal with the same banks for a revolving credit of $1,750,000 and guarantees of $500,000.

New agreement runs to Jan. 1, 1957 and was negotiated by Steve Broidy and George D. Burrows, president and exec v.p.-treasurer, respectively, of AA.

National Boxoffice Survey

Pre-Yule Blues in Keys; 'Dolls' Champ, 'Holiday' 2d, 'Trap' 3d, 'Tarantula' 4th, 'Rebel,' 'Gun' Next

The great rush of Christmas shoppers is on with a vengeance this round, and exhibitors will be happy when it is all over—and biz gets back to normal. Few films are measuring up to normal expectancy currently, with even best pix running into some soft spots. Many exhibs are just coasting with any product that's available, holding back their bigger pix for the year-end holidays. Indicating just how varied bookings are, upwards of 56 different pictures are playing this week in key cities covered by VARIETY.

"Cinerama Holiday" (Indie) and "Guys and Dolls" (M-G), doing the strongest biz in nearly every key where playing, are fighting it out for top laurels. "Dolls" is winning by a very small margin, with "Holiday" a sturdy second-place winner. "Tender Trap" (M-G), which was first last stanza, is winding up third.

"Tarantula" (U), which invariably is paired with "Running Wild," another Universal pic, is copping fourth money. The way this pic is weathering the downbeat is rated remarkably by many exhibs, results ranging from brisk to socko.

"Rebel Without a Cause" (WB), fourth a week ago, is winding in fifth position. "Man With Gun" (UA) is capturing sixth spot while "Big Knife," also from United Artists, is taking seventh.

"Deep Blue Sea" (20th), a newcomer, is managing to take eighth place although reporting several slow playdates. "African Lion" (BV) rounds out the Top Nine list.

"Honky Tonk" (M-G), paired with "Billy the Kid" (M-G), heads runner-up pix, making several excellent showings for reissues. "Texas Lady" (RKO), "3 Stripes in Sun" (Col) and "I Am Camera" (UCA) are the other runnerup films.

"Kismet" (M-G) shapes as a potentially big grosser among new entries. Accompanied by annual Christmas stageshow, it is soaring to a new record for opening Christmas Show week at N.Y. Music Hall. "Oklahoma" (Magna) continues great on N.Y. and L.A. runs.

"The Spoilers" (U), also new this week, is solid in Pitt and okay in Washington. "Picnic" (Col) is rated okay on preem in L.A.

"Naked Street" (UA) shapes oke in Frisco and Buffalo. "Lawless Street" (Col), rated good in Frisco, is okay in K.C. and Philly.

"Sheep Has 5 Legs" (UMPO), big in Frisco, is okay in Boston and hefty in Chi. "Trial" (M-G), fair in Philly, is good in Montreal.

"Trouble With Harry" (Par) is rated good in Washington and N.Y. "Lady Godiva" (U), good in St. Louis, is big in Chi.

(Complete Boxoffice Reports on Pages 16-17)

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Morals, Geography and Compromise

Morality was long ago defined as a matter of geography. Any tendency of Americans to regard, say, Swedish acceptance of nudity scenes as evidence of easy virtue has its answer in the Scandinavian countries (Sweden, Norway, Denmark and Finland) recently uniting to censor brutality and sadism in Hollywood films, which they regard as shockingly immoral.

Take note, too, of the irony of the survey just made among American film exhibitors (page 3) which proves nothing but the inherent tendency of any given community to regard its own criteria as the only proper standard. British films would be dandy, say the American theatre men, if they were only American! In similar vein VARIETY stories carried during 1955 bear out the fact that American Catholics have one set of values and do not accept those of Italian and French Catholics. Alec Guinness' newest release, "The Prisoner," was highly rated by the American Legion of Decency, acclaimed by the British Catholic hierarchy but banned 100% in Ireland. Again the stress on geography as the clue to morality.

Or go further. India and Japan are scandalized by western scenes of he-she osculation and the very theme of Yank juvenile delinquency became a cause celebre at the last Venice Film Festival.

Nevertheless an internationalized film industry will tend to work out one over-all code and America will undoubtedly be the dominant influence. We take seriously our gauge of "good taste" and stress pictures as "family entertainment." This seems to collide with the other related truth that we are living in an advanced epoch. The trick is to coincide artistic maturity with broad self-regulation, balancing America's own patriotism against the patriotism of other equally proud nations.

Hollywood faces the increasingly heated challenge that an ostrich approach can bury or blot out the more sordid aspects of life. And yet the picture business has already gone far. Consider "controversial" subjects like "Pinky," "Gentleman's Agreement," "Snake Pit," "The Lost Weekend," "Blackboard Jungle," the upcoming "I'll Cry Tomorrow" and Otto Preminger's "Man With The Golden Arm." Fact is that under the "self-regulation" of the Production Code Hollywood moved ahead and recognized the realities. War World II kayoed "the mixing of the races" tabu when Negro and white GIs fought and died together. Note that the prime troublemaker in "Blackboard Jungle" happens to be a belligerent Negro youth. Until he is "reformed," of course.

The latest casus belli within the Motion Picture Assn. of America, because of Preminger's "Golden Arm," intrudes new challenge. Is a great national problem never to be examined on the screen? There are a lot of reefer-happy kids. Narcotic pushers today make the Prohibition goons look like tomboys, if only on the angle that a slaphappy drunk is still many times a nicer victim than a junkie.

The industry, of course, can't indulge in oversimplification. The dope subject is not quite as easy as that. The most liberal proponents of a "modernized" Production Code can't blind themselves to the time-lag factor and the militancy in such matters of the Church.

Legion of Decency pressure is a Big Stick which is, on occasion, rightly resented. But impresarios fancying themselves avant garde in "realism" can create deep resentment in turn.

As it is now, both the industry and the pressure groups are shadowboxing. If the picture producers can't take public spankings passively neither can they get too far ahead of their public.

The Church, too, is not living in a never-never land and has to recognize the right of dramatists and producers to mirror life as it is, not as it should be. When a delicate theme is not handled with good taste, the problem is primarily the industry's. Practical showmen will not undermine the good will of a half-century for any quick-buck shoddiness. Certainly the majors and the leading indie producers know the prevailing mores as well as clerics or cops.

In short, this is a thorny and ticklish problem and the now-maturing new concepts on the Code must balance a lot of elements. Including the foreign markets. *Abel.*

MPAA Pondering New Paradox; TV Films Not Submitted to Code By Member Producing Studios

Film companies' ambivalent position vis-a-vis the Code, now that they are in the television film production field, has been a subject of discussions at the Motion Picture Assn. of America.

Majors, such as 20th-Fox, Warner Bros. and Columbia, submit their films and scripts to the Code if they're aimed for theatrical release. But they're bypassing the Code when it comes to pix—shot on the same lot—for television.

Subject has been discussed off and on the Coast, but never conclusively. It's come up also between the Code office and the tv film producers group in Hollywood. Recently, due to the increasing tv lensing activity on the part of the majors, the situation has been explored again. There's no urgency about it since, up till now at least, there've been no complaints. Also, tv has a code of its own, patterned basically after the Hollywood model. Thought mainly is to establish some sort of coordination between the theatrical and tv ends of the majors and to avoid future conflict.

MULTIPLE CELEBRATION

Houston, Dec. 13.

Local and surrounding terrain news corps viewed Lillian Roth's biopic "I'll Cry Tomorrow" starring Susan Hayward at 20th Century-Fox projection room, then saw singer's turn at Shamrock Hilton.

Preview and cafe events coincided with singer's 45th birthday.

KEY LIBERACE FILM TO BETTER IMPACT

Kansas City, Dec. 13.

Picture goers here saw "Sincerely Yours," the Liberace film presented in a somewhat different light than it has been in some other major cities. Taking a new pitch in advertising and promotion, Harold Lyon, manager of the Paramount Theatre sparked his campaign with

(Continued on page 24)

See COMPO Continuance Despite Allied States; MPAA Paying as Before

Council of Motion Picture Organizations, whose future has been uncertain because of the resignation of Allied States, will be given continued support by member companies of the Motion Picture Assn. of America. These outfits expectedly will make known their position favoring COMPO at the industry organization's board and executive committee meeting in New York tomorrow (Thurs.).

Specifically, MPAA will continue to contribute to COMPO's support as in past, matching dollar for dollar monies paid to COMPO by theatremen. MPAA will go along with this at least until next August.

The producer-distributors last

(Continued on page 25)

37 Seconds Only Deleted—Preminger

N.Y. Censor Passes 'Man With Golden Arm' Sans Heroin Preparation Scene

Otto Preminger's "Man With the Golden Arm" was passed by the New York censor board last week following deletion of 37 seconds of the footage, the producer-director affirms. Removed from the picture was part of a scene in which heroin is prepared on a spoon for injection into the arm of the drug addict portrayed by Frank Sinatra.

Preminger stated he cut this portion from the print to comply with that portion of the blue-penciling statute which proscribes screen material detailing the method of use of narcotics.

In the original, a drug peddler (Darren McGavin) was seen removing the drug from its packet, pouring it on a spoon, diluting it, heating it under a match flame and drawing into the hypodermic.

Preminger disclosed the spoon bit will be removed from all prints, and not alone those used in N. Y., for the reason this has no bearing on the flow of the story.

N. Y. to L. A.

Vivian Blaine
Ernest Borgnine
Frank Cooper
Fred Feldkamp
Frances Goldwyn
Samuel Goldwyn
George Lewis
Frank Sennes
Sam Zimbalist

Art and Taxes

Washington, Dec. 13.

Actors, authors, composers and others whose income fluctuates from year to year should be given a better break in the tax laws, Joseph P. Driscoll, D. C. attorney, told a Congressional economic subcommittee last week.

He pointed out that corporations get "averaging out" treatment via the carry-forward, carry-back, but that an individual earner has no chance to average out his lean and fat years.

New York Sound Track

Harry Norris, associate managing director of J. Arthur Rank's foreign setup, let it be known on a recent South American tour that Rank intended to create his own distribution setup in various of the countries. At present, Rank product there is being handled by Universal . . . **Phil Reisman** huddling with **John G. McCarthy** of International Affiliates. Could be a new partnership . . . **Americo Aboaf,** Universal's foreign topper, and his wife celebrated their 25th wedding anni in Rome recently. Aboaf's due back before Christmas from a European inspection tour of U branches . . . **Sir Alexander Korda,** visiting last week, stuck to a principle that's become "tradition" with him (unless he has some worldshaking announcement to make). He refused to see the press . . . **Eric Johnston** visiting with the United Artists brass last week in an effort to patch up the feud over "Man with the Golden Arm." Result: UA is still out of the MPAA.

Munio Podhorzer, head of United German Film Enterprises, has concluded a series of talks with German industry leaders looking to widening the circulation of German films in the U. S. . . . **Emile J. Lustig** back from Germany where he completed his film, "The Cornet." Print is due here in ten days . . . **Griffith Johnson,** MPEA v.p., currently in Spain and due back in N. Y. within another week . . . **Fay Allport,** MPEA's London rep, off for his annual Southern vacation . . . Columbia's **Alec Guinness** release, "The Prisoner," greeted by sock N. Y. reviews, was once offered to tv but turned down by one of the webs as "too controversial." It deals with a Cathloic Cardinal who's brainwashed . . . Republic taking on another Rank picture? . . . Indies finding it increasingly tough to peddle dubbed foreign pix to tv . . . **Robert Anderson** found the solution to make "Tea and Sympathy" acceptable to the Code. In the play, the hero is suspected of homosexuality. In the film, he'll just be a "sissy" . . . Spanish tax problem still bothering the companies.

Bela Herskovitz, Cantor at the Ocean Parkway Jewish Center in Brooklyn, signed by Metro to a three-year deal. He was discovered by **Eddie Cantor** and introed at Metro by **Joe Pasternak.** His first picture isn't set.

The New York Coliseum, due to open April 28 in Columbus Circle is beginning to drum up bookings. A series of demonstrations of its facilities has been held and a sales promotion director, **Charles W. Strong** and an exhibition director, **James F. Walsh** have begun work. Interested for the future is The Theatre Owners of America . . . **Ned Armstrong,** a futive from showbiz, now with **Stephen Fitzgerald** public relations shop, handling today's (Wed.) unveiling at St. Regis, N. Y. of Lily-Tulip's new paper cup which no longer tastes like paper but like Chinaware . . . he says. . . .

New York's Globe Theatre (Brandt) appeared bent on copping part of the spotlight from **Otto Preminger's** "Man With the Golden Arm," this by way of springing a film on narcotics with the sensationalism angles given full play in the outside-theatre postering. The Broadway first-run opened "One-Way Ticket to Hell" (Eden Productions) on Wednesday (7), which was the same day on which the Preminger pic on dope addiction was given a special screening for trade execs and the press at the nearby Victoria Theatre. "Ticket" proved sluggish at the boxoffice but it had a needling effect.

Dolores Gray returned from a personal appearance tour of five southern cities on behalf of Metro's "Kismet" . . . Producer **Sam Zimbalist** and actor **Ernest Borgnine** back to the Coast after several days of shooting location sequences for the film version of "The Catered Affair" . . . Benefit premiere of "Picasso" set for 55th St. Playhouse Dec. 21 for building fund of Art Students League . . . Warner Bros.' "Court Martial of Billy Mitchell" also scheduled for invitational preem the same night at the Criterion Theatre.

Vincent Sherman has been signed by Titanus Films of Rome to direct "Behind Closed Doors" and "Rainy Night," and is in Hollywood for two weeks of casting . . . **James Mason** set **Cyril Hume** and **Richard Maibaum** to collab on screenplay for "10 Feet Tall," which he'll produce for 20th.

Recent rhubarb in Archer Winsten's N. Y. Post column anent "Umberto D" quoted at length views of **Joel Pimsleur** of Columbia U. Spectator, the said juve critic being brother of VARIETY's rep in Salzburg, **Paul Pimsleur,** and both sons of the music composer . . . Universal switched the title on its **Merle Oberon-Lex Barker** co-starrer from "Cry Innocent" to "The Midnight Story" . . . **Samuel Goldwyn Jr.** has **Victor Mature** for "The Sharkfighters," to be filmed next spring in Cuba. . . .

Herman Wouk is in Hollywood for his first screenplay assignment, scripting his own novel "Marjorie Morningstar" for **Milton Sperling's** U. S. Pictures . . . **Robert W. Schofield & Associates, Inc.** chartered to conduct a motion picture business . . . **Bill Schilling,** the N. Y. booker, has been appointed by **Walter Reade Jr.** to set the attractions for the 3,500-capacity convention hall at Asbury Park, N. J. . . . will have a 10-week season next summer with ice shows, water shows, rodeoes, circuses or whatever . . . **Larry Hoover,** longtime publicity director for the Time Inc. publications, has hooked up with **Stephen Fitzgerald.**

N. Y. to Europe

George Banjai
Rosanna Carteri
Joan Crawford
The Goofers
Mannie Greenfield
Brenda Lewis
William van Otterloo
John Schlesinger
Alfred N. Steele

L. A. to N. Y.

Robert S. Benjamin
John Bertero
Janet Blair
G. Ralph Branton
Joan Davis
Kirk Douglas
Lloyd Dunne
John C. Flinn
Nina Foch
James W. Gardiner
L. Wolfe Gilbert
Celeste Holm
Kim Hunter
Nick Keesely
Arthur B. Krim
Richard Kollmar
Louis L'Amour
Viveca Lindfors
Frank Lovejoy
Mitch Miller
George Murphy
Nicholas Nayfack
Maureen O'Hara
Robert Paige
Alan Pakula
Aldo Ray
Donna Reed
Milt Rosner
Thornton Sargent
John Willlams
Jonathan Winters
Natalie Wood
Max E. Youngstein

Europe to N. Y.

Deep River Boys
Jack Kodell
Emile J. Lustig
Mary Naylor
Marti Stevens
Roger L. Stevens

MEMPHIS POWDERS BLUE NOSE

PRIMITIVE STYLE CENSORING OUT

Memphis, Dec. 13.

Mayor-elect Edmund Orgill has declared that "the complete censorship situation here will be studied and revamped beginning with-1956." He has invited Ed Sapinsley of the Malco theatre chain to set up a group meeting so that he may hear the industry's gripes against municipal censorship. Some 14 distributors and 35 theatre owners are expected to attend.

As a politician Orgill will, of course, play it down the middle and also convene a meeting of church, education and parental reps. But in any event it would seem Memphis may be "eased." This coincides with the political realities locally, to wit, (1) Orgill's own election which spells the end of the late Boss Ed Crump's power and (2) the retirement of the 88-year old chief censor, Lloyd Binford, who, although he had several women members behind him, almost single-handedly handed down a series of weirdly capricious total bannings of features, showing no favoritism as to companies. At one peak of self-elation Binford attempted to prevent a local Universalist Church from showing a 40-year old film, Chaplin's "Carmen," but the local clergy, which had invariably supported him, thought this was hitting too close to the pulpit. Binford backed away. In a number of recent instances, perhaps seeing the political handwriting on the wall, Binford reversed himself on a couple of releases he'd originally nixed.

Memphis municipal censorship has long annoyed the film business, both in this exchange area and in the home offices at New York. Other than the fact that the Crump endorsement seemed sufficient to protect Binford, and that Memphis apparently was perversely proud of being the bluenose capital, in succession to Boston, nobody has ever provided a satisfactory answer to the puzzle of "why?" this side of the Mississippi River was so "moral" while the same films freely exhibited on the Arkansas side, sometimes enhanced, boxofficewise, by the publicity since Binford made extreme and fulsome comments which made astounding and occasionally amusing newspaper copy.

Many-Splendored Bias

Some of the chief censors motives related to the familiar Dixiecrat prejudice against Negroes in prestigeful relationships to Whites. Other prejudices, as in the Chaplin case, seemed to reflect Binford's reading of headlines. The fact that he acted on apparent whim of the most personal sort, and freely asserted this right heedless of fair play, the Bill of Rights, the slanderous implications of his characterization of producers, writers and stars never seemed to bother this city of 500,000 population. At least there was little protest by prominent citizens until Binford struck at the clergy. Newspaper editors in New York are known on several occasions to have invited Memphisians to explain this community tolerance of arrant intolerance.

It has been suggested that Memphis is specially sensitive on the race situation more than ordinarily hardshelled and fundamentalist in church membership distribution. At one time, even at the peak of Chicago's competition, Memphis had the nation's highest homicide rate.

VISTAVISION JUNIOR

Ryder Discloses Miniature 17½-Pound Camera

Hollywood, Dec. 13.

Paramount has developed a new 17½-pound VistaVision camera comparable in results to the 180-pound VV camera. So reports technical chief Loren L. Ryder.

Complete with motor unit, camera is designed primarily for location use. Even for background plates, Ryder declares, it's on par with heavier instrument.

Legion Ratings Lag Behind Reforms?

The recent 11% rise in "B" ratings by the Legion of Decency and the Catholic Bishops' "moral laxity" blast against the film industry based upon this rise, must be evaluated against the time-lag factor, Legion reviewing is notably behind the industry. This was pointed out last week in Manhattan by Geoffrey Shurlock, administrator of the Production Code in Hollywood. The point carries a possible implication that the upcoming product of the studios is more in harmony with the Catholic views, but not yet appreciated by the Legion or the Bishops.

Said Shurlock: "They've rated something like 45 pictures since June while we have seen 136.

Shurlock himself during the past year has been emphatic and publicly outspoken in stressing to producers the need to tone down screen violence and he feels that he has succeeded. "One has to differentiate during an atmosphere of violence and scenes of deliberate and detailed brutality and sadism," he observed. "We have been able to weed out a lot of the eye-gouging type of violence and we intend to keep bearing down on it."

The Legion's ratings for the year ended Oct. 31, 1955 (actually, the Legion's year ends Oct. 1) showed a sharp upturn in features "B"-rated due to undue brutality. Number of "B"s was up 11% over 1953-54. However, the increase was due in part also to material considered "suggestive" by the Legion.

It's understood that the Motion Picture Assn. of America, in preparing a detailed picture-by-picture breakdown of the Legion ratings for 1954-55, plans to accompany this by a comparison with other rating groups, including the Protestants and the MPAA's own Green Sheet operation. Purpose is to establish whether the Legion's objections are confined to that quarter or extend into the area of the broad general audience.

CHANGING HERO'S 'SECRET'

20th May Make 'Hatful of Rain' Sans the Stuff

"Hatful of Rain," which 20th-Fox bought for $250,000 to transfer from legit to screen, may be filmed sans the dope addiction theme that runs through the play. Such a drastic change was under consideration in the wake of the Motion Picture Assn. of America board's decision not to amend the Production Code for the time being.

It's indicated that 20th would have no qualms about switching the hero's "secret" in the play to one less controversial. However, "Rain" can't be turned into a film for two years in any case and, as one 20th exec put it, "a lot can happen by then."

MPAA's Wide Split On 'Golden Arm'

Divergent views about "Man With the Golden Arm" and the Production Code marked last week's meeting of the Motion Picture Assn. of America. The MPAA board sustained the Code's nix on the picture but five member companies, including "Arm" distributor United Artists, did not vote.

MPAA president Eric A. Johnston appealed to the board for an

(Continued on page 24)

Korda's 'Richard' Video Take; And Theatres, Too

Provided NBC picks up all its options on the Laurence Olivier starrer, "Richard III," the Korda pic stands to rack up $700,000 in television revenue alone.

Contract, signed by Sir Alexander Korda in N. Y. last week, provides for a payment of $500,000 for the first airing sometimes between late February and March 10. After that, NBC has an option for another one-shot at $100,000 following theatrical release, and a third showing—again for $100,000—following theatrical reissue but prior to regular tv syndication.

Theatrical rights are entirely in the hands of Korda and of Ilya Lopert who, via City Investing, has a part of the film. "Richard" will open day-and-date with tv at the Bijou Theatre, N. Y., the first time that a film has preemed on the two media simultaneously.

If "Richard" is a big hit theatrically, i.e., if the conclusion can be drawn that its tv exposure didn't hurt the b.o., NBC stands to partially recoup its investment via a sharing of the rentals.

According to the principals in

(Continued on page 24)

$7,000,000 VOLUME

But Film Financing Only Small Change to Walter Heller & Co.

Chicago, Dec. 13.

Walter E. Heller & Co., Chicago factoring outfit which is active in financing independent film and television producers, will exceed $700,000,000 in business volume in 1955, according to an estimate made by president Walter Heller. The volume in 1954 was $664,000,000.

Theatrical money-lending is a small part of the Heller operation, the company having established revolving funds of $3,000,000 for film-makers and $2,000,000 for telepix producers.

20th to Show New 55m C'Scope Reel

New demonstration reel of 55m CinemaScope is being prepared by 20th-Fox and will be screened for exhibs and the trade starting in mid-January.

Subject, currently being put together at the studio, will include scenes from both "Carousel" and "The King and I." Plan is to show the excerpts in more than 100 cities with three or more teams handling the operation. Demon-

(Continued on page 24)

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BINFORD DILLIES UNIQUE EPITAPH

Memphis, Dec. 13.

Releases which were Binfordized in past two years, and the censor's own comments, include the following:

"Moon Is Blue" (UA). Simply "I found picture not in public interest or welfare." He disapproved of use of the words pregnant, virgin and chastity.

"Saratoga Trunk" (Warners). Though a re-issue and previously licensed this was banned because he thought star "notorious." Said Binford, "So long as I am censor here I will never permit any picture with Ingrid Bergman."

"Dr. Jekyl and Mr. Hyde" (M-G). Another reissue. "Nothing wrong with the picture but I don't want Ingrid Bergman shown on Memphis screens."

"Son of Sinbad" (RKO). "Rita Hayworth's dance is the vilest dance I ever saw—it's more licenscious wiggle than dance."

"The Wild One" (Col). Worst and most lawless bunch I ever saw. Just rowdy, raw and unlawful."

"Human Jungle" (Allied). "If you delete vile dance—it's okay. No dance deletion—no picture."

"Forever Amber" (20th-Fox). "Nothing was right in this picture."

"Bamboo Prison" (Col.). "Inimical to public welfare."

"Blackboard Jungle" (Metro). "It's vilest picture I've seen in 26 years as censor."

"Naked Dawn" (U). "Just a rotten picture."

"Night of Hunter" (UA). "Rawest I've ever seen."

"Second Chance" (RKO). Stopped this release because of its exploitation and ad copy.

"Curly." Banned because it showed Negro child playing with white youngsters. (He banned all films with Rochester and Lena Horne.)

Binford backed down to the Church people as detailed above and also before Columbia's counter-attack on behalf of "Bamboo Prison" and Metro's vigorous defense of "Blackboard Jungle." Circuit operator M. A. Lightman Sr. once blasted Binford before local Lions Club but otherwise, to repeat, few citizens have ever protested. Binford mail was 95% pan, 5% fan but he "thanked God for the enemies I have made." His credo was evangelical. "There's a certain amount of devil in all of us and it is to beat the devil that I ban these pictures."

Glenville Eyes Novel As Guinness Vehicle

Peter Glenville, who directed Alec Guinness in "The Prisoner," is eyeing "Confessions of a Scoundrel," autobiographical novel by Guido Orlando, as a vehicle for Guinness.

Abner J. Greshler and British producer Alexander Salkind, who made a deal for the book last March, have relinquished the screen rights. They had planned to film it in England with Edmond O'Brien in the starring role.

PARAMOUNT WESTERNS

Three or Four In '56—Up From Average of Two

Hollywood, Dec. 13.

Paramount will up its western program from the two average to at least three and probably four during 1956.

Initialer will be Hal Wallis' "Gunfight at the OK Corral," starring Burt Lancaster, followed by "Sons of Katie Elder," for which Alan Ladd is pencilled in for top role.

Marlon Brando's indie, "To Tame a Land," also is slated for a 1956 start, and very likely "The Mavericks" will be added.

The Man With the Golden Arm

Case history of a drug addict, mercilessly and expertly detailed. Should be helped, not hindered, in exhibition.

United Artists release of Otto Preminger production. Stars Frank Sinatra, Eleanor Parker, Kim Novak; features Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande. Directed by Preminger. Screenplay, Walter Newman and Lewis Meltzer, from the novel by Nelson Algren; camera, Sam Leavitt; editor, Louis R. Loeffler; music, Elmer Bernstein. Previewed at Victoria Theatre, New York, Dec. 7, '55. Running time, 119 MINS.

Frankie	Frank Sinatra
Zosh	Eleanor Parker
Molly	Kim Novak
Sparrow	Arnold Stang
Louie	Darren McGavin
Schwiefka	Robert Strauss
Drunky	John Conte
Vi	Doro Merande
Markette	George E. Stone
Williams	George Mathews
Dominowski	Leonid Kinskey
Bednar	Emlie Meyer
Shorty Rogers	Himself
Shelly Manne	Himself
Piggy	Frank Richards
Lane	Will Wright
Kvorka	Tommy Hart
Antek	Frank Marlowe
Meter Reader	Joe McTurk
Chester	Ralph Neff
Bird Dog	Ernest Raboff
Vangie	Martha Wentworth
Junkie	Jerry Barclay
Taxi Driver	Leonard Bremen
Suspenders	Paul Burns
Landlord	Charles Seel

Otto Preminger's second open defiance of the Production Code is expressed in "The Man With the Golden Arm," a feature that focusses on addiction to narcotics. Clinical in its probing of the agonies, subject matter will seem forbidding to sensitive elements of the populace. Fortunately this is a gripping, fascinating film, expertly produced and directed by Preminger and performed with marked conviction by Frank Sinatra as the drug slave.

Many of the usual boxoffice plusses are missing. But "Arm" is not the usual kind of picture. It has its power in the strangeness of its story and this has been fashioned into absorbing drama. It is bound to stir talk and controversy, assuring good "A" business initially, at least. There being no precedental guideposts, the commercial fate of the production after the first showcasing—after those with special interests in the picture have been checked in—is a toughie to figure. But—crystal ball in hand—it looks like a fair bet all around.

Does "Arm" depress an audience? This reviewer suggests the screen characters are too remote to make such personal identification with the spectators. It is perhaps this very same factor that militates against the boxoffice prospects. The dope kick is beyond the ken of the general public and as a result there can be little sense of participation in the story and not much sympathy with the characters.

Sinatra, as the picture opens, returns to his squalid Chicago haunts after six months in the federal hospital in Lexington, Ky., where he was "cured" of his addiction. Thwarted in his attempt to land a job as a musician, he resumes as the dealer in a smalltime professional poker game. The appellation, "Man With the Golden Arm," stems from this.

Eleanor Parker is a pathetic figure as his wife, pretending to be chair-ridden for the sole purpose of making Sinatra stay by her side. A downstairs neighbor is Kim Novak, and the s.a. angles are not overlooked by the camera. Arnold Stang is "Sparrow," Sinatra's subservient sidekick with the larcenous inclinations. Darren McGavin is the peddler, insidious in his ways of luring Sinatra back to the first "fix" that leads to many others.

Robert Strauss, John Conte, Doro Merande, George E. Stone, George Matthews and Leonid Kinskey round out the cast. And in all cases, stars, featured and semi-featured players, the thesp talent is to be credited with a first-rate job.

It's the story that counts most, however. Screenplay by Walter Newman and Lewis Meltzer, from the Nelson Algren novel, analyzes the drug addict with strong conviction. What goes on looks for real. And terrifying effect is achieved in one situation wherein Snatra experiences the pain of denial when he so desperately needs heroin.

There is nothing pretty or happy in the play. After much torment Sinatra walks away believing he again is cured but it is obvious that hs future is uncertain. It makes for a powerful condemnation of the use of narcotics, merciless in its display of the cruelties of the habit. This is the kind of message that should be spread, not suppressed.

Novel titles have been designed by Saul Bass, the music by Elmer Bernstein deftly sets the moods and technical credits all around are good. *Gene.*

The Court-Martial of Billy Mitchell
(C'SCOPE—WARNERCOLOR)

Gary Cooper in the excitable, exploitable, and after 30 years perhaps still controversial, story of the fight for a separate U.S. Air Force.

Warner release of Milton Sperling production. Stars Gary Cooper; features Charles Bickford, Ralph Bellamy, Rod Steiger, Elizabeth Montgomery. Directed by Otto Preminger. Story and Screenplay by Sperling and Emmett Lavery; camera, Sam Leavitt; editor, Folmar Blangsted; music, Dimitri Tiomkin. Previewed in N.Y. Dec. 2, '55. Running time, 100 MINS.

Billy Mitchell	Gary Cooper
Gen. Guthrie	Charles Bickford
Frank Reid	Ralph Bellamy
Maj. Allan Guillion	Rod Steiger
Margaret Lansdowne	Elizabeth Montgomery
Col. Moreland	Fred Clark
Col. Herbert White	James Daly
Comdr. Z. Lansdowne	Jack Lord
Captain Elliott	Peter Graves
Russ Peters	Darren McGavin
Admiral Gage	Robert Simon
Senator Fullerton	Charles Bingle
Gen. Douglas MacArthur	Dayton Lummis
Capt. Eddie Rickenbacker	Tom McKee
Major Carl Spaatz	Steve Roberts
Gen. John J. Pershing	Herbert Heyes
Major H. H. Arnold	Robert Brubaker
Florello LaGuardia	Phil Arnold
President Calvin Coolidge	Ian Wolfe
Admiral William S. Sims	Will Wright
Stu Stewart	Steve Holland
Vip Ryan	Adam Kennedy
Ted Adams	Manning Ross
Pershing's Aide	Carleton Young

Mankind's inherent interest in justice, and the methods of justice, and in political controversy, and its motivating forces, should be served and satisfied by this well written, produced and directed Warner release. Here is authentic high drama though wholly free of he-she vibrations. Dealing with real-life events of 30 years ago, the subject-matter is astonishingly topical probably because it spotlights something which never dates and is always present tense, namely, official rigidity, redtape and intellectual hardening of the arteries in the brains of aging bureaucrats.

"The Court-Martial of Billy Mitchell" seems certain to stir much word-of-mouth. It may be taken for granted that the Warner exploiteers already are lining up school, patriotic society and other umpteen natural tie-ups, including the aviation industry, the historians, military editors and so on. Of special interest is the identity of one member of the court-martial of 1925, General Douglas MacArthur. He has been cleverly cast to type and is imaginatively enacted by Dayton Lummis.

Americans of the present day are sure to be struck by the array of witnesses who finally were allowed to take the stand for Mitchell, men who were to loom large in later American politics and aviation, Eddie Rickenbacker, Carl Spaatz, Hap Arnold and Fiorello LaGuardia. The latter is a young wasp on the stand and as deftly impersonated by Phil Arnold is good for quite a few giggles. There's a flash of Cal Coolidge in the White House and several scenes with General John J. Pershing who emerges, in this treatment, as a military traditionalist with his mind locked and bolted against new ideas. By contrast Admiral William Sims is pictured as receptive to the claims of aviation and saltily aware of the Navy's own tendency to complacency.

Whether this film will be attacked as one-sided remains to be noted; suffice that the point of view is frankly Mitchell's. Those who opposed his visions and hounded him out of the army, after preliminarily breaking him from brigadier to colonel, naturally stand exposed as real dopes. For all the tactful omissions as to the moral climate of the 1920s (normalcy spelled out in Prohibition, flaming youth and stock market boom) the picture is a real kick in the shins for the cult of blind military obedience and the lesson which is laid on the line relates to Pearl Harbor. The picture shows Mitchell predicting the Japanese sneak attack on Pearl Harbor, and describing American vulnerability, all this 16 years before that catastrophic Sunday and in the presence of Douglas MacArthur.

In short, Mitchell is the prophet without honor in his own land, the early advocate of a separate air force under a unified defense department and of an academy for air officers a la West Point which at this moment is under construction at Colorado Springs.

The film is straightline storytelling with a minimum of big scenes, only a sprinkling of humor and no romance. Its appeal derives, as stated at the outset, from inherent human interest in justice. It should be remarked that since the war many magazine articles and books and the smash "Caine Mutiny" have made the public aware of the military approach to evidence, guilt and the tempering factor of mercy.

His problem being to make an exciting "documentary" feature, Otto Preminger astutely kept all performances in check. The quiet, holding-onto-himself Mitchell played by Gary Cooper may well be considerably less the firebrand than the Mitchell of real life. Plainly there was a conscientious scripting effort to show him intensely loyal to the army, unwilling to cast aspersions on offices and gentlemen, though some of them were asses, and intent upon fighting his case on the broad lines of national defense. He was, of course, crying in a wilderness of post-Wilsonian pacifism. In the end he retained a congressman as counsel, a fellow with yellow journalistic instincts, highly plausible as brought to life by Ralph Bellamy.

The main trouping is by Cooper, Bellamy, Charles Bickford, Fred Clark and Rod Steiger. All are standout in professionalism though this is a writer's, not an actor's picture. Steiger alone has a bit of a field day as a hatchet man for the adjutant-general's department who joins the prosecution late. An alumnus of New York's Actors Studio and therefore trained to be thoroughly detestable, Steiger sneers, jeers and figuratively knees the defendant with fine you'll-love-to-hate me zestiness. The one woman in the cast, and on the witness stand, the widow of a naval hero, is appealingly presented by Elizabeth Montgomery.

Sam Leavitt's photography, Folmar Blangsted's editing, Dimitri Tiomkin's scoring represent sayez craftsmanship subordinated to the service of uncomplicated narration. *Land.*

The Last Frontier
(C'SCOPE-SONG-COLOR)

Regulation cavalry-versus-Indians actioner.

Hollywood, Dec. 7.

Columbia release of William Fadiman production. Stars Victor Mature, Guy Madison, Robert Preston, James Whitmore, Anne Bancroft; features Russell Collins, Peter Whitney, Pat Hogan. Directed by Anthony Mann. Screenplay, Philip Yordan, Russell S. Hughes; based on the novel "The Gilded Rooster" by Richard Emery Roberts; camera (Technicolor), William Mellor; editor, Al Clark; score, Leigh Harline, conducted by Morris Stoloff; song, Lester Lee and Ned Washington, sung by Rusty Draper. Previewed Dec. 5, '55. Running time, 97 MINS.

Jed	Victor Mature
Captain Riordan	Guy Madison
Col. Frank Marston	Robert Preston
Gus	James Whitmore
Corinna	Anne Bancroft
Captain Clark	Russell Collins
Sgt. Major Decker	Peter Whitney
Mungo	Pat Hogan
Red Cloud	Manuel Donde
Lt. Benton	Guy Williams
Luke	Mickey Kuhn
Spotted Elk	William Calles

The cavalry-Indians action offered in "The Last Frontier" never rises above a routine entertainment level. It has cast names for the outdoor market plus the benefit of Technicolor and CinemaScoped Mexican location sites, but these values are not matched by story values in the William Fadiman production under Anthony Mann's direction.

Some tentative moves towards firm establishment of character occur but they never jell into substantial people faced with the problem of hewing civilization out of a frontier.

Mexico was substituted for the northwest of the 1860's. Based on Richard Emery Roberts' novel, "The Gilded Rooster," script brings three primitive frontiersmen, Victor Mature, James Whitmore and their Indian companion, Pat Hogan, into a fort commanded by Guy Madison. Already relieved of the pelts from a year's hunting by hostile Indians, the trio decides to accept Madison's offer to become scouts for the fort.

From the on, it's a conflict in human relationships, with the threat of Indian attack always present. Not making for polite society didoes are: Mature's urge to make Anne Bancroft, the colonel's lady, his woman; everyone's hatred for the colonel, Robert Preston, harsh disciplinarian slightly off his rocker who has usurped command of the fort from Madison, and the brutish training tactics used by tough sergeant Peter Whitney to ready the men for the colonel's planned attack on the redskins. It all leads up to the big scrap in which Preston is killed and Mature can legitimately take Miss Bancroft and stay on to become a soldier.

Generally, the cast performances measure up in okay fashion to the demands asked by scripting and direction, with none being particularly outstanding. The color lensing by William Mellor is satisfactory, as are the other technical assists. A title tune, by Lester Lee and Ned Washington and sung by Rusty Draper, is heard at the beginning and end of the footage. *Brog.*

Inside Detroit

Fair melodrama for the dual bill market.

Hollywood, Dec. 9.

Columbia release of a Clover production. Stars Dennis O'Keefe, Pat O'Brien; costars Tina Carver, Margaret Field; features Mark Damon, Larry Blake, Ken Christy, Joseph Turkel, Paul Bryar, Robert E. Griffin. Directed by Fred F. Sears. Written by Robert E. Kent and James B. Gordon; camera, Henry Freulich; editor, Gene Havlick; music conducted by Mischa Bakaleinikoff. Previewed Dec. 6, '55. Running time, 80 MINS.

Blair Vickers	Dennis O'Keefe
Gus Linden	Pat O'Brien
Joni Calvin	Tina Carver
Barbara Linden	Margaret Field
Gregg Linden	Mark Damon
Max Harkness	Larry Blake
Ben Macauley	Ken Christy
Pete Link	Joseph Turkel
Sam Foran	Paul Bryar
Hoagy Mitchell	Robert E. Griffin
Jenkins	Guy Kingsford
Toby Gordon	Dick Rich
Preacher	Norman Leavitt
Ethel Linden	Katherine Warren

"Inside Detroit" is another in Clover's pseudo-factual series of program dramas for Columbia. It's a familiar good-versus-racketeer type of actioner, using the housecleaning by the United Auto Workers local in Detroit to springboard a documentary-styled treatment. Names of Dennis O'Keefe and Pat O'Brien will help its chances in the dualer situations.

Robert E. Kent and James B. Gordon obviously peg their screen story on the real-life bombing attempt on the Reuther brothers some years ago. Yarn opens with an attempt on the life of O'Keefe, honest union leader, with a bombing in the local's headquarters. The explosion kills O'Keefe's younger brother and he immediately suspects that O'Brien, former unionite about to be freed after a five-year sentence for racketeering, is readying to move in again. His suspicions are correct and before O'Brien again learns crooks can't buck honest unions there have been some killings and people hurt, including O'Brien's own daughter, Margaret Field, and son, Mark Damon, who all along had refused to believe their father was bad.

Performances are mostly straight-line and competently handled with a couple of the cast members impressing slightly more. One is Tina Carver, who plays O'Brien's blonde mistress and his partner in a call girl operation that passes as a model agency. The other is young Damon as O'Brien's troubled, disillusioned son. Larry Blake also does okay as the plain-clothesman assigned to protect O'Keefe.

Fred F. Sears' direction of the Clover unit film is competent, as are the photography by Henry Freulich, editing, and other contributions. *Brog.*

The Beast With 1,000,000 Eyes

Tedious science-fictioner for less discriminating program spots.

Hollywood, Dec. 1.

American Releasing Corp. release of a David Kramarsky production. Features Paul Birch, Lorna Thayer, Dona Cole. Directed by Kramarsky. Screenplay, Tom Filer; camera, Everett Baker; editor, Jack Killeser; music, John Bickford. Reviewed Nov. 30, '55. Running time, 78 MINS.

Allan Kelly	Paul Birch
Carol Kelly	Lorna Thayer
Sandy Kelly	Dona Cole
Larry	Dick Sargent
Him	Leonard Tarver
Old Man Webber	Chester Conklin

Whatever slight science-fiction premise this entry might hold is lost in a maze of drawout situations and tiresome dialog which leads to a confusing windup not likely to be readily understood by general audiences.

Marking his first motion picture effort, producer-director David Kramarsky hangs his theme on what happens to a small family living in the desert when a creature from another planet sets down nearby in an attempt to take over the Earth by projecting its mind into all living things. Birds attack humans, and normally gentle animals turn vicious. The family finds a strange and evil force closing in on them, until through the sheer force of love they are finally able to throw off the shackles. The interplanetary craft which brought the creature flies away, with or without the strange visitor, and it's up to the audience to figure this out, if they're still with the picture.

Paul Birch and Lorna Thayer, as the parents, and Dona Cole in daughter role play their characters as well as possible but stand small chance with the contrived Tom Filer script. Leonard Tarver is in for considerable unnecessary footage, and Chester Conklin is called upon for out-of-place comedy. *Whit.*

The Rains of Ranchipur
(C'SCOPE—COLOR)

Updated version of Louis Bromfield yarn with Lana Turner for marquee. Spectacular but not outstanding.

20th-Fox release of Frank Ross production. Stars Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie; features Eugenie Leontovich, Gladys Hurlbut, Madge Kennedy, Carlo Rizzo, Beatrice Kraft. Directed by Jean Negulesco. Screenplay, Merle Miller, based on Louis Bromfield's "The Rains Came"; camera (De Luxe Color), Milton Krasner; editor, Dorothy Spencer; music, Hugo Friedhofer, conducted by Lionel Newman. Previewed in N.Y. Dec. 9, '55. Running time, 104 MINS.

Edwina	Lana Turner
Dr. Safti	Richard Burton
Tom Ransome	Fred MacMurray
Fern	Joan Caulfield
Lord Esketh	Michael Rennie
Maharani	Eugenie Leontovich
Mrs. Simson	Gladys Hurlbut
Mrs. Smiley	Madge Kennedy
Mr. Adoni	Carlo Arizzo
Oriental Dancer	Beatrice Kraft
Mr. Smiley	King Calder

Louis Bromfield's "The Rains Came," brought to the screen once before by 20th-Fox in 1939, has been filmed again, this time with Lana Turner as the titled trollop. Somehow, the Orient (Pakistan) comes off better than the cast, thanks in part to CinemaScope although considering the wordiness of the book, which scripter Merle Miller reflected in some rather lengthy passages of dialog, "Rains of Ranchipur" fares okay.

Director Jean Negulesco's earthquake and flood sequences alone make the picture worthwhile as b.o. The earth rocks and debris comes crashing down on panicked multitudes. This is followed by equally exciting and terrifying shots as the dam bursts and the waters come rushing through the town, destroying everything and drowning thousands as torrential rains keep beating down.

Negulesco, with an obvious eye to action (there's also a fine tiger hunt scene), may have felt the story itself was least important or perhaps knew he needed such props for a mediocre script. At any rate, the cast itself hardly comes alive. Only sturdy performances are turned in by Richard Burton and Eugenie Leontovich.

Miss Turner, as Edwina (Lady Esketh) has the role of a temptress down pat, perhaps too much so. She's good in a couple of scenes, indifferent in most of them and almost embarrassing in some. Climactic bit, when she reveals the changes that have come over her, required superior acting, and it wasn't there.

Burton's portrayal of Dr. Safti, the dedicated Indian doctor who falls in love with Miss Turner, has strength and conviction and is underplayed intelligently. He registers strongly. As the Maharrani, Miss Leontovich has dignity, and the scenes between her and Burton are definite assets to the picture.

Fred MacMurray is just plain miscast as the disillusioned drunkard who grows up during the flood emergency. Joan Caulfield is cute in a part that seems to have been written for a younger girl, and Michael Rennie, always a capable performer is relegated to a minor role as the weak husband of the flirtatious Miss Turner.

Lenser Milton Krasner knows his job and the De Luxe color in this film is excellent. Producer Frank Ross hasn't spared the dollars in aiming for lavish sets and costumes which are eye-arresting.

Story, in case someone doesn't remember, has the Esketh's arriving in Ranchipur where Miss Turner loses no time trying to seduce Burton. Latter falls for her and, for the first time, she experiences real love. In the end, Miss Turner gives up her Indian and returns to her husband, while Burton devotes himself to his mission as a doctor. In between all this, there are some torrid love scenes and a great deal of conversation. *Hift.*

Briefs From the Lots

Hollywood, Dec. 13.

Sarita Montiel will co-star opposite **Tab Hunter** in "The Burning Hills." **Richard Whorf** production at Warners . . . **Connie Gilchrist** drew a role in "The Man in the Gray Flannel Suit" at 20th-Fox . . . **Dolores Gray** and **Ann Miller** were added to the cast of "The Opposite Sex" at Metro . . . Todon Productions changed "Man Betrayed," now shooting in London for RKO release, to "Pay the Piper." **Richard Basehart** and **Mary Murphy** star . . . **James Drury** won a term contract at 20th-Fox . . . **Maria Palmer** will star in "Grand Canyon Affair." **Boris Petroff** indie production, which rolls early next month . . . **Joyce Holden**, former U contractee, will play the femme lead in "The Werewolf." **Sam Katzman** production at Columbia.

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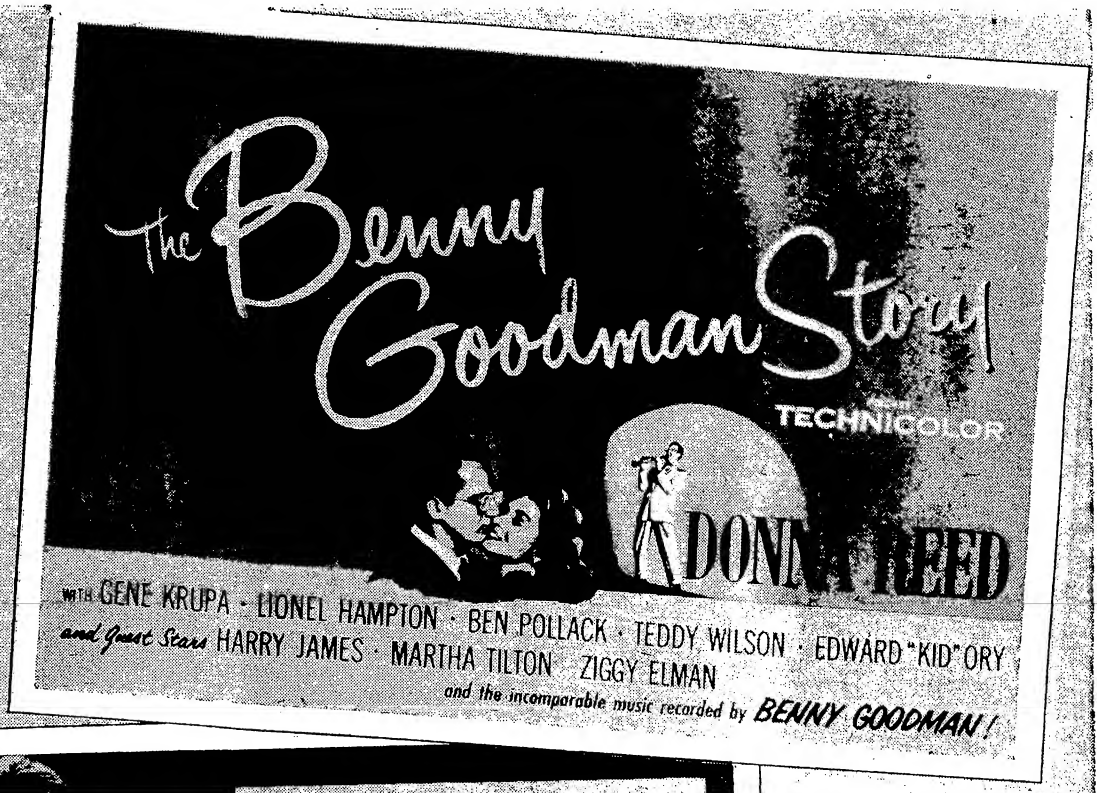
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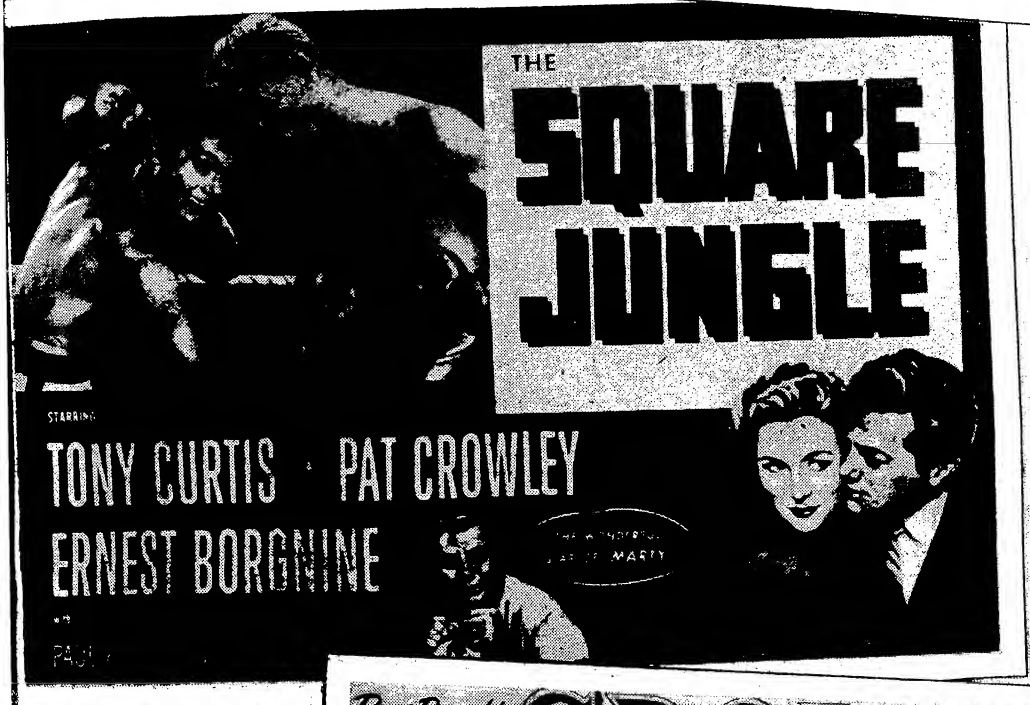
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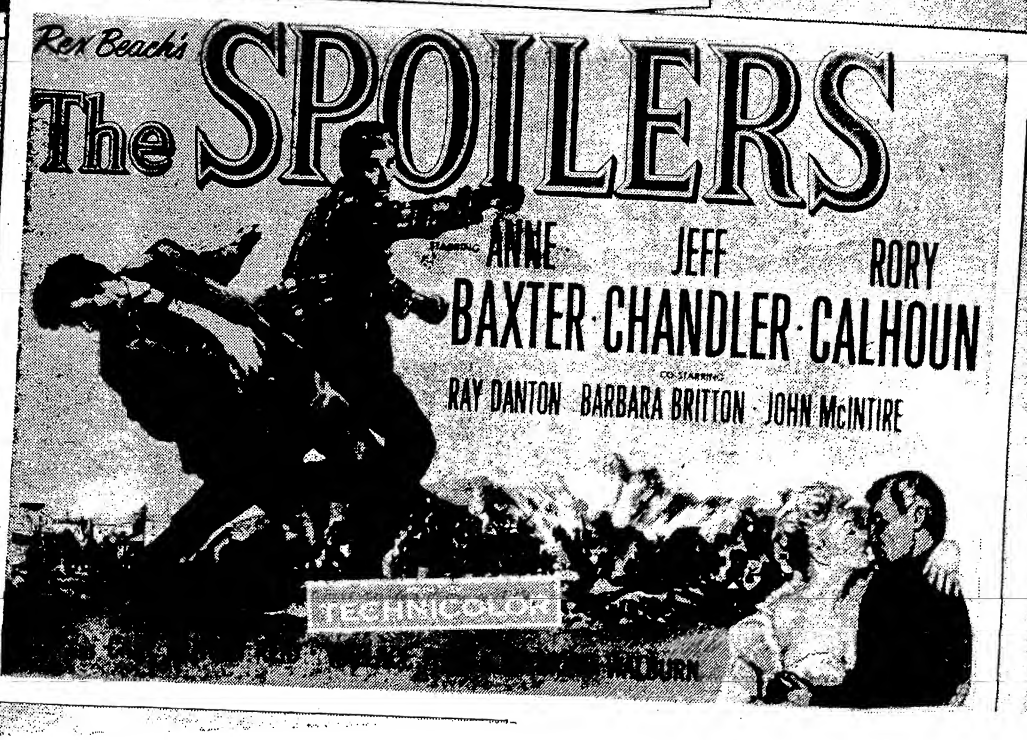
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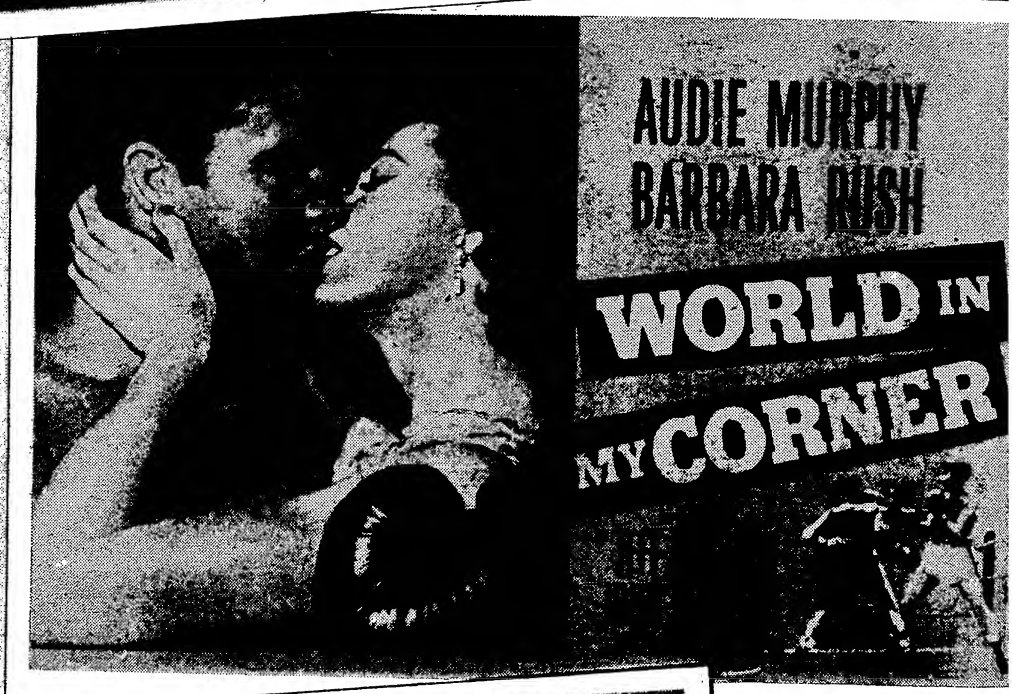

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JANUARY 1 TO APRIL 28, 1956

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FRINGE THEATRES AS GARAGES?

Inside Stuff—Pictures

Despite the New York City Youth Board's refusal to accept a screenplay by playwright Arthur Miller on the board's work with street gangs, it's expected that Combined Artists Inc., production company, will not abandon its plans to film a picture based on the subject. Youth Board, an independent agency of Mayor Robert F. Wagner's office, voted 11 to 9 last week against allowing Miller to write the film script. Previously a sub-committee of the board had voted five to one to go ahead with the picture.

Miller had gathered most of his material and may now turn out the script without identifying the N. Y. Youth Board or its workers. Original plan called for the Youth Board to receive 5% of the profits of the picture which was slated for theatrical release throughout the country. Combined Artists is now seeking a releasing deal with a major company.

In nixing the contract with Combined Artists because of Miller's connection, the Youth Board said: "We wish to make it entirely clear that by this decision we are not passing judgment on Mr. Miller's loyalty as a citizen or on his merits as a great artist."

Film industry dividends are still pouring out at a rate well above 1954. For the first 10 months of 1955, U. S. Department of Commerce reports, the industry stockholders received $23,580,000, compared with $19,847,000 for the same period of 1954. In October, 1955, the companies disbursed $1,695,000 to their stockholders. A year ago, the total for the month was $1,241,000. This October, AB-PT paid $1,162,000, bettering the $1,126,000 of last year. Republic Pictures cut a $100,000 melon each October; and District Theatres paid $15,000 each year. Columbia Pictures dished out $297,000 to stockholders in October, but nothing in October, 1954. Chesapeake Industries (formerly Pathe) paid $121,000 this year. Last year it gave no dividend in October.

With an important stake in their own properties, independent producers associated with major film company are seeking and, in many cases, are obtaining a greater say-so in the planning and execution of the sales and promotional plans for their pictures.

Indies generalize that too often the major companies have found the indie to be the appropriate "fall guy" in the never-ending battle with exhibitors over terms. An answer usually supplied a beefing theatreowner is that "we don't set the terms. They're determined by the independent producer." This excuse, according to exhibitors, has come most frequently from United Artists, particularly on the big pictures that UA demands 50% to 70% terms.

Miniature preview of the arguments pro and con that can be expected if and when the Federal Communications Commission schedules hearings on home-toll tv is due during the second week of January via a hearing on the topic before the Rules Committee of the New York City Council. Committee, according to John Merli, its chairman, will hear all sides "in a fair and democratic manner." It's acting on a resolution introed by Abe Stark, Council president, that the Council urge the FCC to withhold approval of subscription video. Stark's resolution held that pay-as-you-see violated the 1934 Communications Act and warned free broadcasting would be threatened with extinction "by the unfair competition of well-financed syndicates."

Paramount's "Seven Little Foys" looks to be setting up some boxoffice guideposts. The Eddie Foy biopic, starring Bob Hope, is proving the most successful Hope vehicle in the past several years. Regarded as the significant factor is that the string of Hope films in the recent past faltered at the b.o., yet offered the type of wisecrack material long identifiable with the comedian. On the other hand, "Foys" presented an array of believable characters enmeshed in plausible circumstances, with little accent on the snappy cracks. Picture seems headed for $4,000,000 in domestic distribution revenue, meaning it's one of Par's top pictures of the year.

North Central Allied has started a campaign to try to make federal film rentals regulation more palatable for those of its members who balk at any sort of governmental intercession into the industry.

In is current bulletin it concedes that "many have a natural aversion to the words 'federal regulation,' but declares "the more that exhibitors understand just what kind of relief is being sought and the more that they know about what is actually taking place in other countries, the more they favor seeking help."

RKO Pictures Corp., holding company still controlled jointly by Howard Hughes and Floyd Odlum, was active on the trading front this week after having been out of the spotlight the past couple of months. J. Miller Walker, v.p.-director, bought up 3,000 shares of the corporation's common stock, bringing his total holdings to 6,000 shares. Walker also is v.p. and counsel for the RKO Teleradio film company now controlled by Tom O'Neil.

Territory's subsequent-run and smalltown exhibitors are being warned by Bennie Berger, North Central Allied president, that continued operation of houses requiring more than one change of bill every week face the prospect of still further and more drastic film production curtailment, a "shortage" more acute than any so far experienced. Full effect of "not enough pictures to permit continuous theatre operation" may be several years away, but the trend is clear.

Preliminary allocation of $626,827 to the Los Angeles Community Chest has been decreed by the Permanent Charities Committee as the 1956 drive went into its last few days. Campaign to raise funds ends Thursday (15). Grant to the Community Chest probably will be increased if all pledges are collected.

Fete Reg March

Saint John, N. B., Dec. 13.

Reginald G. March, manager of the 20th-Fox branch here, was tendered a testimonial by associates in the trade on the occasion of his retirement after 42 years in the business. He started as advertising and shipping clerk for the old Pathe company.

Dinner was sponsored by Maritime Allied Exhibitors Assn. in conjunction with the Motion Picture Pioneers and the Maritime Film Board of Trade.

DIVERTED 'DAKOTAS'

No Mexican Crews Until Next Month Cause Location Switch

Hollywood, Dec. 13.

Over-extended production in Mexico has forced producer Sig Neufeld to launch his "Wild Dakotas" on location in the United States. No Mexican crews are available until after the first of year.

Associated Film Booking Corp., which will distribute, insisted on an immediate start of the Bill Williams-Jim Davis co-starrer, to meet a spring releasing schedule.

MAJOR CHAINS' DIVERSIFICATION

Major theatre circuits, with an eye toward diversification, are exploring the possibility of converting some of their marginal theatres into garages. The shift from theatre to garage is considered a logical development since most of the theatre properties are in ideally-located congested areas. Rated as naturals for conversion are some of the old downtown houses which have outlived their usefulness because of residential population shifts. However, the properties remain valuable sites because of their location in the centralized business districts.

The trend has already started on a small scale and is expected to grow as soon as several of the major chains complete an analysis of each of their theatre holdings. There are already signs that the circuits are inclined to favor a shift from urban to suburban areas. In the majority of attempts to increase theatre holdings, the circuits have favored the drive-in over the conventional theatre. If the chains decide to "garage-ize" some of their marginal city holdings, there will no doubt be a determined effort to acquire drive-in properties, as has been the policy of Loew's and National Theatres. It's understood that Stanley Warner, having completed the divestiture provisions of the Government's consent decree, is also actively surveying the drive-in field.

The development of the new type of "pigeonhole" garages, which are relatively inexpensive to construct, is said to be hastening the move in that direction. Circuits toppers have been carefully keeping tabs on the results of some recent theatre-to-garage conversions. In Albany, for example, the former Playhouse, is now a "pigeonhole" garage and a former film man—Jake Wilk of Warner Bros.—is associated with the operating group. A former Shea theatre in Buffalo, N. Y., and a former Fabian house in Harrisburg, Pa., are now "pigeonhole" garages.

These, according to industryites, are only a few of the former cinemas now operating as parking places. The predication is that many more shifts will take place in the near future.

Warwick's 6 All Shooting O'Seas

Hollywood, Dec. 13.

Warwick Productions is embarking on the heftiest schedule in indie's history with program of six features representing $9,000,000 budget outlay for 1956. Two more than 1955 output, all six will be filmed aboard.

Irving Allen, A. F. "Cubby" Broccoli indie now has staff of 44 people in London headquarters, plus N. Y. office at Columbia Studios through which it releases. Also is building a four-story office building in London.

First for 1956 will be "Fire Down Below" scripted by Irwin Shaw, which rolls next month on Martinique.

DICK SHAWN, TV COMIC, PENDS FOR METRO 'SEX'

Hollywood, Dec. 13.

Negotiations are underway for Dick Shawn, cafe and tv singer-comedian to play in Metro's "Opposite Sex," musical remake of Clare Luce's "The Women." Film has two big male parts and Leslie Nielson is cast for one. Shawn would do other, that of a singing cowboy.

David Miller will direct Joe Pasternak production starring June Allyson, Ann Sheridan, Dorothy Gray, Ann Miller.

Warners Net Profit Up (By $25,656)

Company Advanced Indie Producers $20,091,314 During 1955 Fiscal Period

Warner Bros. net profit for the fiscal year ending August was $4,002,530 as compared with $3,976,874 in 1954, an increase of only $25,656. The net take is equivalent to $1.61 per share of common stock as against $1.60 for the previous financial stanza.

What appears to have cut into the company's take during 1955 despite the release of several especially successful boxoffice pictures ("Battle Cry," "Mr. Roberts") is a sum of $5,826,756 of unrecoverable advances to independent producers. This seems to indicate that a number of WB-financed indie projects did not live up to expectations. Helpful to Warners profit margin in the most recent fiscal period is a reduction in the income tax and contingent liability provisions — $3,400,000 and $500,000 in 1955 as against $4,100,000 and $550,000 in 1954.

Warners romance with indie producers continues to grow. During the 1955 fiscal stanza, the company advanced $20,091,314 to indie filmmakers. The advance in 1954 was $18,536,773. Of the $20,091,314, $6,790,087 represents released productions, $6,995 344 completed productions not released, and $6,305,883 production in process.

Company's overall take from film rentals, sales, etc., was $72,597,678 as compared with $67,014,014 for the comparable fiscal period a year ago. Dividend rate for both 1954 and 1955 was $1.20 per share.

Annual stockholders meeting is scheduled for Feb. 1.

Unblocked Writer!

Louis L'Amour, prolific writer of western stories, sold the film rights to five of his yarns during 1955. "The Burnt Hills," currently in the Saturday Evening Post, went to Warner Bros. Marlon Brando will produce and star in "To Tame a Land." Alan Ladd will ditto with "Guns of the Timberland." Columbia bought "Black Jack Ketchum" and 20th-Fox acquired "Sitka."

L'Amour is still working on the latter, but 20th bought it from an outline.

Pat O'Brien's Tax Win; Upheld on '44 Company; No Personal Liability

Washington, Dec. 13.

Income tax suit brought against Pat O'Brien and two associates by the Internal Revenue Service has been kayoed by the U. S. Tax Court in a ruling upholding the actor. Named with O'Brien were Phil Ryan and Graydon B. Howe. U. S. sought an additional $139,000 in taxes and penalties on the earnings of the 1944 film, "Secret Command," which was produced by a collapsible corporation and released by Columbia.

Tax Court held that Terneen had been a bona fide corporation; was dissolved in 1944; and was not required to file reports thereafter.

'ROSE TATTOO' OFF IN SHOWER OF $50 BILLS

Eight hundred persons, including a heavy lineup of show business personalities, paid $50 each to attend Monday night's (12) formal opening of Hal Wallis' "The Rose Tattoo" at New York's Astor Theatre and a party that followed at the Sheraton Astor Hotel. Additionally 200 tickets at $2 per were sold for admission to the theatre only, meaning a total gross of $40,400. Proceeds went to the Actors' Studio.

Pitching in on the entertainment, among others, were Abe Burrows, who served as emcee, Mary Martin and her daughter Heller, Hermione Gingold and Adolph Green, Tex & Jinx, doing a live WRCA show at the hotel, at one time on the mike had Marlon Brando, Sid Caesar, Joan Crawford, Wallis and director Daniel Mann. Steve Allen, live on the NBC-TV network, interviewed Helen Hayes and Tennessee Williams. Reps of the NBC Monitor program table-hopped with tape recorders.

Paramount, distributor of "Tattoo," set up the preem with the Actors' Studio as beneficiary.

Drivers Gotta See Sign: Ozoner Op to Appeal

Spring Valley, N. Y., Dec. 13.

Refusal of local officials to permit him to erect a "suitable" sign to advertise his Rockland Drive-In Theatre near here will be challenged in N.Y. Supreme Court by owner Harry Appelman. Ramapo Township Zoning Board of Appeals recently denied his request to install a marquee near Route 59 which would be clearly visible to motorists.

While admitting that Appelman's case was of a unique nature, board nevertheless ruled that the proposed sign must be within 25 feet of and parallel to the ozoner's screen. Attorney for the Rockland claims that if these requirements are complied with no occupant of an auto could read the sign from the highway until they were in front of it.

Film Buyers' National Assn.

Chicago, Dec. 13.

Representatives of film buying and booking organizations from all sections of the U. S. met here over the weekend to form a National Assn. of Film Service Organizations.

Sidney Cohen, Film Service Corp., Salt Lake City, was named prexy of the new group. Posts of veepee and secretary-treasurer went to Lou Hanna, Cooperative Theatre Service, Pittsburgh, and Ed V. Green, Texas Theatre Service Co., Dallas, respectively.

New association has set as its aims the development of high standards of service and conduct of its members, better understanding between distribution and exhibition, and cooperation with all groups seeking to solve the problems of theatreowners.

Group plans to select an executive director and to establish an office in a centrally-located city. The next general meeting of the association has been scheduled for Cleveland Feb. 18-19.

20th Kicks Off 8

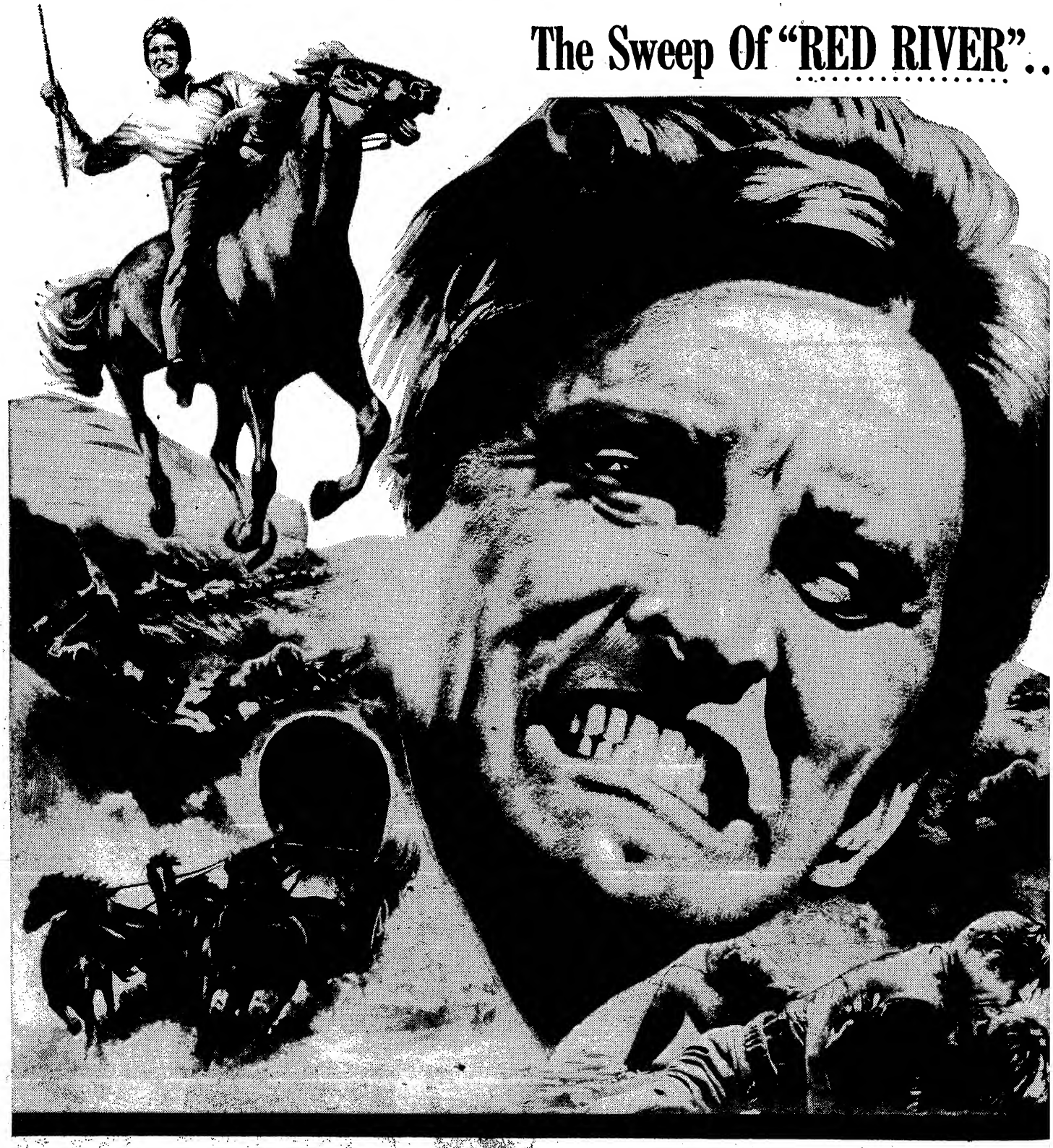
Hollywood, Dec. 13.

Twentieth-Fox will tee off the new year with a total of eight pictures in production, a record for company since the advent of CinemaScope.

With four already before the cameras, studio will put another four into work before the end of the month. Starters within the next three weeks are "The 6th of June," "The Proud Ones," "The Day the Century Ended" and "Hilda Crane."

Currently shooting are "The Man in the Gray Flannel Suit," "The King and I," "The Revolt of Mamie Stover" and "23 Paces to Baker Street," latter two lensing in Hawaii and England, respectively.

The Sweep Of "RED RIVER"..



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Pre-Xmas Factors Lull L.A. Trade But 'Picnic' Okay $17,000; 'Benson' 17½G, 'Holiday' $34,900, 'Okla.' 28G

Los Angeles, Dec. 13.

Christmas lull, coupled with weak, new bills, is really holding down firstrun biz in current frame. With crop of reissues set for upcoming week, b.o. prospects loom slim during period between now and Xmas Day for local deluxers.

Even special one-week, well ballyhooed Academy eligibility run of "Picnic" at Warner Beverly is failing to generate much steam. However, the $17,000 in sight is deemed satisfactory considering season. "Private War of Major Benson" paired with "The Shrike" is so-so $17,500 in three spots.

"Miss Dove," "Deep Blue Sea," and "Wiretapper" are among the pix doing badly in first weeks.

Three strong holdovers continue to be "Cinerama Holiday," with $34,900 in fourth frame; "Oklahoma," good $28,000, also fourth; and "Guys and Dolls," good $21,500 in third. Everything else is in the red.

Estimates for This Week

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col). In for special one-week booking to qualify for possible Academy Award nomination. Okay $17,000 or thereabouts. Last week, "Desperate Hours" (Par) (8th wk-5 days), $2,400.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Deep Blue Sea" (20th). Slow $14,000. Last week, "Miss Dove" (20th) (4th wk-6 days), $4,300.

Downtown Paramount, Wiltern, Hollywood (ABPT-SW-FWC) (3,300; 2,344; 756; 90-$1.50)—"Private War Major Benson" (U) and "Shrike" (U). So-so $17,500. Last week, Par, "Rebel Without Cause" (WB) and "Warriors" (AA) (4th wk), $7,000; others with units.

Los Angeles, Vogue, Ritz' Loyola (FWC) (2,097; 885; 1,363; 1,248; 90-$1.50)—"Miss Dove" (20th) and "Simba" (Indie). Slim $12,000. Last week, L. A., Loyola, "Tall Men" (20th) and "Chance Meeting" (Indie) (3d wk-5 days), $8,000; Ritz and Vogue with Warner Downtown, "Lawless Street" (Col) and "Hell's Horizon" (Col), $12,600.

Warner Downtown, Iris, El Rey (SW-FWC) (1,757; 816; 861; 80-$1.50) "Wiretapper" (Indie) and "Cimarron Kid" (U) (reissue).

(Continued on page 25)

Broadway Grosses

Estimated Total Gross
This Week $509,600
(*Based on 22 theatres.*)
Last Year $450,500
(*Based on 22 theatres.*)

'Sun' Bright 9G, Indpls; 'Beach' 8G

Indianapolis, Dec. 13.

Biz is quiet here this stanza despite the fact that only three firstruns are operating for first time since big downtown houses were built here. But "Three Stripes In Sun" is doing nicely at Loew's to lead the city. "Female on Beach" at the Indiana and "I Died Thousand Times" at the Circle are only moderate. Full lineup of five firstruns will be restored Xmas week when Lyric, closed since spring, and Keith's both reopen, the latter with "Guys and Dolls."

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Died 1,000 Times" (WB) and "Toughest Man Alive" (AA). Slender $7,000. Last week, "Treasure Pancho Villa" (RKO), same.

Indiana (C-D) (3,200; 50-85) — "Female on Beach" (U). Modest $8,000. Last week, "Pompey's Head" (20th), $8,500.

Loew's (Loew) (2,427; 50-80) — "3 Stripes in Sun" (Col) and "Lawless Street" (Col). Bright $9,000. Last week, "Tender Trap" (M-G) and "Desert Sands" (UA) (2d wk), $10,000.

'Spoilers' Smooth 14G, Wash.; 'Gun' OK $17,000, 'Dolls' Fast 22G in 4th

Washington, Dec. 13.

Main stem biz has run into the Yuletide doldrums. Nevertheless, general level is somewhat above similar period last year. None of newcomers are rated blockbuster, but both "Spoilers," at Loew's Palace and "Man With Gun" at Capitol shape good. Also surprisingly brisk is "Tarantula" paired with "Running Wild" at the Columbia. "Guys and Dolls" continues fast in fourth stanza at Keith's. "Desperate Hours," fifth week at Trans-Lux, and "Trouble with Harry" in 3d session at Dupont, continue on even keel.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"Queen Bee" (Col). Mild $3,500 or near. Last week, "Died 1,000 Times" (WB), $4,500.

Capitol (Loew) (3,434; 70-95)—"Man With Gun" (UA). Pleasing $17,000, will hold. Last week, "Tender Trap" (M-G) (3d wk), oke $12,000 on tilted scale.

Columbia (Loew) (1,174; 70-95) —"Tarantula" (U) and "Running Wild" (U). Brisk $7,500 for these two thrillers. Last week, "Stranger on Horseback" (UA) (2d wk), $6,500.

Dupont (Loper) (372; 75-$1.10) —"Trouble With Harry" (Par) (3d wk). Steady $5,000 after $5,500 last week. Stays.

Keith's (RKO) (1,939; $1-$1.80)

(Continued on page 25)

'HEAD' OMAHA LEADER, BIG $11,500; 'LADY' 4G

Omaha, Dec. 13.

Biz is a bit better at downtown spots this week although far from strong generally. "View From Pompey's Head" is setting pace at Orpheum, with a fairly big session. "Quentin Durward" at State and "Texas Lady" at Brandeis are just okay.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Texas Lady" (RKO) and "Roadhouse Girl" (Indie). Okay $4,000. Last week, "Died 1,000 Times" (WB) and "Master Plan" (Indie), ditto.

Omaha (Tristates) (2,000; 50-90) —"King's Thief" (M-G) and "Svengali" (M-G). Moderate $5,500. Last week "Tarantula" (U) and "Running Wild" (U), $7,500.

Orpheum (Tristates) (2,890; 70-90)—"View from Pompey's Head" (20th). Big $11,500. Last week, "Tender Trap" (M-G) (2d wk), $7,500.

State (Goldberg) (860; 70-90)— "Quentin Durward" (M-G). Okay $4,800. Last week, "Good Morning Miss Dove" (20th) (2d wk), $2,000 in 4 days.

'Spoilers' Loud 8G, Pitt; 'Sun' 9G

Pittsburgh, Dec. 13.

Pre-Christmas slump continues here and two downtown de luxers are taking a back seat to two smaller houses. Harris with "Three Stripes in Sun" looms nice. "The Spoilers" is sturdy at Fulton. Both are way ahead of "Scarlet Coat" at Penn and twinner of "Texas Lady" at Stanley. "I Am Camera" is offish at Squirrel Hill in third, but "An Inspector Calls" is hanging on at Guild. "Cinerama Holiday" still is fine in 43d week at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "Spoilers" (U). Action picture doing very well considering how things are elsewhere; looks solid $8,000 or near. Last week, "Miss Dove" (20th) (2d wk), $6,000.

Guild (Green) (500; 65-$1)—"Inspector Calls" (AA) (4th wk). Holding up nicely at $1,800. Last week, $1,700. Holds until "Sheep Has Five Legs" (UMPO) comes in for holidays.

Harris (Harris) (2,165; 65-$1)— "3 Stripes in Sun" (Col). One of best things in town this week. Got good notices and Aldo Ray was around territory for several days grabbing lots of attention. Looks nice $9,000. Last week, "Pompey's Head" (20th) (2d wk-8 days), $6,000.

Penn (UA) (3,300; 65-$1)—"Scarlet Coat" (M-G). Woeful $6,500. Last week, "Big Knife" (UA), $10,000.

Squirrel Hill (SW) (900; 65-$1)— "I Am Camera" (DCA) (3d wk). Falling off. No complaints with $2,200 for windup. Last week, $2,800.

Stanley (SW) (3,800; 65-$1)— "Texas Lady" (RKO) and "Music Land" (BV). Three dualer in a row for this big house and doing just as poorly as the others. Drab $6,500. Last week, "Died 1,000 Times" (WB) and "Tennessee's Partner" (RKO), same.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (43d wk). Birthday party celebrating beginning of Cinerama's third year here, show train from Canton and couple of other specials helping to overcome seasonal slump. Good $11,000. Last week, $12,800.

'Tarantula'-'Wild' Boff $22,000, Hub; 'Lion' Record 18G, 'Holiday' 15G, 16th

Key City Grosses

Estimated Total Gross
This Week $2,098,100
(*Based on 22 cities and 213 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $1,898,100
(*Based on 23 cities and 213 theatres.*)

'Blue Sea' Hep 18G, Philly; 'Dolls' 21G

Philadelphia, Dec. 13.

Snow, sleet and cold weather plus Xmas shopping spree has slowed down biz here. "Deep Blue Sea" is rated lively at the Fox for best showing of any new pic. Biggest money is going to "Guys and Dolls," still sock in fourth round at the Stanley. "Target Zero" is mighty close to that description at the Goldman. It's too early to tell how big "Rock 'N Roll" stageshow and "No Man's Woman" will be since the combo just opening at the Mastbaum Monday (12). "Lawless Street"-"Duel on Mississippi" looms okay at Stanton.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)— "Trial" (M-G) (7th wk). Fair $6,000. Last week, $7,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (43d wk). Fine $11,000 or near. Last week, $12,000.

Fox (20th) (2,250; 90-$1.40) — "Deep Blue Sea" (20th). Brisk $18,000. Last week, "Miss Dove" (20th) (2d wk), $11,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Target Zero" (WB). Weak $9,000. Last week, "Died Thousand Times" (WB). $15,000.

Mastbaum (SW) (4,370; 99-$1.49) —"No Man's Woman" (Rep) plus Rock 'N Roll stageshow. Opened Monday (12). Last week, "Vanishing American" (Rep) drab $10,000.

Midtown (Goldman) (2,500; 75-$1.49) — "Desperate Hours" (Par) (8th wk). Only $2,500 in last 4 days. Last week, $6,000.

Randolph (Goldman) (2,500; 99-$1.80) — "Guys and Dolls" (M-G) (5th wk). Town topper at $21,000. Last week, $29,000.

Stanley (SW) (2,900; 74-$1.40)— "Tender Trap" (M-G) (4th wk). Fair $11,000. Last week, $14,000.

Stanton (SW) (1,483; 75-99) — "Duel on Mississippi" (Col) and "Lawless Street" (Col). Okay $8,000. Last week, "African Lion" (BV) (3d wk), $7,000.

Studio (Goldberg) (400; 90-$1.49) —"I Am Camera" (DCA) (3d wk). Neat $8,000 or close. Last week, $9,000.

Trans-Lux (T-L) (500; 99-$1.80) —"To Catch Thief" (Par) (19th wk). Good $2,800. Last week, $3,000.

Viking (Sley) (1,000; 74-$1.40)— "Big Knife" (UA) (3d wk). Sharp $9,000. Last week, $11,000.

'Zero' Fairish $10,000 Buff.; 'Naked' Modest 9G

Buffalo, Dec. 13.

Firstrun biz is down to a very low level in most spots this round. Neither "Target Zero" or "Top Gun" are doing much at Paramount and the Buffalo, respectively. Other newcomers are about as lukewarm. "Cinerama" still shapes good in 38th week at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "Top Gun" (UA) and "A Bullet for Joey" (UA). Fair $10,000 or less. Last week, "Tender Trap" (M-G) (3d wk) (8 days), same.

Paramount (Par) 3,000; 50-80)— "Target Zero" (WB) and "No Man's Woman" (Indie). Fair $10,000 or close. Last week, "Man Alone" (Rep) and "Yellowneck" (Rep), ditto.

Center (Par) (2,000; 50-80)— "Naked Street" (UA) and "The Good Die Young" (UA). Okay $9,000. Last week, "Pompey's Head" (20th) (2d wk-9 days), $9,400.

Century (Buhawk) (3,000; 60-85) —"Texas Lady" (RKO) and "Killer Leopard" (AA). Moderate $9,000 or under. Last week, "Return Jack Slade" (AA) and "Beast With Million Eyes" (AA), same.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "This Is Cinerama" (Indie) (38th wk). Good $9,000. Last week, $9,500.

Boston, Dec. 13.

Although pre-Xmas slump dented b.o. generally, two of new entries are doing fat biz this frame. "Tarantula," pushed for moppet set with fine tv and radio exploitation, is smash at Memorial. "African Lion," the other big one, is breaking house record at tiny Beacon Hill. "Flame of Island" at Paramount and Fenway is tepid and "Billy the Kid" slow at Pilgrim. "Guys and Dolls" paced holdovers at Astor in fifth round, with robust take but down sharply over last week. Stout biz looms for State and Orpheum with "Tender Trap" in third stanza.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)— "Guys and Dolls" (M-G) (5th wk). Dipping, but still robust at $17,000. Last week, $22,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25) — "African Lion" (BV). Terrific $18,000 for new house record.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama Holiday" (Indie) (16th wk). Nice $15,000. Last week, $18,900.

Exeter (Indie) (1,300; 60-$1) — "Sheep Has 5 Legs" (UMPO) (6th wk). Okay $3,000. Last week, $4,000.

Fenway (NET) (1,373; 60-$1) — "Flame of Island" (Rep) and "Target Zero" (WB). Slow $4,000. Last week, "Texas Lady" (RKO) and "Toughest Man Alive" (AA), $4,500.

Kenmore (Indie) (700; 85-$1.25) — "Marty" (UA) (19th wk). Big $5,500. Last week, $6,500.

Memorial (RKO) (3,000; 60-$1)— "Tarantula" (U) and "Running Wild" (U). Boff $22,000 hypoed by extensive tv exploitation. Last week, "Treasure Pancho Villa" (RKO) and "Betrayed Woman" (AA), $12,000.

Metropolitan (NET) (4,357; 60-$1)—"Unconquered" (Par) (reissue) and "Twinkle in God's Eye" (Rep). Mild $10,000. Last week, "Pompey's Head" (20th) and "Apache Woman" (ARC) (2d wk), $10,500.

Mayflower (ATC) (689; 65-$1) — "French Touch" (Indie) (2d wk). Okay $3,000. Last week, $4,000.

Paramount (NET) (1,700; 60-$1) — "Flame of Island" (Rep) and "Target Zero" (WB). Tepid $7,000. Last week, "Texas Lady" (RKO) and "Toughest Man Alive" (AA), $9,000.

Pilgrim (ATC) (1,838; 60-75-95) — "Billy the Kid" (M-G) and "Honky Tonk" (M-G) (reissued). Fair $7,500. Last week, "Lawless Street" (Col) and "Crooked Web" (Col), $8,500.

Orpheum (Loew) (3,000; 60-$1)— "Tender Trap" (M-G) (3d wk). Slick $11,000. Last week, $14,500.

State (Loew) (3,400; 50-$1) — "Tender Trap" (M-G) (3d wk). Neat $6,000. Last week, $8,000.

'Tarantula'-'Wild' Lusty 13G in Toronto; 'Pray' 14G, 'Trap' $16,000, 2d

Toronto, Dec. 13.

Xmas shopping plus a weekend blizzard is denting biz badly this week. However, "Count Three and Pray" and "Lucy Gallant" shape okay. But standout is "Tarantula" paired with "Running Wild," with a great total. Still going big is second stanza of "Tender Trap."

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "Passage Home" (Rank). Light $7,000. Last week, "Here To Eternity" (Col and "On Waterfront" (Col) (reissues), $5,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"King's Thief" (M-G) and "Apache Ambush" (Col). Nice $13,500. Last week, "Tennessee's Partner" (RKO) and "Bengazi" (RKO), $14,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1) — "Lucy Gallant" (Par). Oke $9,000. Last week, "Ulysses" (Par) (3d wk), $8,500.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Count Three and Pray" (Col). Good $14,000. Last week, "Ship Died of Shame" (Rank), $11,000.

Loew's (Loew) (2,090; 60-$1) — "Tender Trap" (M-G) (2d wk). Hep $16,000. Last week, $19,500.

Shea's (FP) (2,386; 60-$1) — "Treasure Pancho Villa" (RKO). Light $7,000. Last week, "Girl Red Velvet Swing" (20th) (2d wk), $8,500.

Towne (Taylor) (695; 75-$1) — "Colditz Story" (IFD) (3d wk). Nice $3,500. Last week, $4,000.

Uptown (Loew) (60-$1)—"Tarantula" (U) and "Running Wild" (U). Big $13,000. Last week, "Big Knife" (UA) (2d wk), $4,500 in 3 days.

'Holiday' Hefty $13,000 Tops Cincy; 'Illegal' Good 8G, 'Knife' So-so 7½G

Cincinnati, Dec. 13.

New bills at all major stands are helping holding to battle the pre-Noel doldrums, which are a bit more severe than usual this year. "Night of Hunter" shapes mild in the big Albee, but has the top coin total for new pix. Grand is heading for above-par returns with "Illegal," "Queen Bee" at Keith's and "Big Knife" in the Palace are fairish. 'Cinerama Holiday" is hovering around the run's lowest gross but still biggest thing in city for 25th week at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1) — "Night of Hunter" (UA). Mild $8,500. Last week, "Gentlemen Marry Brunettes" (UA), $11,500.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (25th wk). Looks like matching of last week's $13,000. Lowest for run but better than this period last year. Even this is hefty and standout in city.

Grand (RKO) (1,400; 75-$1) — "Illegal" (WB) and "Dam Busters" (WB). Swell $8,000. Last week, "Desperate Hours" (Par) (m.o.), $7,500.

Keith's (Shor) (1,500; 75-$1.25) —"Queen Bee" (Col). So-so $6,000. Last week, "Miss Dove" (20th) (2d wk), $6,200.

Palace (RKO) (2,600; 75-$1) — "Big Knife" (UA). Fairish $7,500. Last week, "Treasure of Pancho Villa" (RKO), ditto.

Chi Lagging; 'Knife' NSG $18,000, 'Godiva' Lively 12G, 2d, 'Rebel' Mild 19G, 'Dolls' Okay 39G, Both in 4th

Chicago, Dec. 13.

Cold weather and Yuletide shopping binge are cutting into Chi biz again this round.

Of newcomers "Big Knife" and "Top Gun" combo should do fair $18,000 at United Artists. "Kiss Blood Off Hands" and "Johnny Stool Pigeon," reissue dualer, shapes okay $8,000 at Grand. "Treasure of Pancho Villa" is nice at the Woods.

"Lady Godiva" and "Lawless Street" combo is still riding high in second stanza at Roosevelt. "Guys and Dolls" also is feeling the Xmas pinch in fourth round at the Chicago. "Rebel Without a Cause" looks modest in same week at State-Lake. "Tender Trap" is sluggish in fourth session at Oriental. "Cinerama Holiday" keeps drawing stoutly in 26th week at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Double Confession" (Indie). Lean $3,000. Last week, "Naked Sea" (Indie) and "Quest Lost City" (Indie) (2d wk), $3,000.

Chicago (B&K) (3,900; 98-$1.80)—"Guys and Dolls" (M-G) (4th wk). Oke $39,000. Last week, $48,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"4 Against Fate" (Indie). Good $6,000. Last week, subsequent-run.

Grand (Nomikos) (1,200; 98-$1)—"Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues). Okay $8,000. Last week, "3 Stripes in Sun" (Col) and "Teenage Crime Wave" (Col) (2d wk), $6,600.

Loop (Telem't) (606; 90-$1.25)—"I Am Camera" (DCA) (5th wk). Fast $7,500. Last week, $8,700.

Monroe (Indie) (1,000; 67-87)—"Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues) (3d wk). Dull $3,000 in 4 days. Last week, $6,000.

Oriental (Indie) (3,400; 98-$1.25)—"Tender Trap" (M-G) (4th wk). Sluggish $18,000. Last week, $22,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (26th wk). Strong $31,000. Last week, $39,000.

Roosevelt (B&K) (1,400; 65-98)—"Lady Godiva" (U) and "Lawless Street" (Col) (2d wk). Fancy $12,000. Last week, $20,000.

State-Lake (B&K) (2,400; 65-98)—"Rebel Without Cause" (WB) (4th wk). Modest $19,000. Last week, $30,000.

Surf (H&E Balaban) (685; 95)—"Sheep Has 5 Legs" (UMPO) (4th wk). Hefty $5,200. Last week, $5,900.

United Artists (B&K) (1,700; 65-98)—"Big Knife" (UA) and "Top Gun" (UA). Mild $18,000. Last week, "Pompey's Head" (20th) (2d wk), $12,000.

Woods (Essaness) (1,206; 98-$1.25)—"Treasure of Pancho Villa" (RKO). Nice $29,000. Last week, "Trial" (M-G) (5th wk), $13,000.

World (Indie) (430; 98)—"Great Waltz" (M-G) (reissue) (3d wk). Thin $2,500. Last week, $2,900.

K. C. Slow; 'Desire'-'Kiss' Fair $11,000, 'Bee' Dull 6G, 'Lady' Lean $4,500

Kansas City, Dec. 13.

Traditional December pace has set in, with light takes in evidence at most spots. City is without a standout currently. "One Desire" at Fox Midwest four firstruns is about the best but only so-so. "Lawless Street" at Paramount is gunning for an average total. "Texas Lady" at the Missouri looms lean. The Midland is sagging very low with "Queen Bee." Unusually cold weather for this time of year is a further handicap.

Estimates for This Week

Glen (Dickinson) (750; 75-$1)—"Rock 'n' Roll Revue" (Indie). Light $1,200. Last week, "Illicit Interlude" (Indie) (2d wk), $800.

Kimo (Dickinson) (504; 85-$1)—"Sheep Has 5 Legs" (UMPO) (4th wk). Oke $1,000; holds. Last week, $1,100.

Midland (Loew's) (3,500; 60-80)—"Queen Bee" (Col) and "Footsteps in Fog" (Col). Dull $6,000. Last week, "Tender Trap" (M-G) and "Duel Mississippi" (Col) (2d wk-9 days), $8,000.

Missouri (RKO) (2,585; 65-90)—"Texas Lady" (RKO) and "Trouble in Store" (Rep). Light $4,500. Last week, "African Lion" (BV)

(Continued on page 25)

Estimates Are Net

Film gross estimates as reported herewith in the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Tarantula' Tall $14,000 in Frisco

San Francisco, Dec. 13.

Prize new entry here this stanza is "Tarantula" paired with "Running Wild," which shapes sturdy at Golden Gate. This package of thrillers is doing strong trade despite general downbeat. "Lawless Street" with "Vanishing American" is rated good at Paramount. Top holdover is longrun "Guys and Dolls," still stout in fourth session at Stagedoor. "Cinerama Holiday" continued fancy in 19th round at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Tarantula" (U) and "Running Wild" (U). Sturdy $14,000. Last week, "Wichita" (AA) and "Desperado" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Deep Blue Sea" (20th) and "Two-Gun Lady" (Indie). Drab $7,500. Last week, "Miss Dove" (20th) and "No Man's Woman" (Rep) (2d wk), $7,500.

Warfield (Loew) (2,656; 65-90)—"Tender Trap" (M-G) (3d wk). Oke $9,500. Last week, $13,500.

Paramount (Par) (2,646; 90-$1)—"Lawless Street" (Col) and "Vanishing American" (Rep). Good $10,500. Last week, "Rebel Without Cause" (WB) and "Massacre Canyon" (Indie) (3d wk), $11,500.

St. Francis (Par) (1,400; $1-$1.25)—"Trail Lonesome Pine" (Par) and "Shepherd of Hills" (Par) (reissues). Fair $7,000 in 5 days. Last week, "3 Stripes in Sun" (Col) and "Crooked Web" (Col), $11,500.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (20th wk). The 19th round ended Sunday (11) was fancy $16,500. The 18th week was $18,500.

United Artists (No. Coast) (1,207; 70-$1)—"Naked Street" (UA) and "Top Gun" (UA). Okay $9,000. Last week, "Man With Gun" (UA) and "Big Bluff" (UA) (2d wk), $8,500.

Stagedoor (A-R) (400; $1-$2.20)—"Guys and Dolls (M-G) (4th wk). Strong $16,000. Last week, $18,000.

Larkin (Rosener) (400; $1)—"Love In City" (Indie) (2d wk). Oke $2,600. Last week, $3,600.

Clay (Rosener) (400; $1)—"Sheep Has 5 Legs" (UMPO) (9th wk). Big $3,400. Last week, $3,600.

Vogue (S. F. Theatres) (377; $1)—"Great Adventure" (Indie) (7th wk). Okay $2,000. Last week, $2,200.

Bridge (Reade-Schwarz) (396; $1.25-$1.50)—"Emile Zola" (WB) (reissue). Nice 2,300. Last week, "Naked Sea" (Indie) (3d wk), $1,800.

'GUN' BANGUP $12,000 ST. LOO; 'LOST CITY' 6G

St. Louis, Dec. 13.

Mainstem biz is slow this stanza with Xmas spending in high gear, and cinemas further hit by stores staying open four nights this week. "Man With Gun" shapes as best draw, being good at Loew's. "Billy the Kid" is a neat reissue. "Quest For Lost City" is neat in two arty spots.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (43d wk). Fine $10,000. Last week, $10,700.

Fox (F&M) (5,000; 51-90)—"Tarantula" (U) and "Running Wild" (U). Opened today (Tues.). Last week, "Man Alone" (Rep) and "Lady Godiva" (U), fair $10,500.

Loew's (Loew) (3,172; 50-95)—"Man With Gun" (UA). Good $12,-

(Continued on page 25)

'AMAZON' MILD $8,000, PORT.; 'TRAP' 6½G, 3d

Portland, Ore., Dec. 13.

Mighty slim pickings here this session, with new product not particularly strong. Holdovers generally shape better than newcomers. Biggest coin total goes to "Naked Amazon" but it is lightweight at Paramount. "Tender Trap" still is solid in third week at Liberty. "African Lion" also continues nice.

Estimates for This Week

Broadway (Parker) (1,890; 65-$1)—"Target Zero" (WB). Mild $5,500. Last week, "Quentin Durward" (M-G) and "Green Budha" (Rep), $5,800.

Fox (Evergreen) (1,536; $1-$1.25)—"Texas Lady" (RKO) and "Bengazi" (RKO). Modest $6,000 or close. Last week, "Miss Dove" (20th) and "Wakamba" (RKO) (2d wk), $5,800.

Guild (Indie) (400; $1)—"African Lion" (BV) (5th wk). Hotsy $3,500. Last week, $4,200. House only open nights but all day on weekends.

Liberty (Hamrick) (1,875; 90-$1.25)—"Tender Trap" (M-G) and "Sante Fe Passage" (Rep) (3d wk). Unusually long run for this spot. Tall $6,500. Last week, $8,100.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Naked Sea" (RKO) and "Tennessee's Partner" (RKO). Slim $5,500. Last week, "Queen Bee" (Col) and "Crooked Web" (Col), $7,300.

Paramount (Port-Par) (3,400; 65-$1)—"Naked Amazon" (Indie) and "Were So Young" (Indie). Dull $8,000 or close. Last week, "Tarantula" (U) and "Running Wild" (U) (2d wk), $6,100.

'Tarantula'-'Wild' Robust 10G, Prov.

Providence, Dec. 13.

"Big Knife" at State is carving itself a nice gross. However, standout is Albee's combo of "Tarantula" and "Running Wild," rated sock. Majestic is okay with "Deep Blue Sea."

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Tarantula" (U) and "Running Wild" (U). Heading for nifty $10,000 or near. Last week, "Texas Lady" (RKO) and "Dial Red O" (RKO), $5,000.

Majestic (Fay) (2,200; 50-75)—"Deep Blue Sea" (20th) and "Hold Back Tomorrow" (AA). Okay $7,000. Last week, "Miss Dove" (20th), $8,500.

State (Loew) (3,200; 50-75)—"Big Knife" (UA) and "King's Thief" (M-G). Happy $11,000. Last week, "Tender Trap" (M-G) and "Desert Sands" (M-G) (2d wk), $10,500.

Strand (Silverman) (2,200; 50-75)—"Inside Detroit" (Col) and "Undercover Man" (Col) (reissue). Just marking time at $4,000. Last week, "Lawless Street" (Col) and "Cross Channel" (Rep), $6,500.

'Tarantula'-'Wild' Big 18G, Denver; 'Lady' 8½G

Denver, Dec. 13.

Biz is only fair here currently with few exceptions. Standout exception is package pairing of "Tarantula" and "Running Wild," which packed the Paramount over the weekend for top grade of week, but may not hold despite smash total indicated. "Beast With 1,000,000 Eyes" looks good at Tabor. "Rebel Without Cause" is rated okay in third week at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"African Lion" (BV) (5th wk). Fair $2,000. Holding. Last week, $3,500.

Denver (Fox) (2,525; 60-$1)—"Rebel Without Cause" (WB) and "Headline Hunters" (Rep) (3d wk). Okay $11,000. Last week, $18,000.

Esquire (Fox) (742; 75-$1)—"Othello" (UA) (2d wk). Fair $2,000. Last week, $3,000.

Orpheum (RKO) (2,600; 60-$1)—"Texas Lady" (RKO) and "Cross Channels" (Rep). Mild $8,500. Last week, "Tender Trap" (M-G) and "No Man's Woman" (Rep) (2d wk), $8,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Tarantula" (U) and "Running Wild" (U). Smash $18,000. Last week, "Man Alone" (Rep) and "Twinkle in God's Eye" (Rep) $13,000.

Tabor (Fox) (1,967; 50-65)—"Beast With 1,000,000 Eyes" (ARC) and "Outlaw Treasure" (Indie). Good $4,000. Last week, on subsequents.

Some Bright Spots in B'way Slump; 'Kismet'-Xmas Show 174G, 'Okla.' 43½G, 'Cinerama' $48,800 in 44th

Annual Xmas shopping activity continues to engulf Broadway firstrun business in the current session. However, there are a few good to bright spots. Outstanding in latter category is the Music Hall, which, per usual, is experiencing a terrific week with its annual Christmas stageshow plus "Kismet." Hall looks to hit $174,000 or better opening stanza, biggest ever for an opening week of its Xmas show.

The Hall topped last year's opening day, which had been the biggest initial day for a Christmas show teeoff week. To take care of the crowds, the house started its early morning shows last Saturday, getting in five stageshows and six screenings that day.

The Warner and Rivoli, both reserved-seat houses, and the Capitol are the three other spots doing well. "Cinerama Holiday" held at great $48,800 in 44th stanza at the Warner while "Oklahoma" looks to hit smash $43,500 in ninth week at the Riv.

"Guys and Dolls" continues near recent levels with a smash $57,000 probable for the current (6th) session at the Cap.

Of the newcomers, "Crooked Web" and vaudeville is heading for a fine $22,000 at the Palace. "Last Frontier" did a fair $32,000 opening week at the Paramount and holds. "One-Way Ticket to Hell" was only modest $6,500 or under in first (6 days) round at the Globe. House closed by fire yesterday (Tues.) morning.

"Good Morning, Miss Dove" is doing comparatively better on its third frame at the Roxy than in the second, with a fair $30,000 in prospect for the 8-day week. House launches its new stageshow policy tomorrow (Thurs.) with an iceshow and "Rains of Ranchipur." "Umberto D" pushed up to a big $9,500 in fifth round at the Guild.

The Astor launched "Rose Tattoo" yesterday (Tues.) after a benefit preem Monday (12) night. Theatre did okay with final five days of seventh week on "Rebel Without Cause," landing $9,500. "Diabolique" held at wow $14,300 in third stanza at the Fine Arts.

Using previews every day, Criterion is managing to hold around at $8,000 with "Desperate Hours" in 10th session.

"Quentin Durward" at Mayfair, "Queen Bee" at State, and "Big Knife" at the Victoria are swinging low currently, with new bil's due in shortly. The Vic preems "Golden Arm" tomorrow (Thurs.) night.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Rose Tattoo" (Par). Opened with special preem Monday (12) night. Regular run started yesterday (Tues.). In ahead, "Rebel Without Cause" (WB) (7th wk-5 days), okay $9,500 after $14,000 for sixth full week, to wind an excellent run here.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Heidi and Peter" (UA). Opened Monday (12). In ahead, "I Am Camera" (DCA) (18th wk), oke $3,800 after $4,800 in 17th week, and a very big longrun.

Baronet (Reade) (430; 90-$1.55)—"Emile Zola" (WB) (reissue) (4th wk). Present round finishing today (Wed.) likely will hit big $4,200 after $4,900 in third week. Continues.

Capitol (Loew's) (4,820; $1-$2.50)—"Guys and Dolls" (M-G) (6th wk). Present stanza winding up tomorrow (Thurs.) looks to reach great $57,000 after $61,000 for fifth week. Stays on, natch!

Criterion (Moss) (1,700; 75-$2.20)—"Desperate Hours" (Par) (10th wk). This week finishing today (Wed.) probably will land fair $8,000, using preview daily of same pic. The ninth week was $9,000. "Court Martial of Billy Mitchell" (WB) comes in Dec. 22.

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (4th wk). Third session ended Monday (12) was boffo $14,300 after $18,000 for second week. Lines continue nearly every day. House plans extra morning and late show each day during Xmas week.

Globe (Brandt) (1,500; 70-$1.50)—"One-Way Ticket To Hell" (Indie). First stanza of six days was fair $6,500. In ahead, "Return Jack Slade" (AA) (2d wk), $6,500, including preview of "Ticket." Bad blaze yesterday (Tues.) morning closed house. Reopens Dec. 25 with "Dance Little Lady" (Indie).

Guild (Guild) (450; $1-$1.75)—"Umberto D" (6th wk). Fifth round finished Sunday (11) pushed to big $9,500 after $9,000 in fourth week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Quentin Durward" (M-G) (4th wk). Third week ended yesterday (Tues.) was light $8,000 or under after $8,800 in second round.

Normandie (Trans-Lux) (592; 95-$1.50)—"African Lion" (BV) (14th wk). The 13th frame finished yesterday (Tues.) was good $3,500 after $4,200 for 12th week. "It's A Dog's Life" (M-G) opens Dec. 22. Original tag of "Life" was "Bar Sinister."

Palace (RKO) (1,700; 50-$1.60)—"Crooked Web" (Col) with vaudeville. Week ending tomorrow (Thurs.) looks like fine $22,000. Last week, "Lady Godiva" (U) and vaude, $20,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Last Frontier" (Col) (2d-final wk). First stanza ended yesterday (Tues.) was fair $32,000. In ahead, "3 Stripes in Sun" (Col) (2d wk), $21,000. "Artists and Models," (Par), new Martin-Lewis pic, opens Dec. 21.

Paris (Pathe Cinema) (568; 90-$1.80)—"Trouble With Harry" (Par) (9th-final wk). The eighth round finished Sunday (11) was good $6,000 after $6,200 in seventh week. "Letters From My Windmill" (Indie) opens Dec. 18.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Kismet" (M-G) with annual Christmas stageshow. Opening week ending today (Wed.) is soaring to a mighty $174,000 or near. This is a new record for first week of Xmas show. Holds, naturally, and through year-end holidays. Last week, "Tender Trap" (M-G) and stageshow (4th wk), $110,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (9th wk). Current round finishing up today (Wed.) is heading for sockeroo $43,500 after $44,000 in eighth week. Stays on, with seats selling eight weeks in advance. Parties of school children taking up some of slack at weekday matinees.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Good Morning, Miss Dove" (20th) (3d-final wk). Holding for eight days to open Christmas iceshow onstage with "Rains of Ranchipur" (20th) tomorrow (Thurs.). "Dove" looks to push up to lean $30,000 in 8-day week. Second week was $24,000.

State (Loew's) (3,450; 78-$1.75)—"Queen Bee" (Col) (4th wk). Third stanza ended Monday (12) was lightweight $8,500 after $10,500 in second.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (36th-final wk). The 35th session finished Sunday (11) was fair $4,500 after $5,200 in 34th week. "Night My Number Came Up" (Indie) opens Dec. 19.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"This Strange Passion" (Indie) (2d wk). First week ended Friday (9) was fairly good $6,000. "Littlest Outlaw" (BV) opens Dec. 25.

Victoria (City Inv.) (1,060; 50-$1.75)—"Big Knife" (UA) (5th wk-9 days). Final session looks to reach sluggish $7,000. Fourth regular week was $6,500. "Man With Golden Arm" (UA) opens tomorrow (Thurs. night.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (45th wk). The 44th stanza ended Saturday (10) was great $48,800 after $48,900 in 43d week. Stays indef.

World (Times Film) (500; $1-$1.50)—"Hill 24 Doesn't Answer" (Indie) (7th wk). Sixth frame finished yesterday (Tues.) was fair $3,000 after $3,500 in fifth week.

Mpls. Biz Still Sluggish But 'Trap' Hot 8G, 2d; 'Holiday' Good 9G, 23d

Minneapolis, Dec. 13.

As Christmas grows closer with stores staying open nightly, pix grosses continue to shrink in the usual fashion. Lesser product is being used in most spots held back. "Tender Trap," in second week, against promises to lead the field by a wide margin. Even the powerful "Cinerama Holiday," in its 23d week, is feeling current downbeat. Sub-zero temperatures and frequent snowstorms are further handicaps.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (23d wk). Downtrend here is only temporary and is blamed on

(Continued on page 25)

"STRONG CONTENDER FOR ACADEMY AWARDS!"
—*Look Magazine*

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THE ROSE TATTOO

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with Virginia Grey · Jo Van Fleet · Sandro Giglio · Directed by DANIEL MANN
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"Sure-fire nominee. **VOTERS EXCITED ABOUT BURT LANCASTER.** My selections for the winners... Anna Magnani and 'The Rose Tattoo'."—*Aline Mosby, United Press*

"Magnani's performance may be **1955's BEST ACTING.**"—*Woman's Home Companion*

"Lancaster's top-notch performance is deserving of **ACADEMY ATTENTION.**"—*Motion Picture Daily*

"**SEE** nominates for year's **OSCAR:** The Magnificent Magnani in 'The Rose Tattoo'."
—*See Magazine*

"Come **OSCAR** time, Magnani's way with a caress will be given enthusiastic consideration."—*New Orleans Times-Picayune*

"I foresee Magnani giving Hollywood stars a fiercely contested race for **ACADEMY AWARD** honors."—*Louella Parsons*

"Very definitely in line for an **ACADEMY AWARD.**"
—*Boxoffice*

"**OSCAR** nominations in order in every department."—*Film Daily*

"Will certainly win an **OSCAR!**"
—*Independent Film Journal*

"**TOP GROSSER.** Magnani should win an **OSCAR** hands down."—*Film Bulletin*

"**PROVOCATIVE!** Sex without blanching... handled as a matter of natural course...no reaching for shock values."—*Variety*

"Daringly adult. **BUSINESS OUTLOOK MOST PROMISING.**"—*Daily Variety*

"Here's proof he was my love — his rose tattooed upon my chest!"

Berlin Firstruns Get Stronger Yank Fare With Start of Xmas Season

Berlin, Dec. 6.

The beginning of the Christmas season here sees an unusually big number of top international pix out on release. Quality-wise, it's perhaps the best season of the year. Lineup of first-rate films includes France's "Chiens Perdus Sans Colliers" (Lost Dogs Without Collars) at Cinema Paris, Italy's "L'oro di Napoli (Gold of Naples), at Filmtheatre, Berlin. Metro's "Blackboard Jungle" at Gloria Palast; the Franco - German product, "Les Heros Sont Fatigues" (The Heroes Are Tired), at the Astor; and West Germany's widely acclaimed "Himmel Ohne Sterne" (Sky Without Stars) at Marmorhaus.

Hollywood films still play the top role in this city's Kurfuerstendamm (preem house) theatres. Six out of 14 firstruns are showing American pix, as against three Teutonic films, two French features, one Franco-German pic plus one each from Italy and Japan.

Of these, the nod goes probably to "Jungle," which is undoubtedly the most talked-about film here at present. Most scribes called it a courageous film, and one far above the average. However, some found "Jungle" needlessly brutal. One paper classified it as "Brutalkitsch" which roughly means "brutal trash."

Another film about juvenile delinquency, although not as violent as "Jungle," "Lost Dogs," also deserves mention. Called one of best pix shown here in recent months, it was particularly praised for the acting by Jean Gabin and Jean Delannoy's direction.

Third big pic currently playing here is "Gold of Naples," which benefits from the direction and acting of Vittorio de Sica. Franco-German coproduction, "The Heroes Are Tired," released here by Herzog, is worth mentioning. This thriller, which has an African locale, was lauded for its tight atmosphere and the top-notch performances by Yves Montand, and the Germans, Curd Juergens and Gerd Froebe.

Of the new German films, tops currently is "Himmel ohne Sterne" (NDF/Europa). This one covers the East-West dispute in still divided Germany and centers around the love story of an East German girl and a West German border policeman who both become victims of this unholy postwar situation.

Scots Attend Cinemas More Often Than Most Brit. Patrons Sez BOT

Glasgow, Dec. 6.

The average Scot goes to the cinema more often than the average Englishman, according to figures from the British Board of Trade. Scots visit the film theatre on an average of 34 times a year compared with the all-Britain figure of 26.

Average price of admission in Scotland and the three northern regions of England is considerably lower than elsewhere, being below 20c. compared with the national average of 25c. This likely spells higher attendance.

An analysis of cinema attendances in Scotland for 1954 shows that patronage at pix houses dropped in that year. In Edinburgh, with 35 cinemas, there were 34 admissions per each person in the population against 37 in 1950.

With its 102 cinemas. Glasgow had an average admission per person figure of 47. against 51 in 1950.

Scotland cinemas showed a gross of £38.244.000.

Scotland's love of the cinema is reflected in the number of cinema seats per person in the population. it being the highest in Great Britain.

Gopal to '56 Scot Fest

Edinburgh, Dec. 6.

Oriental dances will again be featured in the International Festival here next August. This year dancers came from Japan. Next year will be India's turn.

For one week the festival will present the Ram Gopal Indian Ballet in a double program. This will include a full-length ballet, "Legend of the Taj Mahal."

London Agency in Pact With McHugh's AMC

London, Dec. 6.

Derek Glynne, who operates the G-W Direction Agency in London, has closed a deal for exchange of talent with James McHugh of the Artists Management Corp. of Hollywood. An immediate result is that two British performers have been signed for Hollywood and further exchanges are under discussion.

Maurice Denham, a prominent British character actor, has been signatured by Henry Hathaway for "23 Paces to Baker Street." He will plane to Hollywood near the end of the month. Bernard Miles also was pacted under the exchange deal for Alfred Hitchcock's "The Man Who Knew Too Much."

Panto Season In Big Scot Teeoff

Glasgow, Dec. 13.

Pantomime season got off to a strong start here, with much coin being spent on the various productions. Costliest is a $90,000 "Cinderella" on the revolving stage at the Alhambra Theatre. It was produced for Howard & Wyndham by Freddie Carpenter, Australian-born ex-dancer. It stars Alec Finlay, Stanley Baxter, Reg Varney and Kenneth McKellar, with specialty dancing by Domini Callaghan and Michael de Lutry.

"Dick Whittington," at Theatre Royal, stars Jack Radcliffe and Olga Gwynne. The Dame role was filled at short notice by Andy Stewart, 21-year-old comedian, who makes an unsuccessful stab at the part.

Jimmy Logan is star of "Goldilocks," another Howard & Wyndham pantomime, at King's Theatre, Edinburgh. Part of Dame in this show is taken by radio actor Rikki Fulton, known from the BBC Show Band series. Carol Eric is Principal Boy and Betty Shaw fills title role.

A smaller twice-nightly pantomime is "Babes in the Woods," produced by Fred Collins Productions at the Pavilion. Denny Willis, son of vet comedian Dave Willis, is comedy star, with Zena Barrie as Principal Boy.

Tommy Morgan, another vet comic, is star of a Fraser Neal touring pantomime, "Little Bo-Peep and Her Live Sheep," skedded for dates at Kilmarnock, Dundee, Leith and Carlisle.

Most novel Christmas show is "Just Daft!," a Tom Arnold twice-nightly revue at the Glasgow Empire, Auld Lang Syne stamping ground of big U. S. names. Experiment is being tried here of a Scottish Crazy Gang (Dave Willis, Jack Anthony, Duncan Macrae, Chic Murray), along the lines of the London Victoria Palace gang, and with Robert Wilson, kilted Scot singer, featured.

Xavier Cugats Making Italo Show Biz Splash

Rome, Dec. 13.

Xavier Cugat and his wife, Abbe Lane, have already cut themselves a sizeable slice of Italian showbiz during their local stay, and are now booked solid here, in various activities, for a considerable time to come. Among their current occupations are acting, directing, tv and recording. Both Cugat and Miss Lane have parts in three pix, two of them currently shooting, for Italo producers: "Lo Scapolo," with Alberto Sordi; "Donatella"; and "Quando Tramonta Il Sole" in CinemaScope for Titanus.

Early next year the maestro is slated for an acting role in an untitled pic to be made by Hugo Fregonese in Italy. Miss Lane, Fausto [illegible] and Vittorio Gassman are booked for the leads. The Cugats have also just signed a 13-week pact with RAI, the Italian radio-tv net, for a weekly half-hour music stanza, which Cugat will produce. Miss Lane is doing a series of 24 recordings for Philips Records.

Jack Hylton Preems 'Summer Song' Dec. 21

Manchester, Eng., Dec. 13.

Jack Hylton, in association with George & Alfred Black, will present "Summer Song," a new musical, at the Opera House here Dec. 21. Show, based on a phase in life of the Czech composer Dvorak, will have an eight-week season before moving into a London theatre.

Stars include David Hughes, Sally Ann Howes, Edric Connor and Laurence Naismith. Naismith will play the role of Dvorak. Play is set in a Czech colony of America in the 1890's.

French Prods. Seeking Less Govt. Control But More Film Aid Coin

Paris, Dec. 6.

The Syndicate of Film Producers and Exporters feels that it is now time to do away with the Centre National De La Cinematographie, the governmental film control agency under the Ministry of Commerce and Industry. SFPE believes that the CNC is no longer necessary and can be replaced by a single federal post for handling foreign ties and domestic matters. And that main control would be in the hands of the picture organization.

However, this may take time since the problem of film amortization is still touchy here and the government Film Fund Aid control is an important factor. They are for continuation of a film censorship board but want it made up primarily of worthy non-pros or government people not connected with cinema.

Another point is the creation of a cooperative setup among producers so as to allow them to cut down on exorbitant production costs by planning studio space, material and sharing top technicians. Producers will have to put up a certain part of the production nut themselves. The federal loans are too meager, some aver, and it is felt that not enough of the available money of the Film Aid Fund, collected via taxes, is put at the disposal of producers.

Foreign markets are to be given special attention, especially in East and West Europe, plus the Far East, Canada and the U. S. The SFPE is also for the European Film Pool to insure a greater exchange of technicians, stars and creators plus free remittances between the member countries.

MEDIUM-SIZED CINEMAS' UPBEAT IN GERMANY

Frankfurt, Dec. 6.

A comprehensive survey just released here on the number of theatres built in West Germany during 1954 shows that most of the new buildings are in the middle-size category, with 301 to 500-seat capacity. Of the 211 new houses put up in 1954, 105 were in this group. Fifty-five had from 501 to 700 seats, only 21 had more than 701 while 30 cinemas were built with less than 300 seats.

With the smaller seating capacity and smaller income, it is now almost an impossibility for a German theatre owner to make his total income from having just one theatre. More and more of them are establishing a small chain of two or three theatres. Holding several houses also gives them booking advantages. Total theatres at the end of 1954, including West Berlin, brought the number up to 5,328.

Ford to Lens in Ireland

Dublin, Dec. 6.

John Ford will start shooting "Three Leaves of a Shamrock" for Four Provinces Films, Irish-registered company, of which he is a director, in West of Ireland next February. Locations have been selected near where Ford shot "Quiet Man." Script, written by Frank Nugent, uses two Abbey plays, "A Minute's Walt" and "Rising of Moon," and Frank O'Connor short story, "Majesty of the Law." Abbey-ite Lennox Robinson will be dialog director.

Lord Killanin, who heads the company, says that after first production directed by Ford, Four Provinces aims at producing one feature pic and 13 tele shorts a year. Distribution of "Shamrock" will be through Republic.

Honolulu Nitery Ops Sing the Blues; Tastes Change With Guest Turnover

By WALT CHRISTIE

Honolulu, Dec. 6.

It's been a brutal year for some hulaland niteries, while others have held their own in the face of rising costs and stiffer competition.

Adding to the confusion is the admitted fact that nobody seems too sure about what will click and what will flop in Honolulu niteries. What's right today may be wrong tomorrow, for this is a city of fast-changing tastes, partly because of the constant turnover of tourists and servicemen.

Some major names which drew capacity crowds on earlier engagements have all but flopped when they returned to play different spots.

Currently, the town's on a Tahitian kick. One of the first to exploit this trend is Donn E. R. G. Beach, of Don the Beachcomber's. He switched to Tahitan talent just as Henry J. Kaiser was opening Hawaiian Village with Alfred Apaka and floor shows similar to those previously seen at Beachcomber's.

Beach imported Manuana, recent Life magazine cover girl, from Tahiti and customers aren't disappointed. Trend already has caused several top hula dancers to change their monickers and routines and become "Tahitian" overnight.

Samoan entertainment, especially the exhausting knife dance, also is gaining popularity as local entertainers look toward the southern isles for new "Polynesian" ideas.

Another tangent, highlighted by lower-budget niteries, is toward "exotic" dancers. (They can't bill 'em as strippers, though costumes don't waste any material.) Some of these gals, imported from the

(Continued on page 21)

Sherek Rep Season Set For Scotland in Spring

Glasgow, Dec. 6.

Henry Sherek, London impresario, in association with Howard & Wyndham, plans to launch his new legit repertory experiment at the Lyceum Theatre, Edinburgh, next Easter. Opening show with a leading star will play either the Theatre Royal or King's Theatre here the week following.

Scot actors and actresses who have appeared in London will be used in the plays. Rona Anderson, young Edinburgh actress, formerly of Glasgow Citizens' Theatre, is a possibility. Duncan Macrae and Stanley Baxter, Scot legit thespers, also will appear. Limiting of the experiment to a three-month season will appeal to leading actors who do not like to be away from London's West End for too long because of film and tv engagements.

See 20th-Fox In Aussie Expansion

Sydney, Dec. 6.

Long stopover of Ernest Turnbull abroad is creating a lot of talk along the local film row. Turnbull is head of 20th-Fox here in addition to his chore as managing director of Hoyt's circuit, which has 180 cinemas operating coast-to-coast.

Turnbull, who is regarded as close to Spyros Skouras, will return to his home base here early next year after six months abroad, including a long stay in New York, with a blueprint to expand further both the film loop and the distribution biz. Hoyts recently acquired a key suburban house from Snider-Dean and has other houses in mind. In the year ahead 20th-Fox will go all out to capture additional territory via CinemaScope selling to the independent exhibitors on a reported "favorable" terms offer, it's reported here.

It's understood that further expansion plans will cover New Zealand territory via the powerful Moodabe loop, in which 20th-Fox also holds the major sayso.

Insiders reported some time ago that Turnbull also would be asked to take over the operation of the South African loop acquired by 20th-Fox from his Sydney base, in addition to his Aussie chores. However, belief is held here that Turnbull will concentrate on Aussie-New Zealand expansion before giving his attention to the South African setup.

It's known that Skouras, following a visit here some time ago, is keen to see the Aussie territory become one of the top exhibition-distribution markets for 20th-Fox outside the United States.

Union Head Sees Need For Italo Pix Economy

Rome, Dec. 13.

The vital need for a reduction in production costs in this country was emphasized this week via a strong statement issued here by Goffredo Lombardo, prexy of the Italian Producers Union. He labeled the skyrocketing Italo film budget race "the No. 1 problem of the Italian industry."

Cost problem, important in itself, says the Union's prexy, becomes essential when one views the possible consequences of the presently discussed new film legislation and its probable drop in producer's tax rebates from 18% for most films to a flat 14% for all pix approved. Careful budgeting and removal of all improvisation and poor planning, a recent industry plague, are the principal needs, according to Lombardo.

While such causes of cost increases as new techniques and a need for a higher quality level are fully justified, according to the Italo exec, not so the astronomical demands of actors and "technicians." Nor should "irrational working systems" be tolerated any longer, Lombardo feels.

Mex Producers Vote To Forget C'Scope Pix For Time Being; Too Costly

Mexico City, Dec. 6.

C'Scope is definitely out for Mexican producers who are aiming at the Central-South American markets because of prohibitive costs and dubious prospects of coin being retrieved from Mex product from those markets, it was voted at the first convention of the kind ever held there. This was the gathering, here at the Mexico Variety Club of Central-South American distributors of Peliculas Nacionales, which sets dates for Mexican pix in Mexico and abroad.

Eduardo Garduno, prexy of the trade's own bank, Banco Nacional de Mexico, who presided at the meet, seemed to have jinxed C'Scope-making by Mexicans for Central-South America when he announced that widescreen processes hike costs $57,600 per film. On hearing this, the delegates rejected CinemaScope. About 90% of Mexican producers belong to PN, which handles 80% of Mexican films. Delegates frowned on selling pix for tv in their territories.

The conclave voted to establish a central publicity agency here for all Mexican films aimed at the Central and South American market. It also decided that a practical way to get Mexican pix in the good graces of toughening Central-South American censorships is to make some pix right in those lands.

Garduno declared that the get-together was very worth while because it opens new horizons for Mexican pix and coordinates distribution in Central-South America.

Billy Daniels on Vaude Tour of England in '56

London, Dec. 6.

Billy Daniels is to open his next British variety tour on April 22. This will be his fourth trip to Britain and as usual he will have his accompanist, Benny Payne.

Daniels will come to Britain immediately after a four-week engagement in Cuba. He also will undertake some Continental bookings when his tour here is completed.

War of Paris Nitery Combines Looms With Plans for 2 New Martini Spots

Paris, Dec. 13.

Nachat Martini, owner of a trio of Pigalle fleshpots, the Pigall's, Sphinx and Narcisse, is adding two more plush niteries here. In three weeks he opens the Robinson-Moulin Rouge, remodeled from a dancehall for $150,000, with a lavish floorshow starring Charles Trenet. Next door to the Moulin Rouge, which is owned by the Lido Syndicate, financed by the Clerico Bros. and Jean Bauchet and directed by Pierre-Louis Guerin, this probably bodes a war of combines for heading the big scale nitery picture here.

Lido Syndicate, with its Lido, Moulin Rouge and still shuttered Bal Tabarin, may be forced into reopening the Tabarin sooner than intended with a plush revue, "Vive Montmartre." Meanwhile, the Lido opens its new entry, "Voulez Vous?" this week. Moulin Rouge may take out an injunction against Martini's using the Moulin monicker but this is not certain. Tabarin may relight in April.

Martini feels that low tabs and big shows are the answer in making for nitery biz here. He will have no cover at his Robinson boite and drinks will start at $1.50 Show has been mounted by his wife, Helene Martini.

He is also preparing to reopen one of the most lavishly constructed, mechanically equipped boites here, the Paris, reputed to rival the Tabarin and Folies Bergere. This makes his one of the biggest boite combines here. Moulin Rouge, which has become a staple vaude, may have to change its format with a big scale revue right next door to it. A third man in the nitery picture is Rene Bardy who intends to reopen his La Nouvelle Eve in February. He is now in the U. S. looking for material for this show while his Eve nitery is still running in Pigalle.

Martini, of Libanese origin, is the man who turned the Diamond Horseshoe into the French Casino in New York in 1952. He did not make a go of it. However, he feels more at ease here, and thinks that the big cabaret is the proper aspect for Paris in nightspots.

Whether there is room for all these big clubs remains to be seen. If Martini's lower price scale catches on, it may change the general price level. Lido now has a $6 minimum and Moulin Rouge a 90c. cover plus a $3 minimum. La Nouvelle Eve was the most expensive with a $3.50 cover plus a $5 minimum.

Yank Air Force Rushes Blueprint for Television In Germany; Seeks Okay

Wiesbaden, Dec. 6.

The U. S. Air Force in Europe, headquarters at Camp Lindsay here, has admitted that it is prepping plans to open a pair of television stations in West Germany, which will be the first U. S. tele outlets in Europe. It has placed its project before the U. S. State Department for okay, and also has been sounding out the West German government for permission to transmit over Channel 8 here.

The project will begin with two stations, at Bitburg-Spangdahlem, and Landstuhl-Ramstein, West Germany. The stations will be entirely Airmen-operated. It will begin by transmitting for about seven hours a day, probably from 4 p.m. until 11 p.m., with more extensive programming on weekends.

Cost of installation for each station is estimated at about $50,000. Both stations would be controlled through the Air Force's European headquarters at Wiesbaden, which also currently is managing the two Air Force tv stations already in operation at Wheelis, Tripoli and Daran, Saudi Arabia.

The American Forces Network (AFN) radio station headquartering at Hoechst, near Frankfurt, for some time has been dickering with the German government regarding the possibility of buying time on German tele stations to show top U. S. programs to Yank viewers in Germany.

Also, both AFN and the U. S. Air Force have been seeking the right to have tele outlets in France.

Russ Ballet, Pekin Opera Angled For By Mexico

Mexico City, Dec. 6.

The semi-official Institute of Fine Arts reports that it's dickering for visits by the Russian Ballet and Chinese (Pekin) Opera, and that one or the other of these troupes may bow here, most probably at the government-administered Palace of Fine Arts (National Theatre). The IFA would sponsor both productions.

If January dates can't be arranged, IFA indicates the troupes would show here during the first quarter of 1956.

Eady Collections Up, Rentals Dip

London, Dec. 13.

A substantial increase in Eady Fund collections for quarter ended last Oct. 29 coincided with a substantial drop in rentals earned by British films. While contributions to the fund soared by over $150,000, British film earnings declined by more than $800,000.

Statistical survey, prepared by the British Film Production Fund, which operates collection and distribution of Eady coin, shows fees to the pool from the start of current financial year Aug. 1 to Oct. 29 last total $1,903,070 as against $1,736,172. In same period, British film rentals were down from $5,320,074 to $4,517,254.

Drop in British film rentals has been consistent throughout the entire quarter. To some extent, the decline stems from a limited number of major British pix put into release during the period, and also to the likelihood that returns for the quarter are incomplete. The statistics are based on Eady claims submitted by distributors. There is frequently a substantial time gap between receipt of film rentals and submission of claims.

Honolulu Ops

Continued from page 20

Coast (U. S.) and Japan, are making with routines usually confined to burlesque houses, but the customers aren't complaining.

The Box-Lunch Trade

But the bulk of the current crop of vacationists aren't spending much money. They're arriving in bigger numbers than ever before, but most of them come over on budget-minded coach flights. They munch box-lunches on the way over and gladly forego the champagne that's served to the firstclass passengers. Tipoff to Waikiki's changing population is the advent of a big cafeteria and possibly a chain dime store, right in the heart of the beach shopping area.

Nitery owners fully realize what's happening and know they've got a major problem on their hands. Hometown trade alone simply can't get a nitery out of the red ink and the average serviceman—a big spender on pay nights—doesn't spend much time in the carriage trade spots.

Here's how grim the picture is. One w.k. mainland vocalist, brought in for a run at a Waikiki club, had to hang around for several days before she could collect her pay. Artist played military clubs just to keep busy during the interim.

Two vocalists who clicked solidly a year ago played to sparse audiences this time out, having been booked into a weak room. Wrong nitery and wrong season scored a double whammy.

Opening this year of three more hotels—Waikiki Biltmore, Princess Kaiulani and Hawaiian Village—hasn't helped the indie niteries any, and at least two more deluxe hotels are coming.

One prediction: any operator who comes up with a solution to Honolulu's nitery blues may end up in the chips yet. That's the only reason some of the spots haven't given up the ghost.

Hoyts', Aussie Circuit, Net to Alltime High

Sydney, Dec. 6.

Hoyt's film loop turned in a net profit of 327,916 pounds (about $737,000) in the fiscal year ending last June 30. Figure shows an upbeat over the previous year of over $62,000. Dividend to common stockholders has been nearly doubled or to around $560,000.

20th-Fox is the major stockholder in Hoyts. Boxoffice upbeat is seen in the solid C'Scope product playing the circuit.

Rival Distribs' Kix Halt M-G's Xmas Push in Germany

Cologne, Dec. 13.

Complaints of "unfair competition" for the important Christmas playdates from other U. S. and German distributors halted the Metro contest for exhibitors in Germany.

Metro had taken full-page color ads in the German trades to announce a total of 7,000 D-marks (about $1,700) for the five German exhibitors who were judged to have the best Christmas decorations in front of and inside their theatres in connection with the opening of "The Glass Slipper."

Other distribs maintained that it was unfair competition to offer money for theatres showing that film, since the contest would in effect benefit only the exhibs showing the pic.

Aussie Exhibs Seeking 25% Rejection Right On All British Films

Sydney, Dec. 13.

Aussie exhibitors have been pressing the government to bring down a bill permitting a 25% right of rejection for British product and placing it on an equal footing with the percentage allowed exhibs on foreign (U.S.) pix. At the exhibitors conference held in Queensland this year, the rejection question again was brought up for discussion and the decision was made to approach the government for a rejection okay.

In the new South Wales Parliament recently, Country Party politician W. Crawford said that Aussie exhibs objected to being compelled to signature for an entire year's output from British companies in order to secure a good film.

Crawford claimed that the J. Arthur Rank Organization had made a profit of $30,000,000 in recent years and that exhibitors here now ask to be granted the same height of rejection for British films as they have for American, namely, 25%.

Major British distributors here contend that the Aussie exhibitor always was given a "fair go" on product buys; also that the boxoffice power of British pix was recognized. But they had no argument against installation of the 25% rejection.

'MATCHMAKER' 2D U.S. HIT FOR SWISS LEGIT

Zurich, Dec. 6.

William Faulkner's "Requiem for a Nun," world-preemed at the Schauspielhaus here, has emerged as the top hit of the 1955-56 legit season so far. Already past its 25th performance in only seven weeks (considered an excellent result here), it has been a constant sell-out and looks to remain for some time. Rave reviews and uniformly smash word-of-mouth helped, as did the highly lauded performance of Heidemarie Hatheyer in the lead.

However, it looks as though "Requiem" has a serious rival in the coingetting department, and again from the U. S. Thornton Wilder's "The Matchmaker," preemed at the Schauspielhaus last week. It is tagged in German, "Die Heiratsvermittlerin." Play seems to have caught on almost from the first instant with both the public and press. Latter gave sock notices to the Wilder farce, a free adaptation from an old Austrian comedy by Johann Nestroy.

British Film Biz Preps Formula For Using Pix Material on Tele

London, Dec. 13.

A watertight formula to govern picture industry practice in tele, whether BBC or commercial, is now being prepared by the four major trade associations. They are drafting broad principles to regulate the use of film material on tv. Since the inauguration of the new commercial web here, there has been a marked upsurge in the use of filmed excerpts on tv programs. Hence, industry toppers are concerned at the haphazard way in which arrangements are being made on an individual company basis.

Use of film clips on tv programs dates from the fortnightly "Current Release" feature on BBC-TV as part of the British industry's better business campaign, local equivalent of COMPO. That program faded after nearly two highly successful years.

Employing the same principle, Associated TeleVision has been running a Sunday night program, "Movie Magazine," which contains about five-minute clips of two or three pix due for release. This show is to be switched to an afternoon spot, and may be supplanted next year by an hour's filmland program projected by ABC-TV for its Birmingham outlet.

A complementary problem arises from the action of a number of producers and distributors in buying time on the commercial station to boost launching of key product. Two recent preems have been featured with Associated-Rediffusion's network. Though given an entertainment twist by interviewing celebrities, nevertheless, these were paid for at rates assumed to be around $10,000.

Understood the new pix industry memorandum may take cognizance of this development, although it is not proposed now to set the rules for buying ad time per se.

Graham Troupe Sellout In Visit to Indonesia

Washington, Dec. 13.

The Martha Graham Dancers are a sellout attraction at Jakarta, capital of Indonesia, according to word just received here by the U. S. Information Agency. When the troupe arrived there last week, it found that its three scheduled performances were completely sold.

In order to satisfy demands by Indonesian students, Miss Graham ordered a fourth, special performance for them at low prices. The tickets were all gone 90 minutes after they went on sale.

The opening regular performance was attended by the U. S. Ambassador, wife of President Soekarno, and Vice President and Mrs. Hatta, of Indonesia.

Rank Returning To CEA Setup

London, Dec. 13.

The J. Arthur Rank Organization is to return to membership of the Cinematograph Exhibitors Assn., from which it withdrew more than a year ago, following conflict on industry policy in relation to the Eady Fund. The announcement that Rank would be returning, made by John Davis as guest speaker at a Birmingham trade dinner last Thursday (8), confirms the VARIETY story of June 15.

It was intimated then that the sudden death of Walter R. Fuller, CEA's general secretary, had removed the main obstacle to restoration of unity on the exhibiting side of the industry. Apart from uniting the industry, the return of the 550 Rank theatres will relieve the CEA of financial strain caused by the resignation.

In line with this new spirit of unity, the Rank side revealed that in recent weeks he had talked with Sidney and Cecil Bernstein, heads of Granada Theatres, and persuaded them to pay their Eady dues on the full scale. Since the inauguration of the present schedule in October last year, Granada had been paying on a modified basis.

Davis appealed to all sections of the industry to work and plan together in making new representations to the government in connection with forthcoming legislation, including the Quota Act, Eady Fund and the National Film Finance Corp.

GUITRY WINDS 30TH WITH $1,140,000 FILM

Paris, Dec. 13.

Though confined to a wheelchair, Sacha Guitry finished his 30th film last week with his high budget chronicle of the history of Paris, "Si Paris M'Etait Conte" (If Paris Were Told To Me). Film's negative cost was $1,140,000 which is a super production here. However, his previous two epics of French history were boxoffice bonanzas. "Versailles" brought in $5,100,000 from the domestic market alone. "Napoleon" did $4,650,000.

Despite "Paris" being under the fabulous budget of "Napoleon" ($1,740,000), it got sumptuous color production with over 245 actors and 5,000 extras depicting the rather loosely historical Guitry-eye view of Paris. Guitry himself, plays a role in the pic. Among the stars are Danielle Darrieux, Jean Marais, Michele Morgan and Gerard Philipe. Guitry narrates this as usual. The Paris tag alone looks to insure this foreign interest.

Boys' Choir to Tokyo

Tokyo, Dec. 6.

The famed Vienna Boys' Choir is scheduled to arrive in Japan this month for an extended tour which will last through Feb. 4.

Four performances are slated for the city before the group goes on the road to visit 15 other Jap cities. The visit is sponsored by the Broadcasting Corp. of Japan (NHK).

Plethora of Ad Blurbs In Mex-Made Newsreels Causes Govt. Crackdown

Mexico City, Dec. 6.

Local cinemas have been given an ultimatum this week that they can no longer carry more than two Mexican-produced newsreels per program. Major cause for city licensing departments' new regulation is the tremendous increase in advertising material being carried by locally-made reels. Patron complaints have come in so frequently recently that bureau had to set up a special desk to handle anti-ad calls. Local reels always have carried oleo-type material, payment being made directly to the reel for straight out and out title-like plugs. However, local Mayor Ernesto Uruchutu, snapped to attention recently when he personally found that the public was getting more soft soap than entertainment.

Local Assn. of Film Exhibitors combined with the Projectionists Union have asked for an immediate meeting with the mayor in order to straighten out the ruling, claiming that it deviates from previous regulations and is likely to cause loss of work for many industry members. In the meantime, Cine Paris handling mainly French product, has been shuttered under the new regulation and is not expected to open until Adolfo Fernandez Bustamente, licensing chief, gives the okay.

Piaf Signs Mex City 2-Weeker at 1G Daily

Mexico City, Dec. 6.

Highest salary ever paid any name performer for a personal appearance will be received by Edith Piaf when she appears here in January at El Patio, local night spot. Chanteuse will be getting $1,000 a day on a two-show per night basis, unheard of coin in this area.

The singer's two-week contract prohibits her from performing in any other club or on tele during the engagement. However, she may appear in local pix. Probable reason for stop clause on other club appearances is bicycling done by Josephine Baker last year between El Patio and Margo Theatre, vaude house, which presumably hurt the club's business.

NATION'S MOVIEGOE AUDIENCE AWARDS

BEST ACTOR OF THE YEAR

JAMES DEAN

"EAST OF EDEN"
"REBEL WITHOUT A CAUSE"

NOW BOOKING!

BEST PICTURE OF THE YEAR

"MISTER ROBERTS"

NOW BOOKING!

RS VOTE 4 OUT OF 5 FOR WARNER BROS!

MOST PROMISING MALE PERSONALITY

TAB HUNTER

"BATTLE CRY"
"TRACK OF THE CAT"
"THE SEA CHASE"
NOW BOOKING!

MOST PROMISING FEMALE PERSONALITY

PEGGY LEE

"PETE KELLY'S BLUES"
NOW BOOKING!

Literati

Obscene (?)

Magistrate's court in Ottawa has found enough evidence against the American News Co., charged with possessing and distributing obscene literature, to send the case to high court. Date is to be set later. Magistrate Glenn Strike read 12 of 2,491 paperbacks seized by police from four Ottawa stores to get enough evidence to send the case to the Ontario Supreme Court.

Two years ago, National News Co. was fined $1,100 on 11 counts in spite of hefty argument by literary names particularly supporting Erskine Caldwell books.

Stock Exchange's P.A.

To comply with requests for information about stocks from women's magazines and mag writers, the N.Y. Stock Exchange has named Robert Deindorfer as general magazine specialist. He will help on research, statistical data and for general stories about the Big Board.

Ruddick C. Lawrence, exchange veepee, revealed this expansion of the public relations department.

John Day's 30th Anni

John Day Co. observes its 30th anni in 1956 with an unusually large list of releases.

Publishing house, named for the 16th Century printer-bookseller, was incorporated in April of 1926 and published its first list that autumn. It's still headed by the same man, Richard J. Walsh.

Alfred Court's OK Biog

"My Life With the Big Cats" by Alfred Court (Simon & Schuster; $2.95) is an exciting circus autobiog by world's former top animal trainer. Now past 70, and living in retirement in his native France, Court traces his story from day in Mexico when, as a young acrobat; he was thrust unwillingly into the lions' cage to sub for a drunken trainer. Court fell in love with the act, and his affection for animals is apparent in his book. Many training secrets are revealed; all predicated on mutual respect of man and beast.

Yarn about the escape of several tigers in a French village is a chiller. So is the recap of Court's "command" performanee for Goebbels, before the trainer made his own escape to America and the Ringling outfit. Plenty of tv and film material in this excellent little volume. *Down.*

Gammon's Spiel

Roland Gammon, who recently led an interfaith tour to Europe, lecturing under the Colston Leigh banner to Executives' and Women's Clubs in Washington, Harrisburg, Pittsburgh and Chicago. Gammon's inspirational themes include his world religion book, "Truth Is One," as well as "A Faith For Adult Americans," "Nuclear Faith vs Nuclear Fission" and "Are Profits Enough?"

Italian Opera & Ballet

Herman G. Weinberg has edited the American edition of a new book, "Fifty Years of Opera and Ballet in Italy" published in Rome by Carlo Bestetti-Edizioni d'Arte. Guido Pannain, Eugenio Gara and Gino Tani are authors of the three sections, dealing respectively with "Italian Opera From 'Falstaff' to Today," "Fifty Years of Singers" and "The Ballet in Italy."

The book is being distributed in the U.S. by Marcello Macstro, New York.

Radio Man's Salad Daze

Maurice Dreicer, whom VARIETY described some 20 years ago as local radio's one-man program factory the had 24 different programs on N.Y. stations at one time), is going on the road during January-February-March to make radio-tv talks on behalf of his newest role, that of an author.

Dreicer issued a long-playing disk last year on how to mix drinks and has now expanded this into a book dealing with how to mix salads, people and parties. Included, too, are chapters on the neglected art of dining in trains, channel boats and cafeterias and 10 excellent rules for judging a good waiter, one that he must keep a poker face no matter how fascinated he may become with the conversation and, two, that he must not keep consulting his watch when the hour grows late. Dreicer has a special section on the guile and wile of waiters in France and other foreign countries.

Crown publishes "The Diner's Companion" at $3.95. *Land.*

CHATTER

Victor Rosen penning a tome on financier Otto H. Kahn.

Eli Lloyd Hoffman penning a humor column for the new Brooklyn Daily.

Allen Churchill writing a biography of the match king, Ivar Kreuger, for Rinehart.

Bennett Cerf, Random House factotum, wrote the "Vest Pocket Book of Jokes," an RH February presentation.

William Brinkley, of Life mag, authored "Don't Go Near the Water" which Random House will bring out in April.

Jonathan Kilbourne has resigned as editor of the Chicago Sun-Times' "Midwest" Sunday mag launched last October. No replacement set.

Field & Stream's 60th Anniversary (November) issue, with net paid circulation estimated as topping 1,015,000, is said to mark the largest paid sale of any issue ever published by a sportsman's mag.

Richard Joseph, travel editor of Esquire, became a papa for the first time, a daughter. Coincidentally he won the TWA Award ($100 and a plaque) for the best travel stuff of the year for the fourth year in a row.

John R. Buckley, v.p.-general advertising manager of Hearst Magazines, and a director of the Hearst Corp., retiring to become national director of the U.S. Treasury's Savings Bond Division; assumes new post Jan. 16.

More than 1,500 objectionable books have been removed from stores in Springfield, Vt., in the last 10 months, according to Calvin Rice, chairman of the decent literature committee of the Springfield Junior Chamber of Commerce.

It's now official—as per last week's VARIETY — that August Heckscher is leaving as chief editorial writer of the N.Y. Herald Tribune to become exec director of the 20th Century Fund. Heckscher will continue with the Trib, but as a member of the board.

Catholic Newspaper Advertising Bureau Inc. chartered to conduct an advertising and consultant business in N. Y. Directors are Thomas F. & Dorothy H. Murphy, Wantagh; attorney John C. Holahan, N. Y. George F. Foley and Patricia L. Perkins, 730 Fifth Ave., N. Y., are additional subscribers.

Virginia Moran, librarian at the Massapequa, L.I., Public Library, last week won the second Edward L. Bernays Foundation public relations award to PRANS (Public Relations Assn. of the New School). Award went to Miss Moran for her successful efforts in behalf of a new library in her community.

Liberace

Continued from page 4

"family entertainment" as an important peg.

Other players in the film, particularly Dorothy Malone who made a hit here in "Battle Cry," were given important notice in the ads, and this also included Joanne Dru, William Demarest and other featured players. Also important in the billing was the "music of Liberace."

The new tone in the advertising and promotion is believed to be one reason for the film's holding up to a good average week at the boxoffice, in contrast to what it has drawn in some other major cities.

'Richard III'

Continued from page 5

volved, the American industry is keeping a fascinated watch on developments which, if they go as expected, could lead to the way to the showing of major Hollywood features on tv, with theatrical release following. Much depends, of course, on what day—and at what time—NBC skeds the first showing of the tinter which runs close to three hours.

If, for instance, it can clear time only on a Saturday afternoon, the impact obviously wouldn't be as strong as expected and—as was the case with "Constant Husband"—there would be no base for proper evaluation of the true effects.

"Husband," incidentally, is still without a distrib following its tv preem. Morris Helprin, Korda's U. S. rep, is negotiating for its theatrical release.

NBC options on "Richard" in years to come are based on the assumption that, at that time, color tv will have caught on a lot more than it has at the moment, and the Skakespeare classic will have a new kind of appeal in the homes.

NBC is paying $500,000 for the television premiere rights. The unprecedented dual is to take place between Feb. 15 and March 15, on the specific day when the network can clear the time with its own stations and affiliates. Pic runs two hours and 42 minutes, leaving 18 minutes for commercials to round out the program at a full three hours.

Ford Motors may be the sole sponsor.

55m C'Scoper

Continued from page 5

strations will be keyed to a fast pace taking in three cities a day.

Also on hand at the demonstrations will be equipment company reps. It'll be their aim to sell exhibs on the single-track magnetic penthouse pickups advocated by 20th in lieu of full stereophonic sound.

Meanwhile, it's understood that 20th has skedded "Carousel," its first 55m C'Scope feature, to open at the Roxy Theatre, N. Y., in February. Film will be shown in the theatres in regular 35m C'Scope reduced from the 55m negative. Eventually, on subsequent pix, 20th may showcase them in 55m at the exhibition end.

MPAA's Split

Continued from page 5

amendment to the Code which would lift the present ban on pictures dealing with illegal drugs. Spyros P. Skouras, 20th-Fox president, asked for the appointment of a committee to investigate the wisdom of such an amendment. Abe Schneider, Columbia v. p., offered a formal motion calling for such a committee but this got lost in the shuffle. Much dialog crossed the conference table and the Schneider motion was not acted upon in any way.

The motion to uphold the Code's thumbs-downing of "Arm" was introduced by Sam Schneider, Warner Bros. v.p. It was accepted but Col and Republic reps (Theodore Black sat in for Rep) said they preferred not to cast a ballot because their respective company presidents were not in attendance. Allied Artists, represented by Edward Morey and Alfred W. Crown, and RKO, repped by William Clark, simply did not vote. President Arthur B. Krim and board chairman Robert S. Benjamin of UA presumably were disqualified.

Some private talk followed the session centered on the role of the MPAA board in such matters. Couple of execs commented that the entertainment values of "Arm" were downbeated and this was not called for. John J. O'Connor, Universal v.p., for one, had branded the film as "sordid."

Schenck-Loew

Continued from page 3

ternational, will be named prez of the foreign subsidiary. Spring, who has served as an assistant to Loew, was foreign manager and on the administration committee of the International setup when Loew served in the armed forces during the war. Orton H. Hicks, director of Loew's 16m operation, who has performed special assignments for Loew, is also expected to receive added duties under Loew's command. He is said to be slated for a liaison position between the homeoffice and the studio.

Rest of the homeoffice executive echelon as well as the chain of command on the Coast will remain the same under Loew's direction. Loew, following a study of the studio activities, issued a statement recently commending the work of the Coast executives.

Loew, who is 58, became associated with Loew's Inc. upon his graduation from New York University. In 1927, he was elected first vice-president of Loew's Inc. After 1942 he was a major in the U. S. Army, returning to Loew's in 1945 as president of the International Corp.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Picnic? Did I have one!

It wasn't quite as colorful as the kind they have in Independence, Kans., as described by William Inge and directed ever so beautifully by Joshua Logan in the Columbia Pictures version, but it had its moments.

In the first place, up to the moment I boarded a transcontinental bus, which I shall describe as a Dachshund, I had never traveled from town to town in a bus. Planes, trains, channel steamers, ocean liners, stagecoaches, covered wagons, trolleys, sports cars, yes, but never in one of those motor-driven dinosaurs that cross the country in four days.

One was coming through from Dallas, and was stopping to take on passengers from Palm Springs bound for L. A. It was not easy to buy a ticket, because the Village manager took her lunch from 12:30 to 1:30. The place was closed in consequence. Prospective passengers lined up anxiously. However, the ticket-seller did arrive a few minutes before the bus boomed into the depot.

Is This Skirting Libel?

The wind was blowing from the west and a storm seemed heading for the desert. (This is as near to libel as I intend to go.) We had scarcely hit the outskirts of Palm Springs, when a sandstorm nearly swooped us off the road. By the time we reached Banning, it was raining in town and snowing in the mountains.

The depots of this Dachshund bus line seemed invariably to be down side streets—little holes in the walls, with no more accommodations than Bill Holden, on his way to louse up "Picnic," found in a box car, if as many. They never stopped long enough for a passenger to get out and stretch his legs, as the saying goes.

They traveled fast at times but it was not as a crow flies. Rather as a dog runs from one side of a road to another and from shrub to shrub. We saw more towns than I ever knew existed between Palm Springs and Los Angeles. Their shops, of course, were depressingly alike, chain stores with no more originality than B-westerns.

I began to root for unfamiliar names, druggists who were holding out against the wide swoops of Thrifty, Rexall and Whelan, grocery stores whose names could not possibly be confused with Safeway, Mayfair or Ralph's. Even small orange ranches surrounded by voracious sub-divisions stirred me to three rousing cheers.

Free Enterprise and Chain Reactions

Nobody heard these slanted cheers for free enterprise and small business because by then it was raining cats and dogs, and some of the cats were yowling as if they preferred a hot tin roof. We zigzagged across freeways looking for stray passengers but never stopped long enough for anyone to seek out a rest room. As a result of this feather-stitching we didn't reach downtown L. A. until long after dark.

Downstairs was an eatery and it carried a legend on the back of the menu that in the olden, golden days, stagecoaches stopped every 30 miles or so and the passengers could rest and dine while there was a change of horses. The restaurants carried the finest foods and the chefs were famous for the individuality of their cooking.

We were supposed to be dining in a 20th century variation of those 18th century inns. I looked around me at what others were eating and decided to trust myself with nothing more daring than two boiled eggs, some toast and coffee. When the toast came, not to be conspicious I palmed a piece and proceeded to butter it in the accepted fashion of those around.

In 40 minutes a connecting bus was leaving for Hollywood and I had scarcely started on my cautious repast when the call came to board the bus to the cinema capital. We had hardly seated ourselves when a driver looking like Glenn Ford, in that picture where he deserted a similar conveyance and let the passengers go to hell, came aboard.

He began screening us as if he were a blind for the FBI. Did anybody know where Hollywood and Vine was? Did anyone have any idea where the 1,400 block north was? Did anybody know how to get on the freeway?

The Wayward Bus to Hollywood

It developed that we were passengers in a wayward bus, captained by a transcontinental driver who had never been west of downtown L. A. At least five passengers began giving him instruetions telling him now to get away from Skid Row and on to Suicide Drive, as the freeway is known to those who have survived the mad driving that goes on there.

We cruised and cross-stitched all over town but due to the instructions and counter-instructions of the backseat drivers the poor guy was going crazy, which is a bad thing to happen to a bus driver on a rainy night in Deeember anywhere.

After he had erossed Sunset Boulevard a couple of times I pleaded with him to stay on it, as it eventually reached Hollywood and in fact ran all the way to the sea, which would be a good solution provided he let me off at Sunset and Vine. He acepted the suggestion in good grace and stuck to Sunset Boulevard and, golly, if it didn't bring us to Sunset and Vine.

There were a few melancholy standees in the rain outside NBC but they didn't look as if they were waiting for a door to open or a show to start. They looked more like the kind of peasants who hope some sculptor will sneak up behind them and make a statue of them right then and there.

Once rid of the wayward bus, I phoned Helen Colton Field and soon found myself transported to the new Sereen Directors elubhouse where "Picnie" was about to unreel. By then I was so full of high adventure that anything would have seemed a pure delight. So the fact that I enjoyed the picture, even if William Holden were "far too old for the part—and what did it matter, since Roz Russell, defiantly showing she was no chicken, stole the picture, anyway?—can hardly interest anybody, least of all George Delacorte, whom I threatened to slug, because he thought love was for the birds.

Love in the Rain

For me to be pitching valiantly for love surprised Sheilah Graham, Maureen O'Hara and, most of all, me. I don't remember getting so wrought up over the subject since first seeing Laurette Taylor in "Peg 'O My Heart," and anybody with any memory at all must know tha was before even "old Bill Holden" was born.

Maybe Bill Holden was too old for Kim Novak. Maybe he was too long on the bum and too long out of college to be the hero of "Picnic" as William Inge imagined him. But the Holden muscles and tan looked mighty young, and he certainly looked no older than I actually was when I picked a chick as young as Kim Novak, if not younger, off a branch and proved to both of us that love was not exclusively for the birds.

After 25 years it may be nothing to gloat about. It may be cause to feel sorry for those love has passed by or, even worse, those who have had it and lost it.

Besides I don't believe Bill Holden was ever a bum. I happen to know he has been working pretty steady and for big money. He knocked off about 35 pix without a vacash and everybody knows it's during layoffs that the money goes twice as fast as when you're working.

If he preferred to ride in and out of town on a freight car it probably was because he owned a piece of the railroad. But I have grave doubts as to whether Kim Novak ever caught up to him. After all, she took a bus and it looked like a ringer for the one that took me all over Southern California trying to find Hollywood.

Picture Grosses

LOS ANGELES

(Continued from page 16)

Scant $9,000. Last week, in different units.

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-$1.25)—"Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues). Dull $11,000. Last week, with Wiltern, "Texas Lady" (RKO) and "Beast One Million Eyes" (Indie), $11,100.

Orpheum, Uptown, New Fox (Metropolitan-FWC) (2,213; 1,715; 965; 80-$1.25)—"Man With Gun" (UA) and "Big Bluff" (UA) (2d wk). $11,000. Last week, $21,400.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (3d wk). Good $22,000 or close. Last week, $30,000.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Tender Trap" (M-G) and "Shack On 101" (AA) (3d wk). Thin $8,000. Last week, $12,900.

Globe (FWC) (782; 80-$1.25)—"Tarantula" (U) and "Running Wild" (U) (3d wk). Small $2,700. Last week, with Hollywood, El Rey, $8,900.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie). (5th wk). Into current stanza Sunday (11) after sturdy $34,900 last week.

Egyptian (UTAC) (1,411; $1.10-$2.75)—"Oklahoma" (Indie) (4th wk). Good $28,000. Last week, $32,200.

Chinese (FWC) (1,908; $1-$1.80) —"Pompey's Head" (20th) (6th wk). Mild $5,000. Last week, $6,000.

Fine Arts (FWC) (631; $1-$1.50) —"African Lion" (BV) (9th wk). Only $2,200. Last week, $3,500.

Four Star (UTAC) (900; $1.25-$1.80)—"I Am Camera" (DCA) (13th wk). Slow $3,500. Last week, $5,000.

'Sun' NSH at $9,000, Seattle; 'Lady' Dim 4G

Seattle, Dec. 13.

Biz is dragging bottom here in this round although some of holdovers are faring okay. "Rebel Without Cause" still is big on fifth downtown week. "Naked Sea" at Coliseum looms good but "Deep Blue Sea" is mighty sad at Fifth Avenue. "Three Stripes in Sun" is not so hot at the Paramount while "Texas Lady" is drab at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Rebel Without Cause" (WB) and "Illegal" (WB) (5th wk). Great $5,500. Last week, $6,300.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Naked Sea" (RKO) and "Tennessee's Partner" (RKO). Good $7,000. Last week, "Man With Gun" (UA) and "Toughest Man Alive" (AA) (2d wk), $7,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Deep Blue Sea" (20th) and "Lover Boy" (20th). Poor $4,000. Last week, "Miss Dove" (20th) and "Top Gun" (20th) (2d wk), $4,800.

Music Box (850; 90-$1.25)—"African Lion" (BV) (4th wk). Good $3,500. Last week, $5,100.

Music Hall (Hamrick) (2,300; 90-$1.25) —"Texas Lady" (RKO) and "Music Land" (RKO). Dismal $4,000. Last week, "Quentin Durward" (M-G), $4,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Tender Trap" (M-G) and "Bengazi" (RKO) (3d wk). Good $6,500. Last week, $8,300.

Paramount (Evergreen) (3,039; 90-$1.25)—"3 Stripes in Sun" (Col) and "Lawless Street" (Col). NSH $9,000. Last week, "Count 3 and Pray" (Col), $5,700.

ST. LOUIS

(Continued from page 17)

000. Last week, "Tender Trap" (M-G) (3d wk-5 days), $11,500.

Orpheum (Loew) (1,726; 50-85)—"Billy the Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Stout $6,000. Last week, "African Lion" (BV) and "Outlaw Stallion" (Col) (3d wk), $4,500.

Pageant (St. L. Amus.) (1,000; 51-90)—"Quest For Lost City" (RKO) and "Captain Paradise" (UA). Neat $3,500 or near. Last week, "Doctor In House" (Rep) and "To Paris With Love" (Indie) (3d wk), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Quest Lost City" (RKO) and "Capt. Paradise" (UA). Fine 2,500 or over. Last week, "I Am Camera" (DCA) (6th wk), $1,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Lucy Gallant" (Par) and "Seven Cities of Gold" (20th) (2d wk). Slow $8,500. Last week, $12,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Tales of Hoffman" (Indie) (2d wk). Good 2,500. Last week, $3,000.

'Fog' Fair 13G, Mont'l; 'Yours' 14G, 'Trial' 16G

Montreal, Dec. 13.

The take at wickets ranges from good to fairish and mild currently. Making best showing is "Trial," very good at Palace in second round. "Footsteps in Fog" is rated fair at Capitol but "Sincerely Yours" is not getting very far at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Trial" (M-G) (2d wk). Good $1,6000. Last week, $20,000.

Capitol (C.T.) (2,412; 50-85)—"Footsteps in Fog" (Col). Fair $13,000. Last week, "McConnell Story" (WB), $13,500.

Princess (C.T.) (2,131; 40-65)—"Warriors" (AA). Fairish $8,000. Last week, "Illegal" (WB), $7,500.

Loew's (C.T.) (2,847; 60-$1)—"Sincerely Yours" (WB). Modest $14,000. Last week, "Always Fair Weather" (M-G), $18,000.

Orpheum (C.T.) (1,048; 30-50)—"Finger Man" (AA) and "Skabenga" (AA). Moderate $4,500. Last week, "Duel on Mississippi" (Col) and "Devil Girls From Mars" (Col), $4,200.

WASHINGTON

(Continued from page 16)

—"Guys and Dolls" (M-G) (4th wk). SRO weekends holding it to fast $22,000. Last week, $26,000. Stays.

Metropolitan (SW) (1,200; 75-$1) —"Queen Bee" (Col). Oke $6,500. Last week, "Died 1,000 Times" (WB), $7,500.

Palace (Loew) (2,360; 70-95)—"The Spoilers" (U). Oke $14,000. Last week, "Miss Dove" (20th) (2d wk), $11,000.

Playhouse (Lopert) (435; 75-$1.10)—"African Lion" (BV) (6th wk). Firm $4,000 for second week in row. Holds.

Plaza (T-L) (274; 70-$1)—"Hunters of Deep" (DCA). Slow $2,500. Stays. Last week, "Dambusters" (WB) (2d wk), $2,200.

Warner (SW) 1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (10th wk). Slowing to $13,000 after better than expected $15,000 last week. Big holiday advance. Stays on.

Trans-Lux (T-L) (600; 70-$1.25) —"Desperate Hours" (Par) 5th wk). Pleasing $6,000 for second round in row. Stays.

MINNEAPOLIS

(Continued from page 17)

unfavorable seasonal factors. Good $9,000. Last week, $10,000.

Gopher (Berger) (1,000; 85-$1)—"Lawless Street" (Col). Modest $3,000. Last week, "3 Stripes in Sun" (Col) (2d wk), $3,700.

Lyric (Par) (1,000; 65-85)—"Teen-age Crime Wave" (Col) and "Girl Rush" (Par). Okay $5,000. Last week, "Miss Dove" (20th) (2d wk), $3,000.

Radio City (Par) (4,100; 85-$1)—"Tender Trap" (M-G) (2d wk). Enthusiastic big word-of-mouth helping this. Strong $8,000. Last week, $13,000.

RKO-Orpheum (RKO) (2,800; 75-$1) — "Treasure Pancho Villa" (RKO). Light $6,000. Last week, "Rebel Without Cause" (WB) (2d wk), $10,000.

RKO-Pan (RKO) (1,600; 75-$1)—"Rebel With Cause" (WB) (m.o.). Here after two smash Orpheum weeks. Still solid at $7,500. Last week, "Illegal" (WB) and Dam Busters" (WB), $4,000 at 65-85c.

State (Par) (2,300; 85-$1)—"Texas Lady" (RKO). Slow $5,000. Last week, "Big Knife" (UA), $6,000.

World (Mann) (400; 75-$1.20)—"African Lion" (BV) 3d wk). Has faltered unexpectedly. Modest $3,000. Last week, $4,300.

KANSAS CITY

(Continued from page 17)

and "Target Earth" (AA) (2d wk), $5,000.

Paramount (United Par) (1,900; 70-90)—"Lawless Street" (Col) and "Teen-Age Crime Wave" (Col). Okay $6,500. Last week, "3 Stripes in Sun" (Col), same.

Roxy (Durwood) (879; 75-$1)—"Desperate Hours" (Par) (7th wk). Thin $2,000. Last week, same.

Towers, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043, 700, 1,217; 65-85)—"One Desire" (U) and "Kiss of Fire" (U). Fair $11,000. Last week, "Man Alone" (Rep) and "Vanishing American" (Rep), $13,000.

Vogue (Golden) (550; 75-$1)—"I Am Camera" (DCA) (2d run). Temporary policy of house which usually has foreign films. Mild $1,400. Last week, "Will Any Gentleman" (Indie) (2d wk), $1,000.

57 Circuits Lined Up For Metro-Quaker Oats Ticket Giveaway to Moppets

Metro has closed deals with 57 theatre circuits to participate in the M-G and Quaker Oats Co. promotion in which 60,000,000 premium film tickets for children will be distributed by the cereal firm in packages of its products beginning Dec. 27. Each ticket is good at participating theatres for the admission of one child under 12 when accompanied by a paying adult. (Believed to be the first co-op of its kind.)

The tickets will be good for two Metro pictures—"Forever Darling," to be released Feb. 10, and "Forbidden Planet," set for release March 30.

TOA on British

Continued from page 3

American scripts; (3.) *Employment in England of American authors and American directors;* (4.) *Greater use of American techniques;* (5.) *Analysis of why certain British do or do not do well at the American b.o.;* (6.) *Loan of British stars to Hollywood to act in American-made pictures.*

Most of the exhib comment made the point that the British mode of making pictures just didn't correspond with what American audiences want and expect. "In our general patronage (mass audience house) the name 'British' is the kiss of death," ran one observation.

Said another: "Some English pictures are good, but most lack American directorial technique. They seem to waste footage on long drawn-out scenes which seem to have little bearing on the story, and American audiences become impatient and bored."

20th Shorts

Continued from page 3

but said he'd given the 20th shorts lineup the o.o. and was "no longer interested."

There are indications that 20th also has put out feelers regarding the sale of some of its older feature product to tv. However, no definite offers have been made.

Two years ago, Spyros P. Skouras, 20th prexy, told stockholders 20th would consider tv deals for its 2-D product once the country had switched to CinemaScope. More recently, he said 20th would sell to tv if the money was right.

Some of the older cartoons, made by Paul Terry and released by 20th, already have gone to tv. Other companies, including RKO, Paramount and Warner Bros. have sold their shorts supply to video, but RKO is the only major outfit to let tv tap its feature supply.

Motivation for the 20th move in discussing tv sales of its shorts is two-fold, insiders say. For one, the company literally has no further use for the subjects. For another, if the deal is consummated prior to 1956, the income would bolster 20th's earnings which have been hit by the generally poor business in the fourth quarter.

New Soviet Films

Continued from page 2

ment look. Propaganda and ideology continue as part of the content but romance and humor are now in the foreground. The boy-loves-tractor angles are in the background.

Sovexport Films handled the prints which were dubbed for the two neighborhood theatres (Lux Rennes and Lux Bastille) and subtitled for the showcase Normandie. Nabes did SRO business throughout the week while the first-run location, with a stiff admission scale of up to $1.70, was rarely more than half full.

Of the seven features, three dealt with personal problems in human relationships, one was a bright situation comedy, one the "Romeo and Juliet" ballet, one an Anton Checkov story and the seventh a propaganda entry.

While here the Soviet delegates went over the details of a new Russo-French film accord which calls for an exchange of 15 productions annually and guarantees of first-run bookings. Russia now produces 40 features a year but expects to bring this total up to 140 in a few years.

Legit Bijou Again Art Film House

Opens With 'Too Bad She's Bad'—Gets 'Richard III' Day-and-Date With NBC-TV Premiere

Bijou Theatre on 45th St., N. Y., is to be come a film house again after serving as a legit showcase for some years.

House (1,588 seats) is being taken over Dec. 24 by Don Getz and Edward L. Kingsley for their Italian release, "Too Bad She's Bad," with Sophia Loren. Deal was negotiated with Ilya Lopert and City Investing.

In February, day-and-date with the tv preem on NBC-TV, Lopert will open "Richard III" at the Bijou for what is expected to be an extended run.

Good guess: If "Too Bad She's Bad" proves successful, Richard Davis, operator of the Fine Arts Theatre, N. Y., and head of United Motion Picture Organization, indie distrib outfit, may take over the Bijou on an extended lease. Davis has an accumulation of foreign product and has been seeking an additional New York outlet. Earlier this year he made an effort to take over the Paris Theatre but was rebuffed by Pathe Cinema in France which owns the artie.

Bijou's film career has been checkered. House had good runs with "Red Shoes" and "Tales of Hoffmann" but didn't do well with "Little World of Don Camillo," the last import to play there.

Literal-Minded

Columbus, Dec. 13.

When Charles Sugarman, owner of the World Theatre here, sent out a teaser postal card advertising "The Green Scarf," he got a response from one quarter he didn't anticipate.

Columbus police called Sugarman to explain the card which read: "Can you help me? Lost—green scarf aboard S S. Versailles. Vital evidence in murder trial. Please call AXminster 9-5656."

The police said that a woman had called headquarters and protested that she possessed a green scarf and did not want to be involved in a murder case.

Warners Modernizing Old Vitagraph Studio as N.Y. Production Steps Up

Warner Bros. is modernizing and refurbishing its Vitagraph studio in Brooklyn and has scheduled two productions for filming there. First will be Alfred Hitchcock's "The Wrong Man," to be followed by an as yet untitled Elia Kazan production. The studio was used recently when Michael Myerberg and Jed Harris filmed "Patterns" for United Artists release there in its entirety. One stage of the studio has been rented to NBC as a studio for many of its television spectaculars. (The echo chamber was the gent's room—a matter of much joshing among broadcasters.)

With studio filming space at a premium in N. Y., WB figures it can utilize its facilities also as a rental lot to vidpix producers as well as indie feature film-makers who want to base their operations in the N. Y. metropolitan area.

DUB ITALIAN 'FRISKY' (LOLLO) FOR AMERICA

Distributors Corp. of America has retained Film-Sync Inc., dubbing firm headed by Terry Van Tell and Jack Curtis, to prepare an English-language version of "Frisky," the Italian film starring Gina Lollobrigida and Vittorio De-Sica.

This is the second film for which DCA is readying a dubbed version for general release in the United States. Film-Sync previously dubbed "Wages of Fear," a French import. English language edition is scheduled for release shortly.

Moe Kerman-Joe Felder End 11-Year Partnership

Association of 11 years was terminated this week when Moe Kerman acquired Joe Felder's interests in some 11 enterprises, headed by Favorite Films and Tudor Pictures.

Kerman intends to continue operating all of these companies and goes west later in the week to arrange for new product for release.

COMPO Supporters

Continued from page 4

August agreed among themselves to ante up for COMPO for a year, with $150,000 to be the maximum donated under dollar-for-dollar formula. Meanwhile, however, there had been some suspicion that MPAA at this time might back away from COMPO. A factor here is that both Barney Balaban and Spyros P. Skouras, who originally were among COMPO's most vigorous supporters, reportedly have grown cold on the trade group.

MPAA so far has shelled out about $50,000 to sustain COMPO and it's expected that another $50,000 will be forthcoming. Exhibs so far have donated the same amount and its figured an additional 50G will have reached COMPO from this same source by next August.

Juvenile Detail Copper Arrests Frisco Exhibitor For 'Back to Nature'

San Francisco, Dec. 13.

A cop watched the show at the Esquire Theatre here last Thursday, then got a warrant for the arrest of manager Robert Broadbent, 35. The cop, John J. Cavalli, was assigned by the Juvenile Detail to look at "Back to Nature," "Bagdad After Midnight" and "The Main Street Girl."

"Back to Nature," he reported to the district attorney's office, actually showed nude women, or nearly nude women. So Broadbent was pinched for showing an indecent film.

Arraignment was postponed until today and Broadbent was freed on $250 bail, after which he commented that he saw nothing objectionable in "Back to Nature"—it had "practically no closeups."

Policeman Cavalli said he also found the other two films objectionable, but Broadbent commented that the "Bagdad" picture was "a very mild burlesque" and that "The Main Street Girl" was simply a crime drama "involving a police department, which maybe is the objection."

A new Frisco police chief recently took office.

The Esquire, on the city's main drag, Market street, serves primarily as a moveover house for Sherrill Corwin's United Artists.

WILE TAUNTS TRUCKERS MANY TRIAL DELAYS

Columbus, Dec. 13.

The case of several members of the Independent Theatre Owners of Ohio against Huntington-Cincinnati Truck Lines Ltd., for an alleged overcharge was postponed Dec. 2 when the truck firm's lawyer became ill.

Commented Robert Wile, executive secretary of the ITO: "These constant postponements would seem to indicate that our members must have a pretty good case and the defendant is unwilling to bring it to trial. He will soon run out of excuses, however, and have to face the music."

Boetticher Partnered On Fellows' 'The Captives'

Hollywood, Dec. 13.

Producer Robert Fellows and director Budd Boetticher have a one-picture partnership to produce "The Captives" beginning February. No distribution deal closed.

Partners are dickering with Randolph Scott for title role.

Fellows said Batjac, which shut down Dec. 1, called off negotiations, "Captive" having originally been scheduled there. (Fellows is partnered with John Wayne in Batjac.)

The Customer Is Always Right!

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AUDIENCE AWARD WINNER

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THE MAN IN THE GRAY FLANNEL SUIT

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And bring her back in

LOVE IS A MANY-SPLENDORED THING

COLOR by DE LUXE
CINEMASCOPE
Her Audience Award winning performance!
co-starring
WILLIAM HOLDEN

Johnston's Narcotics Pitch Stalled

Apropos of the present prominence of the Production Code's position regarding narcotics, it was revealed this week that Eric A. Johnston, president of the Motion Picture Assn. of America, last April told studio officials that the matter of how to deal with illegal drug traffic demanded on-the-spot attention. Which it did not get.

According to production sources, Johnston, at a private Coast meeting with the film officials, noted the presentation of narcotics subjects on television and said the problems had been posed as to whether the Code edict banning such material from films might be reconsidered.

Had Johnston's suggestion been accepted, the issue could have been resolved last spring, instead of this week, on the eve of United Artists' release of "Man With the Golden Arm."

Amending of Code 'Sure'

Continued from page 3

inger, producer of "Man With the Golden Arm," made it so perfectly plain that he more or less didn't care what they did; that the film would be released with or without a seal.

On the other hand, even among those who voted to uphold Code Administrator Geoffrey Shurlock's nix of "Man with the Golden Arm," which deals with a dope addict, there are those who are basically convinced that an amendment and updating of the Code is necessary.

Shocked at UA

This group—and it most emphatically includes Eric Johnston and Shurlock—was doubly shocked by United Artists' ankling of the MPAA as representing yet another danger to the whole Code structure. They remember—and make no bones about it—their experience with "The Moon Is Blue," which also was nixed for a seal. Film went on to do quite well at the theatres and racked up over 3,000 bookings.

No secret is made at this point of the fact that, in refusing the seal to "Moon," the MPAA committed a sizable blunder. It's now feared that, if "Man" comes off with good reviews and catches on at the b.o., the prestige of the Code will be dealt another blow.

There's yet another aspect to the situation. If the MPAA board, i.e. the prexies, decides a month from now that the timing is ripe and that the Code should be amended—and if 20th-Fox then goes ahead with its plans to film "Hatful of Rain," which also centers on dope addiction—Preminger's attorneys may take a very dim view of the procedure and argue that it was a deliberate attempt to favor a major against an independent. It is an argument which could well impress a Court.

Asked whether he thought that, on seeing the Code amended, Preminger and UA would then seek a seal, one exec opined that Preminger might not choose to resubmit his picture. Another, who was present at the original presidents' meet, recalled that an amendment to the Code wouldn't necessarily be broad enough in scope to allow the granting of a seal to "Man with the Golden Arm."

Resent Preminger

While they are generally agreed for the need for a change, film company toppers have a deep seated resentment against Preminger's tactics. "If we're going to change the Code every time someone deliberately puts us on a spot, pretty soon there wouldn't be a Code," said one. He added that Preminger knew from the moment he picked the script that he would run into another scrap with the Code. Counter argument is that, unless people like Preminger did occasionally test the validity of the Code, it might go unchanged (and out-of-date) for another quarter of a century.

There was some active behind-the-scenes manouvering last week to bring UA back into the MPAA fold, with 20th prez Spyros P. Skouras particularly active. It was Skouras who, with Darryl F. Zanuck, his production topper, worked out the "moratorium" idea under which the entire question would have been tabled for a couple of weeks of study. It's pointed out that this also would have given the presidents a chance to gauge the critical reaction to "Man."

Preminger himself was riding out the storm, reaping the kind of publicity which he must have expected—and perhaps aimed at—from the start. Preminger had said earlier that he hadn't thought the presidents would act any other way than to turn down his film. "What can you expect when the jury consists of your competitors," he asked. "It might have been quite different had they appointed a group of top directors to do the reviewing of my picture. They might have appreciated its value."

It's pointed out that Preminger doesn't have too much to lose in any case since "Man" was brought in on a very low budget and, depending on what kind of business it does at the theatres that do play it, is almost certain to show a profit even if some of the circuits pass it up. Considering the current shortage of top product, it's pointed out that, if "Man" is a b.o. hit, exhibitors' temptation to book it even sans seal will be great.

Bishop Scully's Credo: 'Determined Boycotting Of Offending Theatres'

Albany, Dec. 13.

A "determined boycott of the offending theatres" was advocated last week by the Most Rev. William A. Scully, D.D., head of the Albany Diocese and chairman of the Bishops' committee on motion pictures.

Writing in "The Evangelist," and using also local radio and the parish pulpits, Bishop Scully began on Sunday (11) to promote renewal of the annual Legion of Decency pledge and to sermonize on the work of the organization. It was Bishop Scully who recently reported to the Bishops an 11% rise in "B" ratings by the Legion of Decency.

Article in the Evangelist pointed to boycott as "the only effective weapon in combatting this renewed trend towards the glorification of immorality."

Article has shown that the boost in "B's" for the year ended Oct. 1 was due primarily to Legion exceptions to excessive brutality in films.

Recite Legion Pledge At All Hub Masses

Boston, Dec. 13.

Catholics, attending mass in all churches throughout the Boston archdiocese on Sunday (11), joined in reciting aloud, standing with right hands upraised, the pledge of the Legion of Decency:

"I condemn immoral and indecent motion pictures and those that glorify crime or criminals. I promise to do all that I can to strengthen public opinion against the production of these indecent and immoral films and to unite with all those who protest against them.

"I acknowledge my obligation to form a conscience about pictures that are dangerous to my moral life. As a member of the Legion of Decency I pledge myself to remain away from them. I promise further to stay away altogether from places of amusement which show them as a matter of policy."

Chicago Action

Chicago, Dec. 13.

An estimated 1,500,000 Catholic parishioners here took the Legion of Decency pledge at Masses last Sunday (11). There were 1,856,035 church members in the Archdiocese of Chicago at the last count.

In a letter instructing pastors to administer the pledge, Chicago's Samuel Cardinal Stritch, said: "We must help our people to form a right conscience concerning moving pictures and to be strong in condemning what is bad and in refusing to look at it or allowing their children and youths to see it."

Ballyhooligans

Pork Auction Helps Biz

Minneapolis.

With declining pork prices a serious problem for this territory's farmers, decreasing still further their falling entertainment purchasing power, at least one exhibitor is trying to help out the hog-raisers in a practical way.

He's Merle J. Burns, owner of the Roxy theatre, Menno, S. D., who buys up a considerable quantity of ham, bacon and loins each week and "auctions" off 350 pounds of the food in his showhouse every Saturday night.

Patrons bidding for the pork items practically buy them at their own prices.

Stunt, making a big boxoffice hit, has boosted the theatre's Saturday night business substantially, according to Burns.

Echo of George Beban

Hollywood.

An exploitation of a generation ago will be revived by Anne Baxter and Russell Birdwell to help plug their initial B&B Production "The Little Tin Goddess," which rolls in March. Film will be tailored to permit the actress to play the final scenes on stage in a score or more of personal appearances around the country. It will be done on a roadshow basis for about six months, depending upon how long the actress can devote to the project, and the film will then go into general release.

Stunt was last used by the late George Beban and other film names in the 20's.

Rising Above Sex

Dallas.

In selling "Texas Lady" in Texas, RKO is accenting the community service rendered by Lone Star ladies; femme conformation angles are not getting the play. Company has tieups going with newspapers in San Antonio, Houston, Dallas and Fort Worth, these dailies offering trips to Hollywood to the gals selected as having contributed the most to the welfare of the local area.

Bust measurements, leg appeal—these mean nothing.

From Picture of Same Name

Washington.

Rep. Robert C. Wilson, R., Cal., is sending out reproductions of the first page of the Army, Navy, Air Force Journal containing a front page story of the Dept. of Defense's approval of Wilson's bill recommending posthumous two-star rank to Brig. Gen. Billy Mitchell.

Mailing to film editors apparently was influenced by Warner Bros.' picture, "The Court-Martial of Billy Mitchell."

Love That Tarantula

San Francisco.

Golden Gate Theatre publicist Joe de Victoria grabbed a half-column of space in the morning Chronicle here by running a classified ad for a live tarantula. Purpose, of course, was to promote U's "Tarantula" prior to opening.

De Victoria was quickly supplied with a live spider by the wife of a Los Angeles entymologist and then got himself interviewed on the habits and appetites of the tarantula. One-column portrait—of the spider—accompanied story.

Those Screening Room Blues

Widescreen (And Always Glamor) Behind Trend To Preview in New York Theatres

There's a growing disposition to take important pictures out of the homeoffice screening rooms and place them in theatres where the critics, press in general, and radio-tv representatives see the film "warm." These theatre unveilings pass by various names—sneak previews, previews, or special press showings.

Reasons for the trend are varied.

(1) *Some producers feel that the new widescreen processes can only be shown to best advantage on the huge screens available only in the large theatres.*

(2) *Requests to see some of the highly-touted pictures are so large that numerous re-runs in the tiny screening rooms become expensive.*

(3) *Some film executives feel that certain pictures, particularly comedies and musicals, demand a large audience, and not just insiders.*

(4) *Use of a theatre may psychologically give the picture an extra importance. Some, not all, of these occasions becomes "social" with glamor values as producers, stars, and company executives turn out to get the "feel" of the picture.*

The holding of previews several evenings before the regular opening has become almost commonplace with 20th-Fox pictures at the Roxy Theatre. The 20th showings have assumed the aspect of premieres and, many times, receive photo and general covering by the press. The attendance of celebrities helps the publicity.

Recently, Metro found it impossible to invite all of the press to the charity premiere of Samuel Goldwyn's "Guys and Dolls" and, as a result, held a special invitational press showing at the Loew's 72d St. Theatre. Columbia combined a press and sneak preview unveiling for Josh Logan's "Picnic," also at Loew's 72d. Universal plans to unveil "The Benny Goodman Story" for the press at the RKO 86th St. Theatre. United Artists will take over the Victoria Theatre today (Wed.) to show Otto Preminger's controversial "The Man with the Golden Arm." Paramount has frequently held test theatre showings, having previewed "The Desperate Hours" at the Criterion and "The Rose Tattoo" at the Victoria. Par makes it a general policy to always show Martin & Lewis films in theatres. Warner Bros., which more than any other company relies on its screening room, was forced to go outside for "Mister Roberts."

The special showings in theatres are not confined to press and radio-tv people but also include a large number of exhibitors, both independent theatreowners and circuit executives. The effort usually pays off in widespread coverage in all media and serves to launch a potent word-of-mouth campaign. The day after one of these showings the word is out on the picture. As a result, the film companies only rely on a picture they feel will win good comment.

SEALS OFF BACKSTAGE, DROPS 2 STAGEHANDS

Akron, Dec. 13.

Akron's Colonial Theatre has reached an agreement with the stagehands union whereby only one man will be employed 40 hours each week to take care of maintenance.

The theatre was able to eliminate two stagehands who were employed full time by constructing a wall back of the motion picture screen which seals off the stage. At first the union contended the wall was temporary and could be removed, but the theatre finally won its point.

Goldwyn Ends N.Y. Stay; Sails March 17 for Japan

Samuel Goldwyn returned to the Coast Saturday (10) after ten weeks in New York. During his Gotham stay, Goldwyn attended the premiere of "Guys and Dolls" and also went to Chicago for the mid-western opening.

Producer sails for Japan on March 17 to be on hand for the Tokyo opening of the picture in April. He returns to N. Y. next May prior to his departmure for Europe where he will spend the summer and attend openings of the picture abroad.

N. D. EXHIBS COUNTERSUE

Say Towne, Fargo, Was Misrepresented In Sale

Minneapolis, Dec. 13.

Paramount circuit here (Minnesota Amusement Co.) is defendant in a countersuit filed by Gordon and F. P. Aamoth who allege that they were influenced to buy the Towne theatre, Fargo, N. D., by misrepresentations.

The Aamoths are defendants in a Minnesota Amusement suit occasioned by the Aamoths' alleged failure to meet payments on the deal for the theatre's purchase. The big Paramount circuit, claiming that the Aamoths were five months in arrears in payments of $1,094 per month, seeks to recover the theatre's possession.

Asking $135,951 damages, the Aamoths allege that MAC represented the theatre to be in good physical condition whereas they've had to spend $30,000 to repair and renovate it. They claim the showhouse wasn't worth more than $7,500 when they bought it, but that they've already paid $71,451 to MAC and, in addition, lost $100,000 in the theatre's operation.

UA Exec Trio See Kramer

Trio of United Artists executives trekked from New York to the Coast over the past weekend for quickie huddles with Stanley Kramer. President Arthur Krim, board chairman Robert S. Benjamin and v.p. Max Youngstein went west to see the producer on his plans for "Pride and the Passion," his next production which is to be lensed in Spain.

HORNBLOW SETS PAIR

Will Shoot One In Italy, Another In England

Hollywood, Dec. 13.

Arthur Hornblow Jr. will shoot two pictures overseas simultaneously next summer. One will be "Solomon and Sheba," which will be lensed in Italy. The other, a melodrama, will be filmed in England. Both films will be made in association with Edward Small.

Producer may also make another picture for Magna, for whom he produced "Oklahoma." His own indie plans, however, have priority.

Hornblow may lens "Sheba" in the Todd-AO process.

Aftermath to Drive-In Pinch

Is Negative the Prosecutor's Property?—Did Trade Body Blow Whistle on Exhibitor?

Cleveland, Dec. 7.

The Lorain County prosecutor has indicated his intention to destroy prints of films which "tend to corrupt morals." He didn't say who would determine the applicable standards.

Paul J. Mikus said that, as county prosecutor, he had the right to order such prints destroyed under both the old and new statutes once the owner has been convicted on the charge of having shown objectionable pictures.

Robert C. Kline, manager of the Lorain Drive-In Theatre, recently was fined $500 plus costs for exhibiting an "objectionable" film. Mikus said the picture (a burlesque striptease), confiscated by Sheriff Carl F. Finegan and members of the Lorain County Juvenile Delinquency Squad, would be destroyed on March 24, 1956, or 120 days following conviction of Kline. Under the state statute, the Kline case can't be reopened after 120 days.

There are indications that the matter may have repercussions within Independent Theatre Owners of Ohio of which Kline was a member. Kline reportedly will seek to establish the connection between his police difficulties and the activities of Robert Wile, the exhibitor unit's exec secretary. Matter is due to come up at the next meeting of the Ohio group.

Annual AMPA Shindig

The 39th annual Christmas luncheon of the Associated Motion Picture Advertisers will be held on Dec. 20 at the Hotel Piccadilly, N. Y.

As per usual, members and guests are contributing door prizes. Packages for the shindig are being accepted by Hans Bartsyn at the 52d St. Trans-Lux Theatre.

SCREENED WITH A SCREAM THIS WEEK AT M-G-M!

We've got a new dramatic block-buster that crashes into the head-lines like "Blackboard Jungle" and "Trial." We saw it in our projection room and it just had a sensational audience Preview in California! In two words: "GET 'RANSOM!'" *(January Release)*

M-G-M presents

"RANSOM!"

starring

GLENN FORD • DONNA REED

with

LESLIE NIELSEN • JUANO HERNANDEZ • ROBERT KEITH

Written by **CYRIL HUME and RICHARD MAIBAUM**

Directed by **ALEX SEGAL** • Produced by **NICHOLAS NAYFACK**

(Available in Perspecta Stereophonic or 1-Channel Sound)

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	278	27¼	26¼	26¾	+ ¼
32	22½	CBS "A"	250	26½	24⅞	26	+1⅛
31	22¼	CBS "B"	62	26⅛	24⅞	25⅝	+ ¾
26⅜	23⅜	Col. Pix	150	26	24⅜	25½	+1¼
18½	14⅝	Decca	199	16⅜	15⅜	15⅝	— ⅞
87⅞	67	Eastman Kdk	67	83½	82⅛	83½	+ ⅝
5⅜	3	EMI	13	4⅛	3⅞	3⅞	— ⅛
24⅜	17½	Loew's	329	19⅜	19	19¼	— ⅝
12¼	8⅝	Nat. Thea.	270	9	8½	8⅝	— ⅜
44⅝	36	Paramount	182	37⅜	36⅜	36⅝	— ⅝
43⅜	30	Philco	290	34½	32⅜	33¼	+ ¾
55⅜	36¾	RCA	414	47⅜	45½	45½	—1¾
10⅜	6⅞	RKO Picts.	216	8¾	8⅛	8⅝	+ ½
12	8½	RKO Thea.	157	11¼	10½	10½	— ⅛
11⅝	5⅞	Republic	135	8⅞	8½	8⅜	— ¼
15¾	13¾	Rep., pfd.	13	15⅜	15	15¼	— ⅛
22⅝	16¾	Stanley War.	64	18⅝	18⅛	18⅜	—1½
29⅛	20¾	Storer	31	23½	23	23¼	—
31⅝	25⅛	20th-Fox	248	26	24⅞	25	—1
31	26¾	Univ. Pix	37	29¾	29⅛	29¼	— ⅞
91	79	Univ., pfd.	*510	80	78	79	—1
22⅜	18¼	Warner Bros.	162	20	19⅞	19⅞	—
137¾	86	Zenith	67	137¾	127¾	135¼	+5¾

American Stock Exchange

7⅜	4	Allied Artists	47	6⅛	6	6	—
15¾	9¾	Alld Art. pfd.	3	13	13¼	12⅞	—
17⅛	9¾	Du Mont	120	10⅛	9½	9⅜	— ⅛
8	2⅜	Skiatron	112	3⅝	3¼	3⅜	—
16¾	12⅜	Technicolor	215	13	12⅜	12⅜	— ½
4½	3⅛	Trans-Lux	25	3⅝	3⅜	3½	—
4⅞	2½	Nat'l Telefilm	4	3¾	3⅝	3⅝	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅜	4	—
Cinerama Inc.	1¼	1⅝	— ⅛
Cinerama Prod.	3¾	4¼	— ⅛
Official Films	1⅞	2⅜	— ¼
U. A. Theatres	9⅜	10⅞	— ⅞
Walt Disney	27	31	—1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

COMPO Digs Into Audience Voting For 1956 Guide

Hollywood, Dec. 13.

On-the-spot voting predominated in the first annual Audience Awards Poll, a re-check of ballots disclosed. Virtually all of the ballots counted were completed by patrons at theatres, and only a small percentage of the votes were checked off on ballots printed in the closing days of the poll by newspapers around the country.

This and other aspects of the overall voting pattern will be studied by the Conference of Motion Picture Organizations committee Thursday (15) at a meeting in New York. Committee will review the entire handling of the initial Audience Awards Poll to determine what changes, if any, will be needed in future polls.

Initial nation-wide balloting turned into a virtual runaway for Warner Brothers with the Valley studio finishing on top in four of the five categories. Only outsider was Jennifer Jones, who was named Best Actress for her performance in 20th-Fox's "Love Is a Many Splendored Thing."

Other award winners were:

Best Picture: "Mr. Roberts, Warners.

Best Actor: James Dean, "East of Eden," Warners.

Most Promising New Male Personality: Tab Hunter, "Battle Cry," Warners.

Most Promising New Female Personality: Peggy Lee, "Pete Kelly's Blues," Warners.

Sounding out exhibitors on their reaction to the Audience Awards campaign, the Council of Motion Picture Organizations found that 848 theatremen want the poll continued as an annual event and 67 are opposed. Thus the percentage of those in favor was 13 to one.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"KISMET"
in CinemaScope and Color starring
HOWARD KEEL • ANN BLYTH
DOLORES GRAY • VIC DAMONE
AN M-G-M PICTURE
and THE MUSIC HALL'S GREAT CHRISTMAS SHOW

Cameo, Balto 500-Seater, Contracts Year Supply Of German Language Films

German film will have another steady outlet in the United States starting Dec. 25 when the Cameo Theatre in Baltimore, operated by Fred Perry, intros policy of showing German features regularly durign the first half of each week, including Sundays.

Deal for a year's supply of German product was signed in Baltimore last week with Perry by Munio Podhorzer of Casino Film Exchange in New York. Casino also will supply the Cameo with a steady flow of shorts and German newsreels.

The Cameo, a 500-seat house, will play the first German films with subtitles to attract mixed-language audiences, Podhorzer said. All films will play Sunday through Wednesday and the Cameo may eventually switch entirely to German product, depending on the b.o. success of the experiment.

Addition of the Cameo brings to 16 the number of American houses regularly playing German features. Perry expects to draw heavily on the German language group in both Baltimore and Washington.

MAURICE BERNHARD CRASH-KILLED AT 36

Maurice (Maurie) Bernhard, 36-year-old son of the late Warner Bros. veepee in charge of theatres, Joe Bernhard, a veteran test pilot and U. S. Navy flier, crashed to his death last week outside of Baltimore. He leaves a widow, Catherine, of Towsin, Md.; two children, a half-brother, Jack Bernhard, a film director; two younger brothers, Louis and Bobby who were at one time employed by Metro and RKO; also his mother, Mrs. Florence Bernhard, who resides at the Hotel Dorset, N. Y.

Maurie Bernhard was w.k. in the Hollywood film colony because of his longtime predilections for aviation. As a kid he made model planes; and with the war emerged a Lt. Cdr. in the Navy Air Force. Half-brother Jack likewise flew, but first enlisted with the Canadian Air Force, having been turned down by the USAF because of his eyes, but later was accepted into the American flying corps.

The elder brother was a test pilot for Glenn Martin and this was a routine mission on a new jet which had already been tested successfully.

November's Top 12

1. "Guys and Dolls" (M-G).*
2. "Cinerama Holiday"*
3. "Rebel Cause" (WB).
4. "Tender Trap" (M-G).
5. "Trial" (M-G).
6. "Desperate Hours" (Par).
7. "Pompey's Head" (20th).
8. "Velvet Swing" (20th).
9. "Big Knife" (UA).
10. "Gents' Brunettes" (UA).
11. "Tall Men" (20th).
12. "African Lion" (BV).

* Upped scale pictures.

Myers' Rebuttal To Par's Phillips

Abram F. Myers, Allied States Assn. general counsel, discounted the argument that if the Government regulates film rentals it would also regulate the admission prices of theatres.

"I say this," Myers declared, "because in law school I learned about the power of Congress to regulate interstate commerce and the limitations on that power. I have read the cases and am familiar with the powers of Congress over the interstate leasing and shipments of films and have definite ideas as to how far that power extends and where it ends."

Myers statement is contained in a letter to Louis Phillips, vice president and general counsel of Paramount, in answer to Phillips' letter to Myers relating to criticism of Par's "merchandising engagements." Both letters were released to the trade press.

"You are the first lawyer to raise the bugaboo of regulated admission prices," Myers told Phillips. "Your position is tantamount to saying that if Congress sees fit to exercise its power to regulate the price of products of an industry which are shipped in interstate commerce, then Congress also has the power and in fairness ought to regulate the price charge by the local retail merchant in selling such products to consumers."

Replying to Phillips' contention that exhibitors fixed their own admission prices on "merchandising" engagements, Myers said that a survey convinced him that admission charge of certain prerelease engagements "had been fixed by dictation of, or at least in agreement with, the distributors." Myers asserted that perhaps he shouldn't be too dogmatic in this assertion now because Allied expected to make another survey with respect to recent examples. He declared, however, that he was "impressed by the phenomenon of so many theatres playing a picture on prerelease not only at advanced admission prices but prices advanced to a uniform level."

Myers comments were made in a seven-page single-spaced letter in which he charges that Phillips did not stick to the points made by Myers but "saw fit to fire back, not with a rifle aimed at your immediate target, but with a scatter gun" introducing many "extraneous matters."

(Phillips, in answer to Myers' statements, said he hoped that the trade papers would publish Myers' reply in full so that "all of those interested in the subject will have the facts and will know your position and ours." As far as Paramount is concerned, Phillips said he was content to let the matter rest on the record of both letters.)

HALF OF PLAYDATES ON 'MOON' FULFILLED

Kansas City, Dec. 13.

Last ditch efforts of Kansas authorities to prevent showing of "The Moon Is Blue," although in actual exhibition, faded last week end when the U. S. Supreme Court notified the Kansas ditto a rehearing was denied. Last October the U. S. High Court ruled that Kansas censors could not bar the controversial film from showing in the state.

Playdates of "Moon" in Kansas theatres are now around half completed, including most of the bigger houses, with about 30 prints being worked by United Artists to blot up business withheld so long.

'Dolls' Leads Slack November B.O.; Warners' 'Rebel' Consistently Clicko; 'Trap' and 'Trial' Front-Running

Business at the firstrun theatres tabbed by VARIETY's boxoffice reports ran into an air pocket around the middle of last month, and never did pull out of the nosedive despite the usual rebound of Thanksgiving week. Lack of enough really strong product to go around plus the usual distraction of Christmas shopping were 1, 2 on the alibi list.

Upped-scale pictures led the parade (25 representative key cities). Although out in release really only three weeks, "Guys and Dolls" (M-G) wrapped up first place for November. Strongly presold Sampel Goldwyn musical appeared to encounter little sales resistance to the higher scales.

"Cinerama Holiday" (Indie), with some additional openings, was easily in second-place. Like the predecessor "Cinerama," it too, had the usual two-a-day scale and played on reserved-seat policy. This production managed big to smash grosses consistently despite general biz declines in many keys.

"Rebel Without Cause" (WB) copped third money, being consistently high on the list all month, and racking up nearly $800,000 just in the key cities covered by VARIETY. "Tender Trap" (M-G), just getting under way as November ended, nevertheless, pushed up to fourth position. It likely will be heard from additionally in weeks to come.

"Trial," another from Metro, copped fifth position while "Desperate Hours" (Par) finished sixth. It was fourth place winner in October. "View From Pompey's Head" (20th) wound up seventh although not sock in every situation.

"Girl in Red Velvet Swing," also a 20th-Fox production, took over eighth spot although only rising to fourth place in weekly ratings once. "Big Knife" (UA) managed to capture ninth position, being a steady grosser four weeks in a row.

"Gentlemen Marry Brunettes" (UA), which was ninth in October, landed 10th place. "Tall Man" (20th), third in October, finished 11th last month. "African Lion" (BV) rounded out the Top 12 list.

"Sincerely Yours" (WB), very uneven with numerous disappointing dates; "I Am a Camera" (DCA), "Men With Gun" (UA) and "I Died a Thousand Times" (WB) were runner-up pictures in about that sequence.

Besides "Dolls," which obviously will be heard from in the future, there were several other new pix, just launched, which hint b.o. potential. "Good Morning, Miss Dove" (20th), which ended up fourth first week out in circulation, is one. "Man With Gun" (UA) is another. This Samuel Goldwyn Jr. production was sixth one week and in 10th place another session. "Tender Trap" also hints plenty of additional coin in sight since it was out in release only two weeks in November.

Dating of "Tarantula"-"Running Wild" as a package released by Universal showed up strongly the final week of the month. Pic registered nearly $125,000 gross in the single session. "Phenix City Story" (AA) continued its nice grosses, winding up 12th one week and in ninth place another.

"Sheep Has 5 Legs" (UMPO) showed up as runner-up pic three times and finished 12th another week. "Lady Godiva" (U) managed to place seventh one week. "To Hell and Back" (U), which concluded the bulk of its main key city engagements in October, still was able to cop seventh place one week in November.

"Ulysses" (Par), sixth in October; "Quentin Durward" (M-G) and "Return of Jack Slade" (AA) were runner-up pix on different weeks during the month.

REGINALD ARMOUR'S NEW REPUBLIC POST

Reginald Armour, formerly managing director of Republic Pictures International of Great Britain, has been upped to exec v.p. of Republic Pictures International. Effective immediately, he'll supervise all of the company's foreign operations.

Armour, who'll huddle with President Herbert J. Yates at the firm's North Hollywood studios over Christmas, is slated to leave on a global tour of Rep's international branch offices shortly after the first of the year. He joined branch offices shortly after the first of the year. He joined Rep International in 1949, became a v.p. the following year and in 1952 was named supervisor of Europe and the Near East.

Tushinsky Labs Set Overseas

Hollywood, Dec. 13.

Foreign facilities for printing SuperScope color will be available early next year under the terms of a deal being worked out between Joseph and Irving Tushinsky and Technicolor. Latter will install the Tushinsky's SuperScope equipment in its London and Paris labs.

Heretofore, Technicolor has handled all SuperScope printing at the Hollywood plant. New facilities will take care of about 30 producers making films in the Tushinsky process in England and on the Continent.

Snaper's Limited Right Of Intervention in Loew's Petition Court Defined

Federal Judge Sidney Sugarman last week denied the petition of the Keyport Theatre Co. to intervene in Loew's application to the Court for permission to acquire a drive-in site in New Jersey.

In handing down his ruling, Judge Sugarman declared that only parties to the consent decree judgment and no others could apply to the Court when necessary. Since Keyport Theatre Co., firm headed by former National Allied topper Wilbur Snaper, was not a party to the Government's anti-trust suit, the Court maintained that it could not intervene in Loew's application.

Judge Sugarman's decision, however, did not rule out Snaper's participation in the hearing as a friend of the court. Snaper, Judge Sugarman said, may present proof amicus curiae but not as an intervenor to challenge Loew's application. In revealing his decision, Judge Sugarman said in nine previous cases outside parties had made attempts to intervene and in at least four cases the U.S. Supreme Court denied the right.

The judge, who originally set the time for Loew's hearing on Dec. 12, shifted the date to Dec. 19 in N.Y. Federal Court.

PRESS AGENTS' BOOM

96% of Local 818 Employed—But 'Should Be More'

Hollywood, Dec. 13.

Some 96% of the members of IA Publicists Assn. local 818 are now working, setting an all-time record for the press agents, it's reported by prexy Nat James. Only 10 of the 246 membership aren't on payroll.

James said "But I still think the industry is tremendously undermanned from a publicity standpoint, particularly in this day when pictures have to be sold harder than ever, with more intelligence and drive, in view of the competition of television."

Home of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

Broadway

Ted Husing out of the hospital following a checkup.

Comic and material writer Billy Glason is seriously ill at the Beth Israel Hosp. No visitors permitted.

George Lewis, secretary of Technicolor Motion Picture Corp., due back from the Coast Saturday (17) after a week's stay.

Cynthia, 11-year-old daughter of tv writer Joseph Ruscoll, is current in "The Nutcracker Ballet" at City Center. She made her professional debut a year ago.

Emanuel Frisch, prez of the Metropolitan Motion Picture Assn., lecturing tomorrow afternoon (Thurs.) at the New School for Social Research on "The Motion Picture Theatre Manager and His Community."

Rome expatriate author Michael Stern back in New York with Michael Jr., 16, and Margaret, 13, their first U. S. visit in some three years. Going with mother, Estelle, to visit her parents in Miami Beach, while pere finishes up certain Esquire-Coronet assignments.

P. Dodd Ackerman, vet scenic designer who retired to Florida in 1938 following the death of his wife, is back, residing with son, Ackerman Jr., in Hicksville, L. I. Ackerman's studios were located near the Metropolitan Opera House for 30 years and for 18 of them he did the Met's scenery and designs.

Pittsburgh

By Hal V. Cohen

Variety Club renewed its lease on present quarters in the William Penn Hotel.

Kirby Stone Quartet at Ankara signed for Guy Lombardo's new filmed tv series.

Alan Mowbray in town from the Coast trying to interest Heinz people in his tv package.

Playhouse lost Richard Kinter, one of its actors and production managers, to the Army.

Vera Zorina in town to guest star with Pittsburgh Symphony in "Joan of Arc" this weekend.

George Murray, Casino manager, to Atlantic City home until burlesk house reopens Christmas Day.

T. C. Jones comes back to Carnival Jan. 4 for four weeks before going into rehearsal with "New Faces."

Kap Monahan, Press drama critic, back at his desk after a week on Broadway catching the shows.

Bon Bons, local femme singing trio, go into the N. Y. Copa with Billy Daniels for four weeks on Jan. 5.

Jack Judd, Col exchange manager, and his wife depart tomorrow (Thurs.) for three weeks in California.

Nat Dorfman in town for first time in years beating drums for "Time Limit," formerly "Valour Will Weep."

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Charles Moses, UA European publicity supervisor, became the father of a seven-pound boy this week.

Tobis Company Francais, which has not made a pic since 1944, now reorganized and setting up production on three pix.

Henri Vidal to Rome to appear in sketch pic, "Paraboles," opposite Paulette Goddard. Film is being made in English.

CinemaScope and color are getting bigger play here. Of the 26 pix now shooting here, five are in C'Scope and nine are tinters.

A reprise of Marcel Achard's play, "Domino," set for later this season with Robert Lamoureux, Marie Daems and Henri Vilbert.

Alexandre Rivemale's play, "Nemo," gets a world preem in Canada by Le Theatre Du Nouveau Monde before opening here in late January.

Recovered from his auto accident, Jacques Tati is to start his third full-length pic, "Mon Oncle." The creator of "Mr. Hulot's Holiday" becomes a Bohemian uncle in it.

Marcel Carne prepping three pix which he will direct in the next two years. First one is Gilbert Becaud's initial starring venture, "Le Pays D'On Je Viens" (The Country I Come From).

Georges Lampin to direct the sixth film version of Fedor Dostoevski's "Crime And Punishment." It will be updated to modern times and will star Jean Gabin, Robert Hossein and Marina Vlady.

Another play of the late Italo playwright Ugo Betti will be mounted here this season with "La Reine Et Les Insurges" (The Queen and the Revolutionaries). It will star Edwige Feuillere and Maria Casares.

Richard Condon, Continental ad-pub coordinator of UA, heading for the American Hospital for surgery. After convalescing, he goes to Spain to handle the publicity for Stanley Kramer's "Pride and the Passion" (UA) before heading for U.S.

Ariane Films will produce the color version of "Til Eulenspeigel" with Gerard Philipe. Dutch director, Joris Ivens, will steer this big production to be made in Paris, Belgium and Holland. DEFA, the East German Film Co., reportedly has some money in this pic.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Arlene Dahl to London for preem of "Portrait in Smoke."

Coliseum preemed "The Young Lovers," which stars Odile Versois and David Knight.

Frances Lederer and wife Marion here overnight enroute to Portugal, where he starts shooting immediately on "Lisbon."

Producer Hall Shelton and actress-wife Ruth, who have been in Spain the last eight months, about to embark on his "Stepping Sisters."

Shawneequa Baker transferred her primitive - modern dances, drums and exotic music from downtown Conga to the Castellana Hilton's Rendez-Vous.

Polly Adler in for three days on last lap of her four-month European trek. Her "A House Is Not a Home" is catching on like wildfire, and already has been released in Sweden, Denmark, Italy, France, England and Jerusalem.

Copenhagen

By Victor Skaarup

(*Skolebakken, Gentofte. Telephone: GE* 3907)

Josephine Baker a big hit at National-Scala.

British trumpeter, Eddie Calvert, gave concert at K. B.-Hallen.

One of the most talked of American books this Yuletide is Shurin's "A Stranger To Myself."

Animal mimic Carl Weissman, whose "Singing Dogs" disk is an international seller has become a Danish tv fave.

Newspaper-humorist Poul Sabroe engaged Herman Gellin as business-manager for his coming revue at Bakken.

Top hits on the record lists: Mitch Miller's "Yellow Rose of Texas" and Poul Reichhardt's "Lille Du" from Danish film "Paa tro og love."

After the success of the Marlon Brando picture "On the Waterfront" book publisher Wangel is bringing out Budd Schulberg's book version.

Danish video gave old German 1919 avant garde thriller, "The Cabinet of Dr. Caligari" a special 90 minute spot with commentary by Ebbe Neergaard.

Berlin

By Hans Hoehn

(76-02-64)

"Porgy and Bess" will appear at the local Titania Palast this month.

On his 60th birthday, actor Aribert Waescher was presented with the Federal Cross of Merit.

Berlin's traditional film will be held Jan. 7 at the Hotel Esplanade as in former years. The Press Ball will be held one week later.

After an absence of many years, Robert Stolz paid Berlin a visit. He lived here from 1923 to 1933. Nearly all local papers lauded Stolz.

The Sixth Berlin Film Festival set for June 22-July 3. It has obtained permission to award jury prizes. The public voting will be retained.

Berolina currently shooting a remake of "Charley's Aunt" in Eastmancolor with Heinz Ruehmann, Hertha Feiler and Claus Biederstaed in the leads.

This week's U.S. contingent included Lotte Zenya, George Davies (her writer-husband), George Avakian, director of popular albums for Columbia Records, and latter's wife, Anahid Adjemian, violinist.

"Blackboard Jungle" (M-G) preemed at Gloria Palast with mostly great reviews. Other new U.S. pix in town are "McConnell Story" (WB), "The Man From Laramie" (Col) and "We're No Angels" (Par).

Washington

By Florence S. Lowe

Pianist Arturo Rubinstein here Sunday (11) for his annual concert stint.

British singer Alan Dean, who made his U.S. debut here, at Lotus nitery.

Orbo Theatre Corp. preemed new suburban nabe, The Villa, last week.

RCA board chairman David Sarnoff in to attend Vice President Nixon's state dinner honoring President of Uruguay.

London

(*Temple Bar* 5041/9952)

Constance Moore's cabaret date at Cafe de Paris extended into next year.

A 90-minute Disneyland feature will be screened by BBC-TV Christmas Day.

Tony Reddin, Par's publicity topper, to New York for confabs on upcoming releases.

Batoner Joe Loss celebrated 25 years in show biz with guest spot on ATV's "Music Shop."

Peter Taylor, general secretary of British Film Producers Assn., relinquishes his post this week.

Harry Mears named first prexy of the Assn. of Independent Cinemas, a newly formed organization.

Edwin H. Knopf vacationing in London prior to visting Spain on the prowl for leading lady for his next Metro pic.

Bob Hope, who arrived last week for a British pic commitment, starred in "Sunday Night at the London Palladium."

Nat Cohen, now in Hollywood negotiating coproduction deals, named Chief Barker of Variety Club's London Tent. Ben Henry is first assistant barker.

Anthony Quayle off to N.Y. for his first Broadway appearance in Tyrone Guthrie's production "Tambourlaine the Great." Just wound his role in Powell & Pressburger, "Battle of River Plate."

Pete Towers, Westrex managing director here, back at his desk from extended absence, after attending an international convention in N.Y. followed by vacation in California and the Mediterranean.

Palm Springs

Lily Pons shilling for Chinese styles.

Oasis hotel entertaining other hotel men.

Ernie Maxwell got the Date Fair publicity account.

Jack Javits flew in from Albany to talk on civil liberties.

John Balaban frying his pneumococci in La Quinta sun.

Cold spell knocking out flies faster than jewelled swatters.

Three of Eddie Cantor's recent guests slept their first night on the porch.

Cops handed out plenty of tickets to drag-racers who tore around town after sports car races were over.

George Delacorte tried to get the taste of "Picnic" preview out of his mouth by hopping from Hollywood to Palm Springs but ran into a weekend of cold rain.

Istanbul

By N. Zarar

Legit-film actor Canit Irgat will star in his own production of "Othello."

Les Girls Jackson joined cast of the revue at the Maksim which has comedienne Toto Karaca as its lead.

Muammer Karaca imported Greek director Taki Musselidis to stage his new production, "Cibali Karakolu."

Director Muhsin Ertugrul in from Vienna to star in "King Lear" at State Theatre. It will be his first performance in six years.

Benjamin Britten and tenor Peter Pears in from Ankara to give concerts here. Britten will conduct the Istanbul Philharmonic and is also expected to give several lectures.

Dramatist Cevat Fehmi's 11th play, "An American in Harput," will have a gala opening at the Yeni Tiyatro, Dec. 20. This will also be the preem of this newly-built house.

Film producer Refik Erduran back from Berlin where he signed for co-productions with German film-makers. First film will start in June with Turkish actors and German technicians.

India

By N. V. Eswar

Pakistan film technicians called on the government to ban employment of Indian technicians in Pakistan studios.

All-round improvement in earnings of theatres is reflected by entertainment tax figures for 1955. Collections during 1955 so far amount to well over $3,000,000 ahead of 1954 or a rise of 20%.

Pakistan government has allowed export and import of Pakistani and and Indian films, but on the condition that such exports and imports are on an outright purchase basis. Idea is to finance import of Indian films into Pakistan from the proceeds of Pakistani films sold to India.

Prime Minister Nehru announced that building material for construction of more cinemas would be released only after meeting growing demand for dams and other public work projects. He also stressed that people should think of the film theatre only after the nation's economy has been stabilized, though he did not dislike the cinema as such.

Strong pressure is being applied on the Central Government to force exclusive English cinemas in India set apart a minimum of 25% playingtime to Indian pictures. Foreign film exhibitors claim such a move is unreasonable and that if Indian film producers will revise distribution and also limit the run of pix to weeks and months instead of years, there would be ample room for all Indian product.

Philadelphia

By Jerry Gaghan

Patricia Morison out of "King and I" cast several nights.

Scots Guard Band, played return date at Arena (7), to another sold-out house.

Mickey Calin, local terper, to join Copa (New York) chorus (22), only male in ensemble.

Chris Conner, appearing at the Blue Note, shifts from the progressive Bethlehem label to Columbia.

Gloria Mann, local chirper goes on the Alan Freed Show, in New York; then plays Paramount, Los Angeles, after holidays.

Harry Leary, head of Ferko String Band, nixed invite to Rose Bowl Tournament because no "angel" would pick up $25,000 tab for outfit's crosscountry trip.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1A; A45045)

Louis Armstrong signed for Dec. 28 in Konjerthaus.

Pianist Paul Badura-Skoda inked for U.S. tour next year.

Jean Madeira sang Verdi Requiem in gala concert of Musikverein.

A bust of Leo Slezak, late famed tenor of State Opera, will be set up in foyer.

Poet Felix Braun on his 70th birthday received honorary ring of the City of Vienna.

City of Vienna decided to name a street in 13th district after the late Wilhelm Furtwaengler.

Mozart festivals officially opened by a Requiem in Konzert House, with the Philharmonics playing.

Congress of International Federation of Variety Artists of Europe (7,600 members) held here.

Zurich

By George Mezoefi

(*Florastr.* 32; 34-70-32)

German adaptation of Robert Anderson's "Tea and Sympathy" clicked at Basle's smallseater Komoedie.

Number of radio subscribers in Switzerland this year has increased by 24,761 since Jan. 1. Total now is 1,223,518.

Theatre am Central successfully preemed Marie and Ladislaus Bush-Fekete's comedy, "The Tightrope Dancer."

Latest Swiss film, "Policeman Waeckerli," racked up record grosses at the Apollo in Zurich, Alhambra in Basle and Jura in Berne.

French road company Galas Karsenty's next at Schauspielhaus is Andre Roussin's "Husband, Wife and Death," starring Bernard Blier. It opens Dec. 19.

Three U.S. pix are set for important New Year bookings at Zurich firstruns: "Glass Slipper" (M-G), "To Catch Thief" (Par) and "Lady and Tramp" (Disney).

Five U.S. pix currently on Zurich firstrun screens: "Last Time I Saw Paris" (M-G), "Run For Cover" (Par), "Purple Mask" (U), "Blackboard Jungle" (M-G) and "Cell 2455, Death Row" (Col).

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 75751)

"Metro's "Gone With the Wind" started its third unbroken year Dec. 4 at Kurbel Theatre in Berlin.

German actor and actress, Joachim Mock and Susanne Cramer, play the leads in a new French film, "Les Assassins du Dimanche."

"Porgy and Bess" a complete sellout in its three-day run here, even at an unusually high of $9 for-best seats, at the town's Grosses Haus stage.

Thornton Wilder's "The Marriage Broker" running on German TV net Dec. 15, with German text and music by Bruni Loebel and Gerhard Bronner.

MPEA announces its member companies released 19 pix in Germany during October, with Columbia the only member not to bring out a new U.S. pic for the month. Metro topped the list with five—"Crisis," "Bad Day at Black Rock," "San Francisco," "Blackboard Jungle" and "Interrupted Melody."

Hollywood

Rex Allens home from N.Y.

Harold Hecht returned from Paris.

Marisa Pavan applying for U. S. citizenship.

Ed Sullivan in and out on a three-day quickie.

Buster Keaton recuperating at Wadsworth Veterans Hospital.

Ann Sothern trekked to Klamath Falls, Ore., to look at her property there.

L. Wolfe Gilbert easted to attend ASCAP board of directors' meeting.

Total of 438 servicemen visited major studios during November in 76 USO tour units.

Brian Donlevy skied to Portland, over the weekend, to emcee Cerebral Palsy telethon.

Alan Ladd cited by Gov. Goodwin Knight for chairing Red Cross' "Give a Life for Christmas" drive.

Lupe Amador resigned as Administrative Secretary of the Academy of Motion Picture Arts and Sciences.

Patricia Bright broke her kneecap when she slipped on a rain-soaked street but reported for work as usual in "It's Always Jan."

Chicago

Harry Belafonte and Robert Clary guested for Solomon Foundation party at the Conrad Hilton Saturday night (10).

Danny Kaye detouring from his junket in behalf of his "Court Jester" pic to grab a physical checkup at Mayo Clinic in Rochester, Minn.

Tom King, former press chief for Arthur M. Wirtz's Chicago Stadium, is new ad-promotion veepee for Merchandise Mart; replaces Robert Johnson, resigned.

In town to plug her first pic, Universal's "The Second Greatest Sex," Kitty Kallen disclosed that she has been asked to do two more pictures for Universal. Tentatively, her next vehicle will be a musical, "Scheherazade."

RCA prez Frank M. Folsom hosted some 700 RCA Victor dealers and their friends in Merchandise Mart last Wednesday (7) and was made an honorary member of the Merchants Club by former U. S. Ambassador Joseph P. Kennedy, owner of the MM.

Miami Beach

By Lary Solloway

Al Hibbler set for holidays by the new Club Calvert, only interracial nitery in Miami.

Gordon MacRae and Morty Gunty top the Xmas show for La Ronde at Fontainebleau.

Saxony Hotel moved opening date for its Pagoda Room revue, "Adventures On Ice" to Dec. 18.

Thoroughbred Racing Assn dinner at the Fontainebleau had Arthur Godfrey as featured speaker.

Former Hollywood producer-agent Felix Young debuted his swank winery-dinery L'Aiglon, Saturday (10).

Cocoanut Grove Playhouse sold out for opening night (Jan. 3) when "Waiting For Godot" with Bert Lahr and Tom Ewell begins its pre-Broadway tryout.

New Trianon Room of the Versailles will be setting late in January for dinner honoring Harry Truman and to raise funds for his Memorial Library. Alan Gale will toastmaster.

Montreal

Monique Van Voren set to follow Bethe Douglas current at Ritz Carl.

Chez Paree to close Dec. 19 for several weeks for minor alterations.

Louis Jaques, top lenser for Weekend Magazine, to N.Y. Nov. 17 to photograph Canadians on Broadway.

Film crix Pat Pearce of The Herald and Harold Whitehead of the Gazette starting 20-minute gab stint on current films via CFCF radio every Saturday.

Exotic dancer Sharon King cancelled after first show at El Morocco when management considered routines out of line with Montreal's present purity program.

Memphis

My Matty Brescia

George Rank orch to Peabody's Skyway for two weeks.

Harry Goodman in town for a powwow with protege Harold Krelstein at WMPS.

Art Katzen checked in here to hypo "Guys and Dolls" which opens on a 90-10 deal at Malco Theatre Dec. 23.

Jim Chapin (Bozo the Clown) will return to General Teleradio tele with his show which scored heavily here over WHBQ-TV.

'PAT & BOB' NOW 'BOB & PAT'

Boxscore on NBC Prexies

Bob Sarnoff becomes the eighth president of NBC since the network's inception in 1926.

Here's the rundown:

Merlin H. (Deac) Aylesworth: Nov., 1926 to Dec., 1935.
Lenox R. Lohr: Jan., 1936 to July, 1940.
Niles Trammell: July, 1940 to Oct., 1949.
Joseph H. McConnell: Oct., 1949 to Dec., 1952.
Frank White: Jan., 1953 to Aug., 1953.
General David Sarnoff: Aug. 1953 to Dec., 1953.
Pat Weaver: Dec., 1953 to Dec., 1955.
Bob Sarnoff: Dec., 1955 ——.

Sliding Down a Bannister

NBC's 'I'm Just Wild About Harry's' Recounting Of 2-Year Achievements

Chicago, Dec. 13.

If there was any lagging esprit de corps among the NBC-TV affiliates, station relations veepee Harry Bannister did much to dispel such feelings with a concrete chapter and verse recital of the network's accomplishments during the two-year "Pat & Bob" saga. Bannister ticked off a 10-point list of NBC trailblazers, ranging from the spec concept to the "Monitor" and "Weekday" radio innovations, whose impact has been felt throughout the industry.

Bannister's rundown was a capsule, with an NBC tag, of the history of television (and radio) the past couple of years. There was the web's spectaculars which "unshackled the audience from old patterns of habit selection." There was the spearheading in color "while other networks marked time with token contributions or complete inactivity." There were the "Wide Wide World" and the telementary pioneerings; and the talent development program, and, of course, the "Today," "Home" and "Matinee Theatre" daytimers. All of which propelled NBC-TV's billings to alltime highs "narrowing the time billings gap with its nearest competitor."

Specifics on NBC-TV's '55 billings were spelled out by sales veepee George H. Frey who reported the sales graph has jumped 28% over '54. He said NBC-TV's share of all network billings increased from 39% last year to 42% this year while its chief competitor's slipped from 51% to 46%.

Frey asserted that 105 different clients were repped on the network in '51 while a record total of 231 staked out an NBC-TV claim this year. The THT triad, alone, accounted for 131 different advertisers, many of them "brand new to television."

Web's co-op sales jumped 165% over last year, Frey also pointed out.

Tom McAvity, veep in charge of the tele network, reviewed the web's new managerial organizational structure now grouped into four sectors—sales, programs, production and program sales.

Norelco Nabbing TV's 'Project 20'

"Project 20," NBC's telementary series, has had a succession of "maybe" sponsors since Pontiac did a walkaway, but actually firmed up is Norelco. Appliance outfit is signatured for a threesome of shows, with the first one that was skedded on the Pontiac contract, "Nightmare in Red," being picked up by Armstrong to preempt its "Circle Theatre" during the Xmas span. However, there's a wide gap between "Nightmare" and Norelco's starting show, which would be in the spring. Other two stanzas are for next fall.

Sponsor has half a dozen subjects to choose from. Included among them are "Rise and Fall of Hitler," "Rebirth of Freedom" (Austria), "Jazz Age" and "World War I." Norelco agency is C. J. LaRoche.

'Life' Can Be Wonderful

It'll be a great life for the three stars of a Chrysler show, with the automaker giving each a brand new convertible. Reason: The program has upped its Nielsen 7.1 from Sept. 18 to Oct. 30, with a 14.8 rising to 21.9.

Show is "It's a Great Life," Sunday NBC-TV'er, and players are Michael O'Shea, James Dunn and William Bishop.

Pinkham's Potent Pepper-Upper For NBC's Thursday

Chicago, Dec. 13.

Tele networks' "block that Nielsen" checkerboard strategy is being accelerated as the programming braintrusts burn the midnight oil trying to outwit the competition. NBC-TV's affiliates were tipped off on that web's counterpointing plans by Richard Pinkham, veepee in charge of programs, who outlined the thinking behind the upcoming exchange of Thurs-

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BUT IT'S STILL TWO-MAN TEAM

By GEORGE ROSEN

Chicago, Dec. 13.

NBC's television affiliates at their annual convention here gave their official "blessing" to the "new order" that prevails at the network now that Robert W. Sarnoff, 37-year-old son of Brig. Gen. David Sarnoff, has ascended to the presidency, with Sylvester L. (Pat) Weaver moving out of the prexy spot and into the board chairmanship.

The "Pat & Bob" reign continues uninterrupted (with Weaver grabbing himself a longterm contract at considerably more coin to supercede his previous five-year contract which still had three years to run, thus allaying any suspicions that he's operating "pro tem" while shopping around for a new job.) However, the billing now reads "Bob & Pat," with Jr. Sarnoff becoming chief executive officer of the company. On the latter point the network took pains to leave the issue in doubt while accenting a continuance of the two-man management team—the theme underscored in Gen. Sarnoff's own address to the NBC affiliates here as he detailed the motivations for the new administrative setup.

Immediate major conjecture among the affiliates was whether the Bob Sarnoff ascendancy to the pivotal head would result in any diminuition of the Pat Weaver concepts, particularly in the area of programming. As chief executive officer of the network, young Sarnoff is now the nominal head of sales and programs—the two primary areas which, in the final analysis on any network, represent the lifestream of operation. With the recent CBS rating inroads on programs that subscribe more to the conventional patterns as opposed to the Weaver razzmatazz, the affiliates were wondering what the future portends.

But here, too, Gen. Sarnoff put major stress on the fact that there will be no deviation from present policies, with Weaver's board

(Continued on page 48)

'Don't Get Scared Off by a Rating' Weaver Cautions NBC Affiliates In Bid for Support of His Concepts

'Love That Weaver'

Chicago, Dec. 13.

The NBC Television Affiliates summed up their sentiments thusly (in the words of one major station operator): "We just want it established that there'll be a Pat Weaver in NBC's long-range thinking."

If there were any doubts as to how the affiliates feel about Weaver, they were erased in a burst of applause accorded the new chairman when he concluded his extemporaneous talk. Spontaneous, standing ovation rivaled any previous demonstrations in the 10-year history of the network brass-station brass confabs.

It left no doubt that Weaver has not only made an indelible mark on television but on the individual broadcasters as well.

Chicago, Dec. 13.

As the newly-elevated NBC board chairman, Pat Weaver had no dazzling innovations to unwrap last week for the tv affiliates which in times past sent them home shaking their heads in "what'll this guy think of next" enthusiasm. Instead, Weaver took the opportunity to sound a warning that the network's basic programming philosophy of responsibility and service must not become blunted in the day-to-day tactical maneuverings vis-a-vis the competition as spotlighted by the "rating scramble."

The whole tenor of Weaver's ad lib remarks sounded as if he sensed tv was facing another major crossroads with the danger that experimentations in quality and the big gamble might get lost in the shuffle of shortterm expediencies of playing it safe and shooting for the flash "hits." He dwelt at some length on the hullabaloo over ratings, arguing that "we professionals," who understand the importance of qualitative as well as quantative measurements, must not change sound longrange programming policies because of the week-to-week shifts in the audience polls.

It was an earnest restatement of his conviction that tv "is bigger than all of us" with a plea to the station men to lend their support in the "fight" for programming standards that will offer something for the whole audience, not just the habitual dialers. "If you cater only to the largest share of this audience, you are really aiming television downhill to the real trivia-type time-traps," he warned.

'Gotta Keep Fighting'

Restressing the "fundamentals" underlying NBC-TV's approach to the medium. Weaver reassured the affiliates that "we have no intention of being driven off our course." But he warned that "we have to keep fighting" for these principles designed to keep tv sufficiently flexible to meet the needs of all types

(Continued on page 47)

Sullivan's 'Don't Look Now, But Ya Got Wrong Car'

Those "auto conflicts" are beginning to get in everybody's hair. Just as NBC-TV was obliged to forego a "Peter Pan" rehearsal stint for the General Motors-sponsored "Wide Wide World" because the Mary Martin show will be on the Ford "Producers Showcase," this time CBS has scored a shut-out on showcasing the Look mag awards.

It looked like Look had it all firmed up to make its annual tv awards on the Sunday night "Ed Sullivan Show" (Sullivan had also

(Continued on page 48)

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Elgin Time Runs Out on 'P to P'

Elgin Watch Co. is throwing in the sponge on the CBS-TV "Person to Person," cancelling out as of completion of the first cycle next month. The Ed Murrow "host of the remote" show, now in its third season, has been winning friends and influencing the ratings in the fringe 10:30 p.m. (Friday) time.

Elgin stepped in as rotating sponsor with Amoco when Noxzema was forced out. Amoco had been regular weekly underwriter until it decided to pull in its horns, leaving an opening for Noxzema that eventuated, in Elgin's "count us in." Hamm's Beer is the midwest sponsor.

It's figured that despite "P to P" as a Friday fixture which shot the borderline time into a winner, Elgin wasn't selling enough of its timepieces. CBS seemed undisturbed by the axing, indicating that another sponsor will be booked pronto. Elgin had previously fronted a dramatic showcaser on ABC-TV.

DOW EXITS 'MEDIC' FOR DAYTIME TV

Hollywood, Dec. 13.

Dow Chemical is pulling off "Medic" to peddle its Saran Wrap on daytime tv after initiating the series. Procter & Gamble is taking over the alternate time with General Electric (lamp division).

Show is enjoying its highest ratings but Dow wants to reach a larger femme "point of purchase" audience.

U.S. APPEALS COURT SLAPDOWN PUTS FCC IN A BOX ON FUTURE V GRANTS

Washington, Dec. 13.

A resounding slap at the FCC, which may have tremendous repercussions, was delivered by the U.S. Court of Appeals here last week in an action which held invalid a part, if not all, of the agency's recent report denying proposals to keep out new VHF stations from intermixed markets.

In granting a stay of the Commission's drop-in of channel 10 in Vail Mills, N. Y., to UHF station WMGT in Adams, Mass., the Court may have set a precedent for holding up every VHF authorization in areas in which deintermixture was denied. The Vail Mills allocation was challenged on grounds the Commission improperly consulted with CBS prexy Frank Stanton and others during the deintermixture proceedings.

There is no question, in view of the Court's action, that a raft of stay requests will follow as soon as expected VHF grants are issued. Some attorneys here feel that in view of the stay of Vail Mills, which involved only an allocation, the Court will surely act similarly on grants. Others, however, do not share this belief.

The stay order, which came as a surprise to the FCC, is regarded in some quarters as tantamount to a pronouncement by the Court that it is "fed up" with the manner in which the Commission has been conducting its operations. Some of the judges are known to be indignant toward the agency because of the number of its actions which have been challenged.

It's too early to determine the full impact of the stay action. One possibility is that no VHF grants in intermixed areas will be allowed until the Commisison has completed the new proceedings instituted with the recent deintermixture report. This could mean a "freeze" of perhaps two years.

The stay order will certainly bolster the hopes of UHF stations who are hit hard by the deintermixture denial. On the other hand, VHF applicants expecting grants soon may be in for an even longer wait. Some have been waiting over two years.

That the Commission has been put in "a box" by the Court's action is undisputed but how it will get out of it is the big question. One suggestion is that the agency

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'T-H-T's' $17,000,000

Chicago Dec. 13.

NBC-TV sales headman George Frey told the affiliate gathering that there's already $6,000,000 in the '56 till for the "Today - Home - Tonight" combo. Sales chief said the tripod will end this year with billings exceeding $17,000,000, a 37% increase over '54.

Latter figure matches the total time and talent billings on all networks back in '49, Frey stated.

'Hysteria's Gotta Go,' Sez Kefauver; Hails Lamb End

Erie, Dec. 13.

Sen. Estes Kefauver on Saturday (10) lauded the ruling which cleared Edward Lamb of Communist allegations. FCC Examiner Herbert Sharfman last Wednesday (7) ruled that Lamb should not be denied a license for his Erie tv station WICU. It had been charged that Lamb associated with known Communist. "Sharfman's opinion brought back a new note of sanity, integrity and justice to the administrative processes of Government," Kefauver told the Erie Dispatch.

"The hysteria which has marked the past few years must go away. Once again we must give full faith and credit to the Bill of Rights: Secret accusers unknown either to the accused or to their judges are more akin to the Middle Ages than to our own time.

"Although the ordeal which

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For 30G Even WCBS-TV Can Always Find Slot For Chock's Martin

One of the reasons for a coffee roasting company's buy of WCBS-TV's "New Year's in New York" has to do with the fact that the prez of the Federal Nut Co.'s Chock Full O' Nuts Coffee was anxious to have the show as a showcase for his wife, singer Jean Martin. (Piel's Beer was "interested" but bowed out.)

Chock Full has never before had a program on the CBS flagship. In the past it's bought one-shotters or series on other stations, with Miss Martin as the star. But unlike the others, WCBS-TV is in full control of talent and how they're used. For example, the star of the 105-minute New Year's Eve program will be Dick Haymes, with singer Mindy Carson as "special guest" and Miss Martin as "an extra feature." It's reported the latter will have two spots, with no femceeing or intros. The other acts in a spread for which Chock Full pays $30,000 include Gene Krupa Trio, George de Witt, Roger Ray, Bob Eberly, Eleanor Russel, Martha Davis & Spouse, Three Rockets and the Honey Dreamers.

ROBERT STRAUSS

Currently:
"The Man With the Golden Arm"
Begin Filming, Jan. 5:
"THE FRAGILE FOX"
Mgt.: Abe Turchen, 200 W. 57, N. Y.
Assoc.: Dick Alen
Dir.: WILLIAM MORRIS AGENCY

WMGM Bolsters Deejay Roster, Brings In K.C. Philly Platter Spinners

WMGM, Loew's N. Y. radio indie, inked a brace of out-of-town deejays to fill two of the key program slots. Program chief Ray Katz signed Peter Tripp, who is with WHB in Kansas City, and Gabe Millerand from KWY, Philly, for a Monday (19) start.

Millerand, who's changing his name to Dean Hunter for both his WMGM role and as TWA announcer on Walter Winchell's stanza, goes from 11 a.m. to 2 p.m. cross-the-board in "It's a Women's World." Tripp, who generally rated one or two in the K.C. area, becomes station strong man from 5 to 8 p.m. daily against WNEW's "Make Believe Ballroom" and WINS' Alan Freed stanza.

Station's taking on the two outsiders consitutes a risk since the anchorages they're being given as of Monday have made small but significant (for radio) gains under other gabbears since last March when WMGM instituted its top tunes of the week format. Retaining the same format, Hunter (ex-Millerand) replaces the Aime Gauvin-Dick DeFreitas tem, with DeFreitas getting a new 2 to 3 p.m. slot, and Gauvin doing news. Tripp bumps Phil Goulding at 5 and Goulding, in turn, follows DeFreitas from 3 to 4.

After DeFreitas and Goulding, and making up the third member of a new afternoon block spanning the gap between the new hirlings, is another regular, Ed Stokes, at 4. On Saturday and Sunday afternoons, in the final personality shift for the time being, is a three-hour "Record Bandwagon," starting this weekend with staffer Lee Murphy.

Rayel Chosen For Dozier's CBS Slot

Hollywood, Dec. 13.

After weeding out a dozen candidates, CBS made a choice of Jack Rayel, NBC producer, as director of network programs in Hollywood. The berth was vacated when William Dozier moved over to RKO as v.p. in charge of production. Currently executive producer of the Maurice Evans "Hall of Fame" tv series for Hallmark, Rayel has been identified with NBC color specials and produced the first network show out of NBC's Color City in Burbank.

As supervisor of program procurement for NBC in 1951, Rayel was charged with approving and developing new patterns in entertainment. Years later he became manager of program sales and then branched off as program manager. His assignments at NBC included "Home" and "Producers Showcase." After his separation from the Army he served as newscaster in London for Voice of America.

CBS-TV Dickers 5-Year Barry Sullivan Deal

Hollywood, Dec. 13.

Negotiations to pact Barry Sullivan to CBS-TV for a five-year period, during which he would star in one 90-minute teledrama each year, are in progress. Net kicks off a new 90-minute series next fall.

Sullivan recently appeared as a co-star in the Ford Star Jubilee CBS-TV spec of the "Caine Mutiny Court Martial."

The New England Plan

Washington, Dec. 13.

A group of New England tv stations yesterday (Mon.) proposed to the FCC a program which will insure coverage protection to local video outlets. Banded together as the committee For Hometown Television, the stations urged steps be taken to prevent big city V's from spreading into other markets, enable U's to survive in VHF areas by temporary dual VHF-UHF operation until conversion is achieved, and provide a nucleus of UHF islands through limited deintermixture.

If its program is adopted, the committee said, it will result in a "climate of plenty created by additional potential affiliates (which) may spawn new, competitive networks providing new program sources for the expanding industry." More affiliates, it asserted, "must inevitably result in increased competition among tv stations at the local or operating level" and "such sharpened competition will in turn result in better service to the advertiser, closer relations to the community, and better programming for everybody."

Committee said it does not believe that allocation problems can be solved by obtaining additional VHF channels. At most, it said, only a few channels could be found and these would not be enough.

NOT 'KICKED UPSTAIRS'

The sudden board meeting last week, which saw Robert W. Sarnoff upped from executive veepee to president of NBC and Sylvester L. (Pat) Weaver upped from prez to chairman of the board, was the result of top-level decisions made the preceding weekend between David Sarnoff and Frank M. Folsom, respectively board chairman and president of the parent Radio Corp. of America. Both are also on the NBC board. General Sarnoff particularly stressed that, while he is divesting himself of the board chairmanship to make way for Pat Weaver, he intends to remain very active in that affiliation.

It was a considered move (1), to perpetuate the highly successful "Pat and Bob" team, and (2), to reward Weaver. Materially, it gives Weaver an extension of his contract to seven years, an uppage from $165,000 to $200,000 per annum, and certain deferments so that "he can keep some of it." Sarnoff's $75,000-a-year as NBC exec veepee ups to $100,000 as prez.

So much for the economic details although, as in all business, they usually spell out things better than anything else. If you're not worth it, they don't go out of their way to pay you or make any deals more "attractive."

In short, this perhaps best accents the fact that Pat Weaver was not "kicked upstairs." It is no secret that the highly imaginative and creative Weaver has had offers, and NBC-RCA thinks that the best insurance for the continued success of the so-far highly successful "Pat and Bob" team is to permit Weaver greater opportunity for creative concepts and showmanship.

For General Sarnoff, the relinquishing of the board chairmanship of NBC might be regarded as something of a personal sacrifice. No question about his head-and-shoulders stature as Mr. Radio, Mr. Television, Mr. Broadcasting, Mr. Electronics. NBC has always been close to him because science, without entertainment projection, is a static thing. Just as it is not unfitting to accent that in the decade of RCA prexy Folsom's association, the company has been able to "reward" General Sarnoff with his first $1,000,000,000 gross volume in the history of the company. It will top the billion by $50,000,000 come 1956.

Sarnoff in 1956 will be eligible for retirement on his 65th birthday. He will not retire. Folsom is three years behind. He will not retire. But one thing both are agreed on—those who come behind them should be given their opportunity. That's the thinking with "Pat & Bob."

General Sarnoff led the NBC contingent to Chicago for the affiliates' meeting and put accent on "teamwork." This was never best demonstrated than in the Bobby Sarnoff-Pat Weaver relationship.

Abel.

Bob Sarnoff to NBC-TV Affiliates At Chi Meet: 'Get With Rainbow

Chicago, Dec. 13.

Bob Sarnoff, making his bo before the NBC-TV affiliate famil circle as the network's new prex urged the station men to "get wit the rainbow" as television mov into the color epoch. Speech, wi its "let's pioneer a new era t gether" overtones, reminded mar a broadcaster of RCA board chai man David Sarnoff's plea to th radio affiliates at Atlantic City '47 to stake out an early claim tv. Those that heeded the seni Sarnoff's prompting are toda numbered among the industry fattest cats.

New prez left no doubt that th RCA-NBC "crash program" fo color is underway and that the u timate goal is not only 100% ti for the network schedule but com plete conversion for the entire m dium. He revealed that the ne work's entire complement owned stations will be geared tint-only transmission, as recent announced for WNBQ, the C NBC-TV anchor. And he predicte

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Camel's In-Between Coin

Bob Wilson, NBC commentator, has been pacted by Camel Cigs, via Wm. Esty, to do a program between the Rose and Cotton Bowl games over NBC-TV on New Year's Day (Jan. 2.)

Wilson, in his second year for the Bowls' splicer, is a regular commentator on "Camel News Caravan."

WCBS-TV 'Camera Three' to Attain Network Status

WCBS-TV will see its widely acclaimed "education by entertainment" series, "Camera Three," achieve national status on Jan. 22 by "going CBS-TV." The late January start was finally fixed to permit the show to complete Dostevsky's "Crime and Punishment," launched three weeks ago as an eight-part skein. The CBS flagship held that it was obligated to viewers to play out the dramatization in full.

"Camera Three," the foremost of the station's public affairs shows, had its premiere on May 16, 1953, and since that time has been in various slots (Saturday and Sunday), with a half-hour minimum and 60 minutes maximum. It's currently riding at 2 p.m. Saturday, but will revert to Sunday 11:30 a.m., as a network showcaser.

"Camera" was originated by Clarence E. Worden, assistant general manager of the station and its public affairs topper, in conjunction with Robert Herridge, who's the producer and often, as is the case with "Crime and Punishment," the adaptor or writer. The team is completed stafferwise by Francis Moriarty, who directs, plus the spillover enthusiasm and support of general manager Sam Digges, who succeeded Craig Law-

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Sarnoff's Tribute To Paley, Stanto

Chicago, Dec. 13.

It was a mellow David Sarno who gave the NBC-TV affiliat the thinking behind the top-lev changes in the network's chain-c command which saw the RC chairman turning over his NE chairmanship to Pat Weaver whi Bob Sarnoff took over the pre post. In one of the rare occasio when one network chief public saluted the execs of another we Sarnoff used as an example of effective teamwork the CBS t echelon of Bill Paley and Fra Stanton, as he alluded to t "magnificent performance of t able team."

Sarnoff, in his role as the eld statesman of electronics, also pa tribute to RCA prez Frank M. F som, pointing out how the latte talents in the field of merchand ing complement his own in t scientific field.

'GET GOING WITH THOSE V'S'

No 'Peter' to Pan Sans Coe: Mary

There's trouble afoot on the "Peter Pan" front at NBC-TV with emergency huddles among top brass being called yesterday (Tues.) in the threat of a rehearsal calloff.

It stems from the fact that Mary Martin refuses to do the show unless Fred Coe is called in as the executive producer—the same status he enjoyed when "Peter Pan" was performed on "Producers Showcase" last season. But things have changed since then. Coe is no longer on "Showcase" (doing his own hour "Playwrights '56" Tuesday night dramatic show), with "Showcase" now coming out of the Sol & Henry Jaffe production stable. The Jaffes and Coe are not sympatico and the J boys have installed Donald and Dorothy Mathews as "Peter Pan" producers with Jerome Robbins reprising his staging job.

But Miss Martin, from all accounts, won't budge unless Coe is reinstated. That's where matters stood as of yesterday. Meanwhile, upcoming show already is enjoying an unprecedented promotional-exploitation campaign on the air.

'Ultra, Schmultra, So Long As They're Looking,' Sez Dick Redmond

Harrisburg.

Editor, VARIETY:

I've been reading the show business bible, VARIETY, religiously for lo these many years, and have always found it fair, factual and informative — but your headline, "Ultra High Funeral" which appeared two weeks ago "is fightin' words." I agree it's a clever play on the letters UHF—but to turn another phrase, this headline is "deadly." So, with all good affection for dear old VARIETY, in the interest of fair play, I'm coming out of my corner swinging—on behalf of our own operation and any other UHF boys that might be doing equally well.

With this headline, VARIETY will have sponsors and agencies buying wreaths and flowers instead of time. You have the boys tuning up for a dirge, before the swan song has been sung — in fact, neither of these offerings are on our schedule. We're tuning up for the Victory song, and we could do with a little cheering from the bleachers, rather than this heckling from the balcony.

To get specific, we are doing far better than holding our own. In most cases, we have emerged the winner. Everyone agrees (set distributors particularly) that we have been directly responsible through set sales, for making this the thriving tv area that it is. Prior to our coming on the air, two and a half years ago, they estimate that there were less than 6,000 sets in our Harrisburg area. Today in the

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ABC-TV Jumpin' On Sat. Nite Biz

ABC-TV, which has been making lots of rating noise with its Saturday night "Lawrence Welk" showcaser in the 9-10 slot, is now moving fast sponsorwise in the earlier portion of the evening (7:30-9) with its "Ozark Jubilee"-"Grand Ole Opry" parlay. Network this week latched onto Whitehall Pharmacal Co. as as alternate week sponsor for a half-hour of the 90-minute "Ozark" segment.

The Whitehall buy, via Biow-Beirn-Toigo, gives the Saturday night setup a two-thirds-sold status. On a four-week basis, the web has four of the six hours sold. Computation on the four-week basis is necessary because "Opry" is on once every four weeks for one hour (8-9), under Ralston-Purina sponsorship. Charles Antell has a half-hour weekly on "Ozark," which over the four-week span accounts for two more hours. And Whitehall in its alternate-week setup will account for the fourth hour, leaving only two more to be sold.

LAUGHTON XMAS READINGS

Charles Laughton will do 45 minutes of his "readings" specialty on NBC-TV Christmas Eve, starting at 11:15. There will be some other components.

Network is in the midst of working out clearances for the station time slot.

Bob Teter Upped

Philadelphia, Dec. 13.

Robert H. Teter, KYW general manager, has been appointed to newly-created post of exec assistant to Donald H. McGannon, Westinghouse Broadcasting chief.

Teter, recently upped to head of the Westinghouse outlet in Phila. (Oct. 1), will take over new chores at WBC's New York offices.

Hazel Bishop To Rescue in P&G's 'Road' Fadeout

Procter & Gamble pulled out of CBS Radio's "Road of Life," which it had sponsored in full, giving the web a severe case of jitters that proved momentary. For along came Hazel Bishop to take "Road," with the cosmetic house earmarked for full backing as of the first Monday (2) in the new year. But P&G left CBS holding the bag by walking away from its three-a-week on "Perry Mason" (Tuesday and Thursday have been riding the no-coin route). The network will drop the show after the Dec. 30 airer and move "Brighter Day" from 2:45 into the 2:15 "Mason" slot, with 2:45 filled by Lever Bros.' big-monied return of "Aunt Jenny" to the Columbia daytime lists. The web already had sold segments of "Brighter" to Chesebrough-Pond's, and hence the P&G cancellation is nearly balanced by entry of new clients into the daytime picture.

ABC CHIDES FCC FOR LONG DELAYS

The harried state of the UHF problem and the FCC's recent rejection of deintermixture and opening of the entire allocations question to reevaluation and new policy-rulemaking has produced a breed of forgotten men in the industry. They're the applicants for VHF channels already allocated but not yet granted, the applicants for the third V in such key cities as St. Louis, Boston, Miami, Omaha, Pittsburgh and San Antonio who have been waiting as long as two years for a still forthcoming FCC decisions on competing applications.

[Those "forgotten men" may still grow more forgotten as a result of last week's decision in the U. S. Court of Appeals staying the FCC "drop-in" grant in the Vail Mills, N. Y., case, (see separate story). The court's decision, it's feared, may have effect of freezing all future VHF grants in intermixed markets until the FCC makes basic policy decisions on the UHF problem in particular and allocation schemes in general. Under such circumstances, pending V allocations would be "frozen."]

While the industry at large is resigned to the "long pull" insofar as the final resolution of the problems of the spectrum are concerned, and figure final grants under whatever pattern the FCC may decide upon for as long as five and even seven years away. But, it's asked, what about the important problem areas in which existing allocations have yet to be decided upon?

Why hasn't a grant for a third V in Boston or Pittsburgh even reached the initial decision stage yet, after more than 20 months in one case and 18 in another? The record has been closed in those two instances since last March (Pitt) and February (Boston), with no more hearings scheduled, yet no decision has been announced. In view of the fact that after the examiner's decision come oral arguments, a final FCC decision and then possibly court action, Boston and Pitt, for example, won't be on the air for a minimum of a year, probably more.

ABC-TV Takes Rap

One of the chief sufferers in this situation is ABC-TV, which though it's making great strides in terms of programming and sponsorship, still feels it's behind the eight-ball in terms of "free access to the marketplace." Network has been pitching the idea of "free access" to the FCC and Congress for months now with the proposal that all key markets be provided with three stations as a minimum and

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Waco Murder Trial Takes TV In Stride, 'Slices Ham Very Thin'

By G. C. QUILL

Waco, Dec. 13.

Trial of Harry L. Washburn in district court, believed the first ever to be televised, set Christmas business on its ear for four days last week. Washburn, Houston resident, was accused of murder in the automobile bomb explosion which killed his ex-mother-in-law in San Angelo, Tex., last January. (Jury found him guilty.)

The four-day trial, held in Waco on change of venue, was telecast from a corner of the courtroom balcony by KWTX-TV. Telecasts were sustaining from 9 a.m. to late afternoon, daily, with afternoon commercial sponsors giving way. Only night session (Wed.) was also carried to adjournment at 8:30.

Camera was set up at an angle overlooking witness box and judge's bench and was panned frequently to catch attorneys, defendant, jury and part of audience. Documentary flavor was authentic and so was drama, which pretty well wrecked simulated stuff available in theatres and other local tv stations.

Merchants were ambivalent in comment. They liked international fame (if that's the word) but missed the business. They were aware, though, that postponed Christmas shopping will be made up next week. Firstrun downtown theatres couldn't compete with matinees and were unhappy that such fare as "Tender Trap" and "Phenix City Story" would benefit opposition second-run and nabe houses.

Judge D. W. Bartlett granted KWTX-TV permission to televise after local Tribune-Herald (non-associated) proved that pix could

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Help 'Wanted'

CBS-TV is reportedly throwing in the sponge on the Thursday night at 10:30 "Wanted" show, with American Home Products calling it quits.

Filmed program concerning fugitives at large, which preemed a couple months back, was in trouble from the start. Efforts to give the format a lift apparently came a cropper. It's a Walter McGraw package. Latter has also been narrating the series.

'Morning Show' In Trouble Again As Cronkite Scrams

CBS-TV's "Morning Show" is in the throes of another reshuffle in personnel and format. Walter Cronkite vacated the news spot last week, reportedly as a result of internal friction, with Lou Cioffi rushed in as replacement. This was Cronkite's second go at "Morning." He operated as pivot man when the show was launched early last year in the 7 to 9 a.m. slot. He left the program under controversial circumstances, claiming he was not a "comedian" but a news pitcher. Jack Paar and his troupe manned the "Morning" fortress for a comparatively long term thereafter, but then Paar, too, gave up, with the Baird Puppets, among others, including various producing units, having previously been jettisoned.

"Morning" kicked off the new season in the fall with Cronkite back, plus emcee-storyteller Dick Van Dyke holding over from his post-Paar summer stance on the show (Paar having moved to 1 o'clock cross-the-board). The time was cut down to one hour, 7 to 8, with Bob Keeshan in "Capt. Kangaroo" taking over the 8 to 9 segue.

In the new deal to be invoked some time in January, if not sooner, Van Dyke may give way to Will Rogers Jr. (who, incidentally, substituted for Dave Garroway on the rival NBC-TV "Today" when Garroway vacationed). Neither show has been able to make a sales dent.

Sig Mickelson, the web's news and public affairs v.p., indicated that there will be a number of changes in the news, feature in-

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Judy's 3-Spec, 300G CBS Deal

Judy Garland has been wrapped up by CBS-TV under a three-year contract for one appearance a year. Meanwhile, NBC-TV is talking "longterm" to Martin & Lewis.

Miss Garland's teledebut was made in September when the web launched "Ford Star Jubilee" as its one-a-month Saturday night 90-minute series, coming in with the highest Trendex to date for any network spec. Singer-actress drew down $100,000 for that chore, which was under the production wand of her husband-manager, Sid Luft, who is included in the paper to bring in the formats. On this basis, her three-year pact will have earned her $300,000. Miss Garland's next outing will be in the fall of 1956, but the details of slotting and show are "under discussion. At least one show may be of 60-minute range.

NBC is reported ready to formalize a five-year tieup on Martin & Lewis, who would be used "anywhere and everywhere." For instance, the comedy team will guestar on Milton Berle's show next Tuesday (20) in an effort to regain Berle's rating status over CBS-TV's Phil Silvers show. Duo has been "sure shot" over CBS' Ed Sullivan.

'STUDIO 1' RENEWED, WON'T GO TO COAST

Rumors that CBS-TV's "Studio One" would originate on the Coast were definitely killed last week coincidental with a 53-week renewal from Westinghouse.

1956 has 53 Mondays, thus the 52-plus-1 contract effective Jan. 2.

McCann-Erickson, agency for the sponsor, said it figured the "go Coast" reports were either started or perpetuated by persons favorable to California climes, and furthered by tv and Broadway columnists.

"These rumors never were true," said an agency spokesman.

Gleason Speaks His Mind

Jackie Gleason, who by March will wind up his initial 39 batch of "Honeymooners" half-hour vidfilms (via the Electronicam process which permits him to shoot two shows a week) is eyeing both his legit entry and a feature film, both on the late spring-summer agenda. Stage venture will be "Volpone" in which he'll costar with Orson Welles, but Gleason hopes he can persuade Welles to first do it as a 90-minute tv spec. (Since CBS has a first refusal on all Gleason video enterprises, it could well show up as a Columbia spec entry early in '56). Only possible hitch to the legit vehicle is that Gleason can only do it for four weeks, "and it might prove tough finding backers to fork up $110,000 production costs for such a short-term venture."

There's still another spec on the Gleason-CBS horizon. This involves the comic's bid to get his mammoth tv-extravaganza, "Mardi Gras," off the ground. This is the full hour musical stanza on which $300,000 was lavished for a nitery setting from which CBS backed away after a "kine audition" had been run off for top network executives some months back. (Initial CBS plans were to slot it late Saturday night.) Gleason now wants to project it for public appraisal as a 90-minute spec, convinced that it's a red hot property, with an eventual weekly hour series as his goal.

As for his film, which he's eyeing seriously, Gleason sat down with Dore Schary, Metro's production factotum, a few weeks back, in which they kicked around several properties. As of now, however, nothing definite has been resolved. Since he's doing it for kicks, he doesn't want it to be a comedy.

On the subject of his current 8:30 to 9 Saturday night "Honeymooners" trimdown from last season's full hour show: "It's odd why people should seem astonished that Perry Como has moved into serious contention as the opposition show. Como's no 'johnny come lately.' He's one of the great singing talents around. There's enough of an audience for both of us; there are people who would rather hear him sing and watch a variety layout and others who prefer our brand of comedy.

"People say, 'why don't you go back to a live show and why did you switch to film in the first place?' There's nothing wrong with our film. Nobody yet has brought out the fact that last season, when we were 'live,' 45% of our total audience were obliged to watch it on kinescope—which corresponds to inferior film. But that didn't hurt us. As for our Electronicam filming, even the Screen Actors Guild can't make up its mind whether we're 'live' or 'film' now. The hassle is still on. And if the SAG can't make up its mind, how can the public? We do our show before an audience of 1,200. It's ot as much spontaneity and 'live quality' as it had last season. We like the Electronicam film process. Buick likes it, and they're the ones shelling out $11,000,000 for our two-year firm deal (with

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Anti-AWARE 'Middle-of-Roaders' Sweep 27 of 35 AFTRA Seats in N.Y.

A middle-of-the-road slate running as the Independent Party swept the New York local elections of the American Federation of Television and Radio Artists, taking 27 board seats out of 35 and unseating the incumbents after an eight-year reign in the heaviest vote in the local's history. The slate is anti-extremist, condeming both Communism and blacklisting, and seeks intra-union reform as well.

Votes were counted over the weekend, with some 1,650 out of a possible 4,000 ballots cast. Election had pitted the newly-formed slate against the incumbents, generally deemed "right wing." Key issue in the election was AWARE Inc., which the Independents had opposed. New leadership now hopes to make the fight against AWARE and blacklisting in general to a national level, both through other locals and the national convention next year.

Elected to the N.Y. board from the Independent slate were: Louise Albritton, Leslie Barrett, Jim Boles, Faye Emerson, John Henry Faulk, Garry Moore, Cliff Norton, Dennis Patrick, Luis Van Rooten, Elsie Bretton, Stuart Foster, Del Horstmann, John Neher, Jim Polack, Earl Rogers, Martha Wright, Charles Collingwood, Cy Harrice, Jay Jackson, Dick Stark, Barbara Ferguson, Janice Rule, Helena Seroy, Orson Bean, Lee Goodman, Ronny Graham and Stan Burns.

Incumbents returned to office were Alan Bunce, Clayton (Bud) Collyer, Walter Kiernan, Conrad Nagel, William Tabbert and Rex Marshall. Two newcomer victors on the right-wing slate were Ethel Waters and Beatrice Kraft. New board takes office next month, at which time officers from among the new board members will be named.

CBS, Radio Affils In 2-Day Lovefest

Board of directors of the CBS Radio Affiliates met with the web's top brass for two days (8-9) last week in New York and adopted a resolution commending the network's activities, singling out "the high quality of the programming schedule." Also commended was newcaster Lowell Thomas for his appearance and speech at a dinner in Sardi's which followed the Thursday sessions. It was reported that no serious problems arose during the discussions.

Board broke bread and knocked heads with CBS'ers Arthur Hull Hayes, prexy; John Karol, sales v.p., Kelly Smith, Jim Seward, Bill Schudt and others. It chose the Hotel Pierre, N. Y., as site for the 1956 affiliates meeting next September, with F. C. Sowell, WLAC, Nashville, named to head the convention committee.

Posted for the 1955-56 executive committee were George B. Storer, Storer Broadcasting; Worth Kramer, WJR, Detroit; Sowell; Saul Haas, KIRO, Seattle, and Kenton Brown, who's also chairman of the board.

PETERSON BACK TO BATES VICE HOLINER

Hollywood, Dec. 13.

Austin Peterson returns to his former post as v.p. and Coast head of the Ted Bates agency first of the year, succeeding Mann Holiner, who took over his spot last April. Change in command was ordered by James Douglas, v.p. and radio-tv head of the agency. Since being relieved of his job, Peterson did a brief hitch with NBC-TV in N. Y.

Holiner, a vet of the agency biz, for many years was Coast topper for the then Lennen & Mitchell office. Understood he and his wife, professionally Robert Nichols, both ASCAP members, will prep a musi- for Broadway staging they've been working on for several years.

CBS' Lost Weekend

Ken Murray was a panel member of CBS Radio's "Jukebox Jury" Saturday (10). Midway, Peter Potter called out comedian's name for his appraisal of a new record only to find Murray AWOL. Word was relayed to Potter that "Murray left the stage for an important phonecall"—and he never returned.

On the Mitch Miller CBS show Sunday (12), playwright Tennessee Williams was announced as one of the guests but never appeared.

Sheraton Chain To Tint Up Closed-TV

An effort to introduce color in closed-circuit television is being made by Sheraton Closed Circuit Television Inc. Subsidiary of the Sheraton hotel chain has purchased from RCA two large-screen color projectors, capable of producing a picture 15 by 20 feet. First installation will be made about Jan. 1 at the Sheraton-Astor in New York. A similar installation will follow in the Sheraton in Chicago.

According to executive v.p. William Rosensohn, Sheraton is aiming at a network of 50 hotels equipped for color by February and 100 by June. Since RCA has only five large-screen color units —three of which are being used by NBC and the two purchased by Sheraton—it's apparent that the closed-circuit firm intends to purchase or rent regular home color sets for placement in other hotels. Color units will be compatible so telecasts can be presented in color, black and white, or combination of both.

Sheraton Television, it is stressed, is not limiting its facilities to hotels in the chain. The company is continuing the practice of arranging facilities in non-Sheraton hotels and theatres. This week, for example, it will present a closed-circuit session for the Dodge Division of the Chrysler Corp. to 26 theatres, two hotels, and two auditoriums.

BING STILL RINGS 'EM IN AS RADIO ENTRY

It's taken over a year to prove out, but come February, Bing Crosby's nighttime radio cross-boarder on CBS will have achieved SRO status except for a pair of five-minute segments. The clients shelling out are Philip Morris, which as previously reported is a newcomer to network radio, and F. C. Russell Storm Windows. Latter outfit will start its sponsorship mid-February. Groaner is one of the key elements in the network's segmented selling plan that's been producing results.

Meanwhile, Crosby is readying his "Sing With Bing" Xmas Eve one-shot backed to the tune of $30,000 by Insurance Co. of North America.

Colgate Looks & Reads Like the Sullivan Show, But Still Takes Beating

Colgate's "Variety Hour" looked like the winner on paper (the marquee) with a load of names for its "George Abbott Salute" on NBC-TV Sunday (11), but Ed Sullivan's show on CBS-TV drew an overpowering 42.6 on the overnight Trendex, and that was that. Colgate wasn't even good enough to rate second, with ABC-TV's "Famous Film Festival" (Alec Guinness, Valerie Hobson, Glynis Johns in "The Promoter") hitting 8.1 in the 8-to-9 time to make Colgate bring up the rear with 7.2.

For the second straight week, NBC's "Big Surprise" took the measure of the CBS "Beat the Clock," but by a hairsbreadth, 18.9 to 18.0.

The Perry Como-Jackie Gleason Saturday night theme is in a rut—the NBC singer ahead on the 60 minutes versus CBS, 26.8 to 23.4, due to supremacy over "Stage Show" (27.9 to 17.0), but losing out to the comedian's "Honeymooners," 29.8 to 25.6. George Gobel's NBC score was 23.8, against 17.7 for the CBS "Gunsmoke."

NBC-Maurice Evans Sunday spec, "Dream Girl," posted an average 12.5 in the 4 to 5:30 slot. In the 5-5:30 competition, the Elmer Rice play grabbed off 15.5, with CBS' "Omnibus" hitting 6.6 and ABC's "Super Circus" pegged at second for the half-hour with 8.7.

Foley to McC-E; 'Nightmare' Echo

MacManus, John & Adams, the Detroit-based ad agency, figured in two major events this week. Paul Foley, who in October "disaffiliated" from the commission house, has been slotted by McCann-Erickson as chairman of its plans board in motortown.

Foley was MacManus' account exec for Pontiac, which brings up a "nightmare." When the General Motors automaker cancelled out on NBC-TV's "Nightmare in Red" along with two other stanzas in the overall "Project 20" series, Foley's name came into the picture because his separation from the agency became known coincidental with Pontiac's walkout.

A MacManus spokesman said at the time there was "no connection" between the two happenings.

Topping the Foley shift to McC-E was the naming of Ernest A. Jones, exec v.p., who, since Foley's quitting had been masterminding the Pontiac as well as Dow Chemical accounts, to the presidency of MacManus. James R. Adams becomes chairman of the board. Jones is only 40. Also elected were new veeps, including Frank T. Skinner, Charles F. Adams, Robert L. Garrison, Armin Seiffert and William J. Whiting.

Rose Bowl for Canada

Ottawa, Dec. 13.

Canadian Broadcasting Corp. television network will carry the Rose Bowl Game (Jan. 2) to 10 eastern Canadian stations, taking the show live from NBC. Gillette of Canada will bankroll.

Will Success Spoil Walter Damm?

Chicago, Dec. 13.

Walter Damm, chairman of the NBC Television Affiliates, who has been the traditional stormy petrel of NBC-Affiliate powwows over the years, was the recipient of an unusual tribute at this year's convention, with the assemblage bestowing a scroll on the WTMJ-TV, Milwaukee. factotum.

Citation, signatured by the Executive Committee, was in recognition of his years of service in cementing network-affiliate relations. It reads in part:

"Throughout these years, he has given generously of his time, effort and experience in conducting the Committee's affairs as representative of the affiliates on general questions arising in connection with the affiliate-network relationship.

"Under his Chairmanship of the Committee and with the cooperation of the network officials, productive precedures of liaison have been developed between NBC and its affiliates.

"He has made a substantial contribution in creating for the Committee a position where it enjoys the respect and confidence of both the network and its affiliates. and where it can function effectively as a center for the exchange of views and proposals among them. We recognize the difficulties of the task Walter Damm has performed so well and we appreciate its importance. We take this occasion to honor and thank him for his outstanding services in the public interest to the affiliates, to record our affectionate regard for him, and to wish him continued success."

Damm, incidentally, was reelected as chairman of the, Executive Committee.

From the Production Centres

IN NEW YORK CITY . . .

Singer **Bob Kennedy** turns emcee every Friday for the new Palm Beach-based "Double Date," beginning this week (16) . . . **Ted Meyer** has joined Sandy Howard Productions as flack and first job was to report lineup of guests for today's (Wed.) "Luncheon at Sardi's (WOR) which salutes **Helen Hayes;** they'll be Miss Hayes herself (natch) with **Josh Logan, Florence Reed, Charles MacArthur and Anita Loos . . . Lou Monte** into "Phonorama Time" on MBS Saturday (17) . . . **Jeff Chandler** and **Ann Blyth** are doing two inspirational holiday shows via same web, first being Saturday at 7:30 p.m. in "The Visitation." Other will be the "Joyful Hour" Xmas Eve, when they join with **Maureen O'Sullivan, Irene Dunne, Stephen McNally and J. Carroll Naish . . . Mayor Robert F. Wagner's** monthly report next on WMGM (18) . . . There were a record-breaking 65 local execs at the Radio Ad Bureau attended an all-day clinic session overseered by **Dave Kimble** of RAB at the WOR studios . . . Weekend travellers: WFAS (White Plains) once more carrying "Ski Time" beginning tomorrow as a regular quarter-hour Thursday roundup, with **Lenny Dillon** doing the gab . . . **Ray Heatherton,** "Luncheon at Sardi's emcee, off to Europe for 12 days and will tape interviews with European stars to be integrated into the show on his return . . . Emerson Radio prez **Benjamin Abrams** elected a director of Arthur Murray Dance Studios . . . WXQR staffer **Alan Jay** doing the commercials for "Church World News," transcribed by the United Lutheran Church and aired in four cities.

John Derr, CBSportsman, back in town after three-day Pro Golf Ass'n meet in Atlantic City . . . **Galen Drake** cited by Nat'l Foundation for Muscular Dystrophy (He's back at WCBS mike after a week's hospitalization). **Arthur E. Duram,** radio-tv v.p. of Fuller-Smith-Ross, elected a director . . . **Bill Randle** named national chairman, disk jockey section, of March of Dimes . . . **Martin Weldon** was key speaker at dedication ceremonies of new Hebrew Educational Society in Brooklyn (11) . . . **George Crandall,** CBS Press Info chief, completed jury duty stint . . . Explorer-archeologist **Wendell Phillips** has become interested in **Bob Haymes'** (WCBS) film venture, "Above and Below" as coproducer. They leave for Virgin Islands early in April for six weeks' shooting . . . His radio-tv friends remembering **Mike Boscia** in weekly masses at St. Patrick's . . . **Red Barber** back after biz trip to Cincy . . . **Vivian Blaine, Jack Palance, Dean John R. Dunning** and **Hartnett Kane** are **Bill Leonard's** WCBS-"This Is N. Y." guests this week . . . **Jack Sterling** adding ski news to his WCBShow, taking in 300-mile radius of N. Y. . . . **John Karol,** CBSales veep, to Cleveland to address sales session of F. C. Russell Storm Window Co., new sponsor of Bing Crosby.

Knopf executive editor **Herbert Weinstock** commissioned by WQXR to write and deliver a 26-stanza series on Mozart. Show starts Jan. 7 . . . Last night (Tues.) Sports Broadcasters Assn., headed by **Don Dunphy,** gave the **Graham McNamee** Award to a femme for the first time—**Babe Didrikson Zaharias**—and another to **Walter Alston** (Dodger pilot) . . . WNYC music boss **Herman Neuman** received Medal of the Order of the Finnish Lion by Finnish Consul General for fostering country's tunes here.

IN HOLLYWOOD . . .

Procter & Gamble's **Bill Craig** hustled back to Cincy after being convinced that "It's Always Jan" is on its way with its season's highest rating in the last Nielsen report . . . First filming of "NBC Matinee Theatre" will be for "The Amateur," which may have been planned that way by executive producer **Albert McCleery** . . . **Don Lee** prexy **Willet Brown** conferred v.p. ratings on **John Reynolds,** KHJ-tv manager, and **James Richards,** eastern sales manager . . . **Maggie Ettinger** packed a chartered plane with press to watch "Death Valley Days" being filmed at Ryan, Nev. It marks the 25th anni for "Death Valley," radio and tv . . . **Bill Brennan,** late CBS-TV producer, moved into Young & Rubicam for special assignment as agency contact on the firm's locally-originated shows . . . **Steve Allen** won't be moving out here till Spring . . . **Nick Keesely,** tv boss at Lennen & Newell, looked over the "availables" and found three to his liking—**Al Simon's** "Impact"; McCadden's "Mammon," and Screen Gems' "The Guilty" . . . NBC radio's new veep, Charles Ayres, in town for talks with **John K. West** and **Tom McCray** . . . **Irving Fein,** CBS veepee, will pass the holidays here and then pack up for permanent residence in Manhattan . . . CBS-TV news director, **Sam Zelman,** will petition Conference of California Judges for admission of cameras at murder trials. He got a turndown at a reecnt widely-front paged trial when the presiding judge invoked the "canons of judicial ethics," which the Conference adopted when the question of tv in courts was first posed several years ago.

IN CHICAGO . . .

Lee Randon new radio-tv director at Henri, Hurst & McDonald, filling slot vacated by **Jim Shaw** now with Ziv TV . . . **Chuck Strother** exited his WBBM-TV producer's chair to handle production for Pabst on the ABC-TV Wednesday night fightcasts . . . **Jack McGuire** handling publicity and working as an associate producer with **Danny O'Neil's** Gaelic Productions . . . WBBM-TV to do a pickup from the All Star Bowling tourney next Sunday (18) for the Squirt Bottlers, with **John Harrington** narrating . . . General Teleradio southwest sales manager **Wade Barnes** in from Houston for a Windy City looksee . . . NBC's annual kiddies' Xmas party to be held Saturday (17) in the M&M club . . . WBBM commentator **Paul Gibson** off on a whirlwind airline junket to Russia this week . . . SAG's **Richard Zimbert** and IATSE's **William Strafford** panelists on weekly roundtable sponsored by **Bryon Friend,** prexy of Telecine studios . . . **Allan Kurman,** ex-assistant program director at KGGM, Albuquerque, new staffer at WBBM's scheduling section . . . Sears Roebuck bought **Bob Murphy's** "What's the Pixie" quizzer for WNBQ Wednesday night slotting the first week in January. Murphy will moderate the panel which includes **Fran Allison, Sam Cowling, Kay Westfall** and **Len O'Connor.**

IN PITTSBURGH . . .

Harold C. Lund, general manager of Channel 2, now a veep of Westinghouse Broadcasting in charge of both KDKA-TV and KDKA radio here . . . **Bill Lynch,** WJAS announcer, on a six-week leave of absence for a flying tour of Europe, Israel and Egypt . . . **William Phillips, Janice Norris** and **Joan Jarrett,** Playhouse actors, making a tv film in Lima, O., for Otto Austin, former Carnegie Tech drama student, who now runs a motion picture studio there . . . **Harry Finley,** onetime theatre man in Johnstown and now in insurance business here, moderating his own weekly half-hour panel show on WARD-TV. It's called "Search for Security" . . . **Lennie Martin** named music consultant for radio and tv department of Vic Maitland's new advertising agency.

IN MINNEAPOLIS . . .

American Meat Institute started intensive spot advertising campaign on WCCO Radio to promote pork sales . . . **Gene Godt,** WCCO-TV public relations-sales promotion head, off video since last August, returns with his "Answer Man" show . . . **Ray Tenpenny** shifted from KEYD to WLOL sales . . . **Bob DeHaven,** WCCO Radio star, presented

(Continued on page 46)

DREAM GIRL
(Hallmark Hall of Fame)
With Vivian Blaine, Hal March, Evelyn Varden, Edmon Ryan, William A. Lee, Donald Symington, Mary Fickett, Priscilla Morrill, Walter Klavun, Kathleen Mansfield, others
Producer-Host: Maurice Evans
Director: George Schaefer
NBC Executive Producer: Jack Rayel
TV Adaptation (of Elmer Rice play): S. Mark Smith
Scenery: Jan Scott
90 Mins.; Sun. (11) 4 p.m.
HALLMARK CARDS
NBC-TV from New York
(Foote, Cone & Belding)

Elmer Rice's saga of a Walter Mitty in skirts, "Dream Girl," which has had several reincarnations for legit, films, etc., since its initial Broadway presentation 10 years ago, was resurrected anew for its first tv presentation on Sunday (11) when it did matinee spec duty for Maurice Evans' NBC-TV Hallmark series. This time Vivian Blaine and Hal March showed up as the leads, along with Evelyn Varden, reprising her mother role of the original legit version.

Maybe it's the changing times; perhaps what passed off as refreshing theatre a decade ago has become cliche in a day when psychology as a theme is dampant on Broadway; it could be that, in the difficult and strenuous assignment of Georgina Allerton, the gal who retreats into dream fantasies, Miss Blaine was still coming through as Adelaide and on more than one occasion appeared on the verge of bursting out with her "lament" from "Guys and Dolls"—whatever the reasons, Sunday's Hallmark presentation left a lot to be desired.

It's strange, too, how styles can change in heroes. The hardboiled, insulting newspaperman might have been all the vogue even as late as the '40s; today such smartalecky projection can only be classified as tiresome. Yet it's to Hal March's credit that his performance as Clark Redfield came through as perhaps the most believable and likeable in the play. It's one of the ironies of show biz that a March should be catapulted into national jackpot status through such casual but far-from-inspired chores as emcee of "$64,000 Question." His performance on Sunday demonstrated that, as a performer, he deserves a better fate than the role of quizmaster, even if it's the best and most popular of them all. Casting him for the "Dream Girl" role was a wise move.

As a tv production, there can be no arguing with the attentions lavished on Rice's play by Evans and NBC's exec producer, Jack Rayel, or with Jan Scott's settings as one of the show's more imaginative plusses. "Dream Girl" is anything but easy to project as a tv vehicle which requires a continuous and uninterrupted series of transitions from reality to fantasy—yet the segues were brought off with all the desired electronic trickery.

Perhaps if the dream fantasies had been on a more pronounced plane of absurdity or more illusive, or had Miss Blaine captured the nuances of a starry-eyed dreamer rather than an earth-bound heroine, this tv "Dream Girl" might have hewed more closely to Rice's original enjoyable escapist fare. But Miss Blaine was too much the brassy sophisticate, and without a believable dream girl the whole premise was weakened. Yet in some of the climactic "reality" scenes, Miss Blaine seemed to be in more familiar waters.

Most of the supporting performers registered well, including Evelyn Varden and Edmon Ryan (also from the original legit cast) as a blase suitor. Donald Symington was less fortunately cast as the guy responsible for her dreams.

George Schaefer's direction was workmanlike but hardly inspired. *Rose.*

BIG 10 BASKETBALL
With Jack Drees, Bill Harlow
Producer-Director: Judson Bailey
105 Minutes; Sat., 2 p.m. (CST)
CO-OP
CBS-TV, from various points

Unable to peddle this bundle of 15 Saturday afternoon Big 10 basketball contests nationally, CBS-TV has turned the string over to the stations down the line for co-op selling. Network and affiliates should thus get partially off the financial hook.

The game is a natural for tv with the fast action confined to limited boundaries. CBS-TV sports chief Judson Bailey, helming the WBBM-TV remote crew, deftly caught the slambang excitement of the contest viewed (10), from Madison, Wis., where the U. of Wisconsin took on Kansas U. in a non-conference warmup. Jack Drees, an ex-U. of Iowa hoopster, does the play-by-play with an assist from Big 10 official Bill Harlow. *Dave.*

Tele Follow-Up Comment

Colgate Variety Hour

George Abbott, a veteran of 40 years in the American theatre, producer, director and play doctor extraordinaire, was given the Colgate Achievement Award on the Colgate "Variety Hour" Sunday (11) on NBC-TV. In honor of the occasion, a flock of performancers were booked to do honor to this theatrical jack-of-all-trades.

The credits for the show missed a lot of detail. It didn't say what theatrical scholarship was established for the occasion, it didn't tell if a couple of hospital beds for theatrical performers were endowed and it didn't say to what theatrical charities and welfare funds Colgate contributed the coin that would ordinarily have gone to the extravagant layout of name performers that appeared on the show.

It therefore must be assumed that none of these were done and the only achievement that Colgate, advertising agency and the packager in charge of the show, ability to attract performers to appear at token or scale payments.

As a side product, Abbott got a lot of his accomplishments mentioned. He has been associated with some of the top hits in the legit theatre and he has been responsible for catapulting a lot of people into the bigtime.

As is the case on these benefit stints the individual portions were interesting and well done, but in the entirety, there generally seemed to be a lack of variety. The fortunate slotting amidst a lot of song numbers, a number that contained silence came out as a golden ingredient—a dance turn by Peter Gennaro and Bob Fosse, depicting two Latins on a day in the country. It was one of the best terp turns seen in a long time. It had that George Abbott quality that was slightly reminiscent of "Steam Heat" and contained humor, good dance design, and an exceptional duo executing it.

Another item that Abbott inadvertantly revealed was the virtual uniformity of interpretation. For example, the number "Her Is" as done by Jack Straw and Pat Stanley, might have been Stanley Prager and Helen Gallagher. Elaine Stritch, co-partnered with Russell Nype on the fugue from "Call Me Madam," took on a lot of Ethel Merman's characteristics. There were solo contributions by Eddie Albert, Edith Adams, John Raitt and Nancy Walker. Gwen Verdon did only a brief introbit, and the chorus of "Damn Yankees" did "Shoeless Joe."

The top bit was by Helen Hayes and Abbott. Miss Hayes appeared early to present the award to the guest of honor and toward the end of the show did the Atlantic City scene from "Skin of Our Teeth." Miss Hayes still rates the accolade as one of the most accomplished actresses of our time. *Jose.*

Playwrights 56

Of the major entertainment media, Hollywood may be said to be the "least free," the legitimate theatre the "most free" and television "in the middle." As a major source from the view of material, the novel would be the "freest of all." Thus, William Faulkner's "The Sound and the Fury" would be more accurately reflected in stage form, depending on the auspices rather than the medium, and the least so as a 35m work. Where integrity and fidelity are the overriding considerations, H'wood would not relish latching on to the Nobel Prizewinner, and most assuredly not to "Sound & Fury." The latter can't be toyed with like a "Moon Is Blue" or a "Man With the Golden Arm" (Code-verboten on treatment and theme respectively, and hence denied a seal by the picture industry's guardians of morals and such).

Television often takes keen delight in "pointing with pride" to its grown-upness, which sounds like but is not a synonym for genuine maturity; but it's still "in the middle" when it comes to depicting or suggesting incest, etc., which are the very heart of Faulkner's book. So, it hardly took "courage" to present a televersion, by F. W. Durkee Jr., of parts of "Sound & Fury" as per last week's (6) production by Fred Coe and director Vincent J. Donehue on Pontiac's "Playwrights 56." Courage should be made of sterner stuff. Why yield to the horrible temptation to "put Faulkner in the livingroom" in the hopes of impressing the rank & file, when all a "Sound & Fury" could hope to do was to depress, with or without Faulkner's foremost inelegant, if mccoy, examples of the decadence of southern "aristocracy"? But if this, the less purply Dilsey section of the novel, were important to do, then why not at least be a good reporter and make the corrupt, scheming, thieving Jason live in mortal fear of the matriarchal Negress. In the tv edition, Jason, played by Franchot Tone, shown neither by word nor deed that he feared Dilsey, enacted by Ethel Waters. In the book, Jason's fear tapers off only after his mother's death. Lillian Gish was a few years away from death last week. What's more, if this pretended to analyze the Dilsey and other sections, Miss Waters' role was too thin to supply the element of "taking command." In short, Dilsey came out almost diametrically opposed to her weight in the novel, so that even this small sensitive area of white man vs. Negro was emasculated.

The Candace element, with Valerie Bettis in the part, could not have been less, short of eliminating her from the script, and a corking performance by Janice Rule, as her daughter Quentin, stood by itself as virtuoso stuff if one were to disregard, as this show did, the undisregardable fact that Faulkner made her get about as close to the sexual depths as could be imagined without making a prostie out of her. As for the "pitchman" of Steven Hill, someone ought to give Coe & Co., and possibly even Faulkner, a lesson in what a traveling carnival actually is, how they dressed circa 1928, what a pitchman is, and how frequently such shows dismantle to proceed on to the next stand.

(For the records, carnivals play one-week stands at a minimum, and not overnighters, as with circuses. Faulkner, at least, had called it a "streetshow," which might be a word drawn from his youth.)

It was a pretentious play, especially when claiming to be based upon part of a widely kudosed (if perhaps just as widely unread) work. Ditto the music, with its over-intrusiveness. *Trau.*

U.S. Steel Hour

Robert Morley brought an Arthur Arent-adapted version of his and Noel Langley's "Edward, My Son" stage hit to tv with the co-author doubling over (as on the stage) in the lead in his American tv debut on last week's (7) "U.S. Steel Hour." It was an all-Morley evening, though with generous assists from Ann Todd, Geoffrey Toone, Sally Cooper and Frederick Tozere.

It was all-Morley because primarily "Edward" is a tailormade acting vehicle for the Britisher. As a teleplay, it had spit 'n' polish but not very much in the way of impact. But as a vehicle for Morley, it provided the opportunity for a many-sided characterization that includes more than a touch of Shavian impudence and pertness which Morley probably carried over from his many essayals of GBS works. As the proud papa of the unseen Edward, Morley starts an impressive business career by setting fire to his little shop to finance an operation for Edward. From then on, he's knee-deep in villainy, the displayal of which Morley has an unmatched aptitude. He walked away with the hour.

Miss Todd, who is beginning to make the rounds of the American dramatic shows, did a fine job as Morley's neglected wife who finally drowns it all in gin. Her final scene, in which she has her drunken say about Edward's "hero's" death, was a particularly fine bit of acting. Toone as the family doctor who's in love with Miss Todd, Sally Cooper as the object of Morley's temporary affections and Frederick Tozere as Morley's onetime business partner whom he sends to jail and finally causes to commit suicide, all delivered sensitive and restrained portrayals.

Norman Felton's slick and smooth direction added to the overall excellence of the performance. But one couldn't help feeling that this was a tidy exercise in the art of acting and direction without much in the way of substantial emotional drive behind it. *Chan.*

The Chevy Show

On paper it looked like a winner but the comedy constructors overmatched themselves and the star talent labored and brought forth what may have been accepted as names passing in revue on a rainy night. The mere mention of Ethel Merman means "big time," but even her glossy showmanship couldn't overcome last week's deficits. Comedy was as thin as the story line and had there been less of it and more in the Merman genre, Chevy and the setside millions would have found the revel more to their liking, wet or dry.

For Miss Merman, billed as the star attraction, it meant only two singing spots but it gave the show a needed jolt in the pace. She dispensed with the songs usually associated with "show biz" and poured out melodies more fitted to the show's travellin' theme. She is still the prize belter of the vigor set and caught the show's lustiest plaudits. After Tennessee Ernie accepted Capitol's gold record for over a million sales of "16 Tons," she took him on for a round of banter and took him off to a duetting of "Friendship." To be sure Ernie poured out the miner's lament, perhaps the first time he sang it live after dark on tv. The combo of Miss Merman and Ernie held up the music end and through no fault of theirs it sagged elsewhere to drop the entertainment level.

In the comedy corner were Robert Cummings, who, in fairness, was more the host and less concerned with popping jokes, handling the chore with breezy freshness. Jonathan Winters used Cummings as a foil for his running gag and the results were only mildly diverting. A department store sketch, in which salesmen were given their last minute orders for the pre-Xmas rush of shoppers, kicked up more debris than chuckles although it had some high moments of violent comedy. Shirley McLaine appeared in a dance device by Tony Charmeli to good account, an inventive piece of choreo well staged. Leo Durocher, who rated star billing, was on only long enough to get off a few smog jokes. Ernest Glucksman staged and Jim Jordan, Jr., directed. Scripters were Artie Phillips and Harry Crane with special material by Roger Edens. *Helm.*

Alcoa Hour

Jack Kelsey came up with a solid if sometimes overcomplicated original teledrama in "Undertow," the "Alcoa Hour" offering on NBC-TV Sunday (11). Primarily a character study, "Undertow" had the fault of trying to develop too many characters at once, leading to some fuzziness at the edges. But basically, the story of a man afraid to admit he hates his desk job and wanting to return to his natural element had strength and validity.

Robert Preston, as the fisherman-turned-engineer who returns to his Nova Scotia home with his new wife for a vacation visit and finally admits that this is the real life for him, delivered a solid performance, getting across the sense of struggle and guilt and with equal facility the final feeling of comfort and ease of mind. Teresa Wright as the wife who's willing to give up normal comforts and accept the worries of a fisherman's wife was convincing. John Kerr, as Preston's brother who has a yen towards art and who doesn't belong in his home surroundings, made the most of the juicy role which involved a mixture of guilt and bitterness toward his brother. Thomas Mitchell and Cathleen Nesbitt were excellent in difficult roles—difficult because Kelsey extended himself in attempting to build complex character studies in them too, when the brother & nature conflicts would have sufficed.

Robert Mulligan's direction pointed up the conflicts strongly and built them to the logical climax, a storm at sea in which Preston finds himself and realizes that Kerr should have his chance to get away. Mulligan was backed with an above par production layout under Herb Brodkin's aegis, complete with a boat-in-the-storm sequence that should have made the home viewers feel soaked through. *Chan.*

Person To Person

There must be more to Abe Burrows than met CBS-TV's eye on "Person To Person" Friday (9). The Ed Murrow drop-in on Burrows' Manhattan apartment lacked the spontaneity and spirit that should come from one of Broadway's top comedy writers ("Guys and Dolls," "Can-Can" and "Silk Stockings"). The visit to the Pierre S. du Pont's at their Wilmington (Del.) home, on the other hand, was a charming inside view of one of America's top-monied families.

It was the jives in the families, a boy and girl in both segments, who practically stole the show. They were handsome and well-

(Continued on page 48)

SLEEPING BEAUTY
(Producers Showcase)
With Margot Fonteyn, Michael Somes, Frederick Ashton, Beryl Grey, Rowena Jackson, Brian Shaw, others, Sadler's Wells Corps de Ballet; David Wayne, Jada Rowland, Edmund Gaynes, Dennis Kohler
Producers: Donald Davis, Dorothy Mathews
Director: Clark Jones
Musical Director: Robert Irving
Choreographers: Ashton, Ninette de Valois
Adaptor: Ashton
Writer: John van Druten
90 Mins.; Mon. (12), 8 p.m.
RCA VICTOR, FORD
NBC-TV, from N.Y.
(Kenyon & Eckhardt)

The Tchaikovsky-Petipa "Sleeping Beauty" ballet—probably the finest work in the Sadler's Wells Ballet repertory—was presented on "Producers' Showcase" Monday night (12) over NBC-TV for a triple-first. It was the first performance of the classic on tv, the first time the entire Sadler's troupe had been seen on tele, and the first time a full-evening ballet work had been done in its entirety on the air. It was quite an occasion, and both Sadler's and "Sleeping Beauty" lived up to the mark.

Essentially a broad spectacle, requiring a wide canvas; primarily a fantasy, calling for illusion (rather than the flat reality of a tv screen); and particularly stage entertainment, crying out for a live audience (and attendant applause), "Sleeping Beauty" was nevertheless a stunning success on tv—probably the best ballet presentation that has graced a video screen. A superb company, perfectly trained, a set of fine leading artists; a good orchestra playing a great score, and imaginative tv directors using cameras to best advantage—all combined to pull this off. Group situations, difficult for tv, were handled masterfully, getting them truly into focus. There was unusually clever two-camera work for the dream sequence as the Lilac Fairy revealed the princess to her prince.

Imagination colored the whole affair. Preceding the actual ballet and between the three acts, David Wayne appeared in a charming narrative bit especially scripted by John van Druten. Portraying Harlequin, leaving the cover of a fairy book to explain the story of "Sleeping Beauty" to three children, Wayne was able to narrate the action in colloquial, parochial fashion and make it eminently intelligible.

"Sleeping Beauty" is poignant narrative and straight spectacle, and sometimes the moods clash. The first act is rather static, setting the story of the princess doomed to sleep for 100 years until rescued by her prince. But the van Druten interludes, and occasional captions, helped bridge the stiff spots greatly.

The performance revealed not only some fine dancers but some firstclass actors, versed as well in mime as in dance. Frederick Ashton, Sadler's co-director and chief choreographer, who adapted Monday's performance to tv, also played the role of the Wicked Fairy, and made it an amusingly awesome figure. Gorgeously-gammed Beryl Grey made a striking figure as the Lilac Fairy, and Margot Fonteyn, sensitive actress as well as superb dance artist, shone as the Princess. The second-act Rose Adagio was a gem of dance style as well as a virtuoso bit in body control, and Miss Fonteyn's dancing in that act, and in the divertissement of the final act, was standout. Brian Shaw and Rowena Jackson also sparkled in the Blue Bird pas de deux of the finale. *Bron.*

ERNIE KOVACS SHOW
With Edie Adams, Matt Dennis, Archie Koty orch, Bill Wendell
Producer-Director: Jac Hein
30 Mins., Mon.-thru-Fri., 10:30 a.m.
NBC-TV, from New York

NBC has returned Ernie Kovacs to network telecasing after a four-tear absence from its airlanes. In the long, long interim, the tall, mustachioed cigar-smoking comedian-wit has been all over the place in local and web airings, as guestar and pinchhitter (notably for Steve Allen on "Tonight" a few months back, when he had 'em in the w.k. aisles) and in a mess of miscellaneous slottings, including prime time.

Someone in his camp must face up to the fact that Kovacs is more nighttime (and the later the better) than daytime (particularly mid-morning), and that he is not all things to all men, women and little children. Kovacs is sincere, and not two or three-faced. In moving from folderol to nonsense to chitchat, he tosses in his familiar puppet trademarks such as the Kapusta Kid in outerspace conceits, with other such manipula-

(Continued on page 48)

Super supermarket
delivery

...WITH WCBS RADIO!

When it comes to delivering the goods, WCBS Radio personalities keep the supermarket boys hopping.

And that's a tribute to the loyalty and trust they've won from their audiences, who consistently place more WCBS Radio programs on the list of Top Ten local daytime participating shows *than all the other New York network stations combined.*

Because people *trust* this warmly human WCBS Radio team – just as they trusted the advice of the old-fashioned grocery clerk – they walk into supermarkets pre-sold on the brands they choose.

Make sure *your* products are among those pre-sold by the Number One Station in the Number One Market. Simply call CBS Radio Spot Sales or WCBS Radio.

JACK STERLING

BOB HAYMES

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LANNY ROSS

JOHN HENRY FAULK

HERMAN HICKMAN

BILL LEONARD

BILL RANDLE

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW HAVEN — *Approx. Set Count*—700,000 — *Stations*—WNHC (8), WCBS (2), WRCA (4)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WNHC	Flamingo	Tues. 7:00-7:30	25.3	65.0	38.8	Early Show; Rain or Shine	WCBS	6.0
							CBS News; D. Edwards	WCBS	6.0
2. Mr. District Attorney (Myst)	WNHC	Ziv	Mon. 7:00-7:30	21.3	49.5	43.0	Highway Patrol	WRCA	11.7
3. Waterfront (Adv)	WNHC	MCA	Tues. 10:30-11:00	19.9	52.1	38.1	My Favorite Husband	WCBS	9.5
4. Amos 'n' Andy (Com)	WNHC	CBS	Sat. 6:00-6:30	19.0	62.5	30.3	6 O'Clock Report	WCBS	2.7
							Frankie Laine	WCBS	2.7
4. Death Valley Days (W)	WNHC	McCann-Erickson	Sat. 7:00-7:30	19.0	48.0	39.4	Gene Autry	WCBS	10.6
6. Captain Gallant (Adv)	WNHC	TPA	Wed. 7:00-7:30	17.5	51.5	33.9	Death Valley Days	WRCA	10.6
7. I Led 3 Lives (Dr)	WNHC	Ziv	Fri. 11:00-11:30	16.3	60.5	27.7	News; Weather	WCBS	5.1
							Late Show	WCBS	5.1
8. Studio 57 (Dr)	WNHC	MCA	Sun. 6:00-6:30	15.9	50.5	31.4	Meet the Press	WRCA	5.8
9. Looney Tunes (Ch)	WNHC	Guild	Sat. 11:00-11:30	12.8	76.0	16.8	Fury	WRCA	2.7
10. Passport to Danger (Adv)	WNHC	ABC	Thurs. 10:30-11:00	12.6	30.6	41.2	Lux Video Theatre	WRCA	23.0

SAN DIEGO — *Approx. Set Count*—290,000 — *Stations*—KFMB (8), KFSD (10), XETV (6), KNXT (2), KRCA (4), KTLA (5)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	26.8	46.5	57.7	Texaco Star Theatre	KFSD	11.0
2. Superman (Adv)		Flamingo	Mon. 7:00-7:30	22.1	39.8	55.6	Wyatt Earp	KFSD	11.0
3. Waterfront (Adv)	KFMB XETV	MCA	Tues. 7:30-8:00	21.2	36.8	57.5	People in the News	KFMB	15.2
							News; Weather	KFMB	15.2
4. Secret Journal (Myst)	KFMB	MCA	Thurs. 7:00-7:30	17.9	33.0	54.3	Search for Adventure	XETV	22.3
5. Racket Squad (Myst)	KFMB	ABC	Tues. 7:00-7:30	16.3	36.4	44.8	Annie Oakley	XETV	12.9
6. Science Fiction Theatre (Adv)	XETV	Ziv	Tues. 8:00-8:30	13.2	23.2	56.8	Navy Log	KFMB	21.9
6. Eddie Cantor (Com)	KFMB	Ziv	Wed. 9:30-10:00	13.2	25.4	52.0	Kraft TV Theatre	KFSD	11.4
8. Mr. District Attorney (Myst)	XETV	Ziv	Fri. 8:30-9:00	12.9	20.4	63.5	Our Miss Brooks	KFMB	27.7
8. Annie Oakley (W)	XETV	CBS	Tues. 7:00-7:30	12.9	28.8	44.8	Racket Squad	KFMB	16.3
10. Queen of the Jungle (Adv)	KFMB	ABC	Thurs. 6:00-6:30	12.3	39.6	31.0	Ranger Hal	XETV	6.5

HARTFORD — *Approx. Set Count*—250,000 — *Stations*—WNHC (8), WGTH (18), WKNB (30)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Death Valley Days (W)	WNHC	McCann-Erickson	Sat. 7:00-7:30	27.0	67.5	40.0	Follow That Man	WKNB	7.9
2. Superman (Adv)	WNHC	Flamingo	Tues. 7:00-7:30	23.0	64.0	35.9	Early Show	WKNB	8.1
							Weathervane	WKNB	8.1
3. Mr. District Attorney (Myst)	WNHC	Ziv	Mon. 7:00-7:30	21.9	55.5	39.4	Early Show	WKNB	10.2
							Weathervane	WKNB	10.2
4. Waterfront (Adv)	WNHC	MCA	Tues. 10:30-11:00	19.7	71.0	27.8	Big Town	WKNB	4.3
5. Amos 'n' Andy (Com)	WNHC	CBS	Sat. 6:30-7:00	17.3	63.5	27.3	Annie Oakley	WGTH	4.3
6. Buffalo Bill Jr. (W)	WNHC	CBS	Sat. 11:30-12:00	14.2	77.0	18.5	Tales of the Texas Ranger	WGTH	3.5
7. Looney Tunes (Ch)	WNHC	Guild	Sat. 11:00-11:30	14.0	73.5	19.0	Fury	WKNB	2.6
8. Captain Gallant (Adv)	WNHC	TPA	Wed. 7:00-7:30	13.6	45.0	30.3	Early Show	WKNB	11.8
							Weathervane	WKNB	11.8
9. Ellery Queen (Myst)	WKNB	TPA	Sat. 11:00-11:30	12.4	46.0	26.9	Henry Fonda Theatre	WNHC	10.2
10. Wild Bill Hickok (W)	WNHC	Flamingo	Sat. 10:30-11:00	12.2	73.5	16.6	Winky Dink & You	WGTH	2.0

PHOENIX — *Approx. Set Count*—105,000 — KTVK (3), KPHO (5), KOOL (10), KVAR (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Studio 57 (Dr)	KOOL	MCA	Mon. 8:30-9:00	31.6	55.5	56.6	All Star Show	KPHO	14.6
2. Annie Oakley (W)	KPHO	CBS	Fri. 7:30-8:00	23.6	37.6	62.6	Cavalcade of Sports	KVAR	19.1
							Red Barber's Corner	KVAR	19.1
3. Badge 714 (Myst)	KVAR	NBC	Wed. 9:30-10:00	22.1	45.5	48.6	Godfrey and Friends	KOOL	12.5
4. Range Rider (W)	KPHO	CBS	Mon. 7:30-8:00	21.9	32.1	68.2	Studio One	KOOL	29.9
5. Science Fiction Theatre (Adv)	KPHO	Ziv	Tues. 7:30-8:00	20.5	33.0	62.1	My Favorite Husband	KOOL	16.0
6. Highway Patrol (Adv)	KPHO	Ziv	Fri. 9:00-9:30	20.3	38.2	53.1	Life of Riley	KVAR	21.3
7. Waterfront (Adv)	KOOL	MCA	Sun. 7:00-7:30	19.5	34.8	56.1	Loretta Young	KVAR	15.0
8. Guy Lombardo (Mus)	KPHO	MCA	Sun. 8:30-9:00	18.4	36.6	50.2	The Hunter	KVAR	16.0
8. Dangerous Assignment (Myst)	KPHO	NBC	Tues. 9:00-9:30	18.4	32.4	56.7	The Whistler	KOOL	16.8
10. Front Page Detective (Myst)	KOOL	Bagnall	Sun. 6:30-7:00	18.0	41.0	43.8	TV Playhouse	KVAR	12.7

ROCKFORD — *Approx. Set Count*—100,000 — *Stations*—WREX (13), WTVO (39)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	WREX	MCA	Tues. 9:30-10:00	43.9	84.0	52.3	Big 10 Hi-Lites	WTVO	7.1
2. Badge 714 (Myst)	WREX	NBC	Mon. 9:30-10:00	40.0	79.5	50.3	Banko Piggly-Wiggly	WTVO	9.7
3. Mayor of the Town (Com)	WREX	MCA	Mon. 7:00-7:30	36.8	57.0	64.3	Caesar's Hour	WTVO	26.2
4. Racket Squad (Myst)	WREX	ABC	Mon. 9:00-9:30	35.2	59.0	59.7	R. Montgomery Presents	WTVO	23.9
5. Kit Carson (W)	WREX	MCA	Sun. 6:00-6:30	26.2	52.5	49.7	It's a Great Life	WTVO	23.6
6. Liberace (Mus)	WTVO	Guild	Thurs. 9:00-9:30	23.2	38.2	60.7	Break the Bank	WREX	32.6
7. Superman (Adv)	WREX	Flamingo	Mon. 5:30-6:00	20.6	73.0	28.3	Life With Elizabeth	WTVO	7.7
8. Mr. District Attorney (Myst)	WTVO	Ziv	Thurs. 9:30-10:00	19.4	38.0	51.0	Bob Cummings	WREX	31.0
9. Guy Lombardo (Mus)	WREX	MCA	Thurs. 6:30-7:00	18.7	50.5	37.1	Patti Page	WTVO	16.8
							News Caravan	WTVO	16.8
10. Soldiers of Fortune (Adv)	WREX	MCA	Sat. 5:30-6:00	16.5	78.5	21.0	Double Feature Theatre	WTVO	4.5

VIDPIX BUNDLES FROM BRITAIN

Is There a Lawyer in the House?

Most distributors are eager to complain about the vast amount of legal work and paperwork (some equate them) involved in the acquisition of new telepix properties, but few are willing to go into specifics. Exception is Charles Amory, prez of UM&M, who is putting the finishing touches on his acquisition of the Paramount short subject library, dickering for other new product and arranging for a public stock issue.

Amory, confining himself to the matter of the Paramount and new product acquisition, says it will have taken a fulltime team of five lawyers about two and one-half months to complete the legal work on the properties. In the case of Paramount alone, two Par lawyers have spent the last couple of months going over the 1,700-plus original individual contracts alone, while his five-man team has been duplicating that function and drawing no less than 31 separate contracts running at least 15 pages each on the other new properties which UM&M is acquiring prior to the underwriting. As to the stock issue itself, which requires a separate legal staff, Amory shrugs and says "let's not even go into that." After contracts are checked, incidentally, the lawyers then have to arrange for liability and damage-and-loss insurance, another legal mountain.

UM&M has a sales staff (most of which is parttime, dividing their activities between tele and the sale of screen commercials) of some 175 men throughout the U.S. "If all my salesmen were lawyers," despairs Amory, "I'd be out of business."

Selznick Ends TV Holdout, Unloads 11 Features To NTA For $1,100,000

David O. Selznick, a holdout for four years in terms of putting his features into television release, this week ended the siege, turning over 11 of his top pictures to National Telefilm Associates for more than $1,100,000. The $100,000-plus per film makes this far and away the highest-priced package yet set for video. Deal was for cash.

Deal also marks NTA's most ambitious acquisition to date. Firm, reportedly with some $10,000,000 in cash available for product acquisition, had previously made a bid for the RKO library to General Teleradio, but that has been "tabled" by GT pending the outcome of its negotiations with Matty Fox. Several months ago, NTA paid as high as $60,000 per film for several Ilya Lopert-Alexander Korda properties as part of its British "Fabulous 40" package. With a 100G pricetag on the Selznick properties, however, it's likely that NTA will concentrate on national sale for the properties. Deal marks the culmination of a four years of trying by NTA exec v.p. Oliver Unger to bring Selznick to terms.

Package consists of "Since You Went Away," "Notorious," "I'll Be Seeing You," "The Parradine Case," "Portrait of Jennie," "Garden of Allah," "The Spiral Staircase," "The Farmer's Daughter," "Intermezzo" and "Bill of Divorcement," the original (Katherine Hepburn-John Barrymore) and the remake (Maureen O'Hara-Adolph Menjou). Stars in the package include Ingrid Bergman, John and Ethel Barrymore, Gregory Peck, Jennifer Jones, Cary Grant, Joseph Cotten, Loretta Young, Leslie Howard and Charles Boyer.

As of now, only four Selznick-owned pix (Metro owns a fifth, "Gone With the Wind," over which he has no control) are still holdouts. They are "Rebecca," "Duel In the Sun," "Tom Sawyer" and "Spellbound."

Niles Exits Kling

Chicago, Dec. 13.

Fred Niles has resigned as exec veepee of Kling Film Productions which he helped launch as an adjunct of Kling Studios in 1947.

Kling prez Robert Eirinberg, meanwhile, has taken over direct supervision of the film operation which this year is expected to gross $2,000,000, primarily in tv commercial billings.

NTA Into Black With 60G Profit For 1st Quarter

National Telefilm Associates has gone into the black after having operated at a deficit since its inception two years ago. A "progress" report to stockholders, its first since becoming a public corporation some months ago, reveals a net profit for the three months ended Oct. 31 of $60,530, enough to wipe out the firm's previous deficit. Three months represent NTA's first fiscal quarter.

Total sales during the three months were $1,050,832, compared with $420,322 the same period in 1954 and $842,660 for the May-July (1955) threemonths. Working capital has increased from $1,770,031 on July 31 to $1,970,585 on Oct. 31. At the same time, the net profit of $60,530 was used to wipe out a holdover earned surplus deficit of $55,808 from previous operations, so that the company now has an earned surplus of $4,722.

Firm has worked out an accounting procedure which it terms the most conservative in the trade. One of the features of this is the treatment of income from contracts, under which 25% of NTA's distribution fee is immediately applied as income, while the balance is di-

(Continued on page 46)

MCA, Ziv Slugfest For Major Honors

The battle for the lead in syndication sales continues between MCA-TV and Ziv, with MCA pouring $750,000 into its advertising-promotion kitty little more than two months after Ziv announced a $650,000 expenditure for the same thing. The $750,000 is said to represent two-thirds more than MCA spent this year to promote its film product, and the Ziv hike is a third more than it spent until the announcement.

MCA is going to use much of the new coin allotment in direct mail, following the lead it set this year. Moreover, expenditures will be made heavily in audience building (via promotion to the stations and ads) and trade advertising, it was disclosed.

Throw Hook Into Hooker

Temporary injunction was issued in New York Supreme Court last week enjoining West Hooker and his two telefilm companies from the sale of securities in N. Y. State. Justice Joseph A. Gavagan issued the injunction against Hooker, West Hooker Film Network Inc. and Master Television Corp. on a motion by the state Attorney General's office, which charged fraud in the sale and promotion of stock in the two corporations.

Hooker, a onetime agent and producer, has been on an anti-Semitic binge for some years, and the two corporations were advertised as attempting to establish a "Christian network."

$3,000,000 FOR YANK TELEFILMS

America's telefilm distributors are pulling a switch on the old "bundles for Britain" line, and as of this week have written some $3,000,000 in contracts for Yank vidpix series playing the British television circuits. The $3,000,000 figure represents the take on no less than 25 series, nearly all of them purchased since the advent of commercial television there this fall.

The deals are not in all cases one-way exchanges, for some of the loot stems from series produced in Britain with domestic financing. But even in these cases, the American distribs are taking a cut, since the price in Britain is taken out of the distribution guarantee they have to put up to handle the pix in the U.S. Examples of this are Official's deals on "Robin Hood" and "Scarlet Pimpernel," both of which are produced over there. There are other cases where American money is involved but production is being done in Britain, partially to insure a sale there and also to establish good relations under the unofficial quota system that obtains.

But by and large, the new competitive situation between the commercial operations and the BBC have meant lotsa sterling in American pockets and in some cases the difference between profit and loss on a particular series. England is shelling out an average of $3,000 per half-hour picture, which in a series of 39 comes to $117,000. Some of the sales registered have been for 26 films, others for 39 and some for as many as 78 episodes.

Topping the list of distributors with series in England is CBS Television Film Sales, which has "Gunsmoke," "Amos 'n' Andy," "Range Rider," "Annie Oakley," "I Love Lucy" and "The Legionnaire" set with both the BBC and the commercial setup (kinnied version of Ed Murrow's "Person to Person" is also sold, but this was done via the CBS parent company, rather than the Film Sales subsid). Next in line is Ziv Television Programs, with five, "Cisco Kid," "I Led Three Lives," "Science Fiction Theatre," "Mr. District Attorney" and "Highway Patrol." Official is in third place with "My Hero," "Robin Hood,"

(Continued on page 48)

'King's Row' Axed In WB's Trilogy

Hollywood, Dec. 13.

Warners has decided to drop the "King's Row" segment in its trilogy series and replace it with straight anthology vidfilms. Latter go into production immediately. It's believed the producer will be Ellis St. Joseph, who produced "King."

WB will continue "Cheyenne," produced by Roy Huggins, and "Casablanca," produced by Jerry Robinson. It's known WB has been dissatisfied with "King" for some time. The step into anthologies is also believed an indication of the studio's future production plans.

Jules Weill on Tintpix Shopping Expedition

Fortune Features prexy Jules Weill is heading for Europe shortly after Jan. 1 to buy 18 more foreign pix to fill out a package of 26 tinters for U. S. video. The distrib noted that there are 26 stations now transmitting in multichrome, some of whom have requested tint film.

Weill, who is already committed for eight foreign language features, is making his trip for complementary product to Paris. Rome and is also stopping over in London for possible buys.

$6,150,000 New Jersey Film Studio Planned; To Mass-Produce TV Com'ls

The most ambitious and largest film studio facility in the east is being planned as a $6,150,000 project by a Canadian mining syndicate. The studio, comprising two 300-foot-diameter aluminum spherical buildings which would house stages, office space, set construction facilities and its own labs, would be located in New Jersey an hour's drive from New York City. It would serve as a below-the-line production rental facility, initially for filmed commercials and latterly as a center for tv program and theatrical feature production.

Outfit putting up the center, which will be called "Cinemass" because of advanced design features enabling mass production of commericals, is the Geolex Exploration & Development Co. of Toronto, which numbers among its subsidiaries General Lithium Corp., KIX Mining and Jumbo Mines. Geolex is in the process of forming Geolex Film Industries, the corporation which would erect and operate the studio. Project is being undertaken as a capital gains deal by Geolex, which after six months of operation would sell the studio outright. It's understood the purchasers would be a group of television sponsors represented by Theodore Granik, who has been searching for such a facility in the east on behalf of the sponsors. Granik's law firm reps Geolex in Washington, and it was Granik who first broached the idea of a studio to A. J. Thomas, head of Geolex.

Studio is expected to be completed by July 1, 1956, with speed of construction explained by the aluminum construction. Geolex would operate transport facilities to the studio in the form of hourly bus service from Rockefeller Center plus chartered helicopter flights to the site. It would employ nearly 150 below-the-line personnel and would be able to house up to 40 sets (for one-minute spots) simultaneously. Setup would comprise two such aluminum structures, one a giant stage with set construction facilities, the other housing offices and labs but adaptable to studio use in case of expansion.

Geolex has worked out advanced plans in design that would enable it to turn out as many as 48 spots per day, these plans including a hoistable sound proofing wall, revolving stages, remote-controlled lighting, simultaneous construction - rehearsal facilities which

(Continued on page 48)

Where's Morgan?

One of the more promising historical hassles in the telefilm field has come to a quick and untimely end. For a while, it looked as if CBS Television Film Sales and Official Films would go to it hammer and tongs over the rep of the British privateer, Sir Henry Morgan. Film Sales had started plans for a series on Morgan, then dropped them on its "discovery" that he wasn't quite the sort of gent the kiddies could look up to as a hero.

At that time, Official's plans for a series on Morgan were well advanced. But, to everyone's regret, Official now has dropped Sir Henry too, in favor of a new title, "The Buccaneer," and a new principal character, Sir Henry Rogers, a onetime pirate who went straight and returned to the high seas to fight his one-time colleagues. Official exec v.p. Herb Jaffe says researching on the original series turned up the new character, and it was decided his history provided a better peg for a series. CBS, incidentally, latched onto Sir Francis Drake for its swashbuckler.

OF's 'Buccaneer,' 'Round Table' On Nat'l Sale Mart

Official Films and its British producers, Sapphire Productions, have earmarked two costumers for national sales in the spring. Heartened by the success of their "Robin Hood," Official and Sapphire have tabled production on other products to start shooting "A Knight of the Round Table" and "The Buccaneer." Latter is a revised approach to the previously-skedded "Sir Henry Morgan."

"Knight," based on the exploits of Sir Launcelot and featuring a juve angle in the person of an "apprentice knight," will be produced by Sydney Cole, with Sapphire's Hannah Weinstein as exec producer (she's also boss over "Buccaneer"). "Buccaneer" rolls Jan. 23, with locations off the Cornwall coast, using the same ship used in the production of "Moby Dick." Ralph Smart is producer-director. No casting yet.

Interiors on both series will be shot at Nettlefold Studios, of which Official owns 25%. Studio, incidentally, has added its fourth soundstage because of the upbeat in production and expects to add a fifth and sixth during 1956. Final details for both production were set by Official prez Hal Hackett and exec v.p. Herb Jaffe, both of whom returned from London meetings last week.

ABC's 'Code 3' Deal

ABC Film Syndication has made still another deal with Hal Roach Jr., this one for the distribution of "Code Three," series based on the files of the Los Angeles County Police. The ABC subsid already has two Roach properties in "Racket Squad" and "Passport to Danger," with financing and production arranged via the Rabco partnership between Roach and ABC.

"Code Three" pilot was made some time ago, and the property was under option to ABC on the network side until recently.

'Match Girl' Sold in Canada

RCA Recorded Program Services has sold its Christmas half-hour one-shot, "The Little Match Girl," to the Canadian Broadcasting Corp. for use in 20 markets.

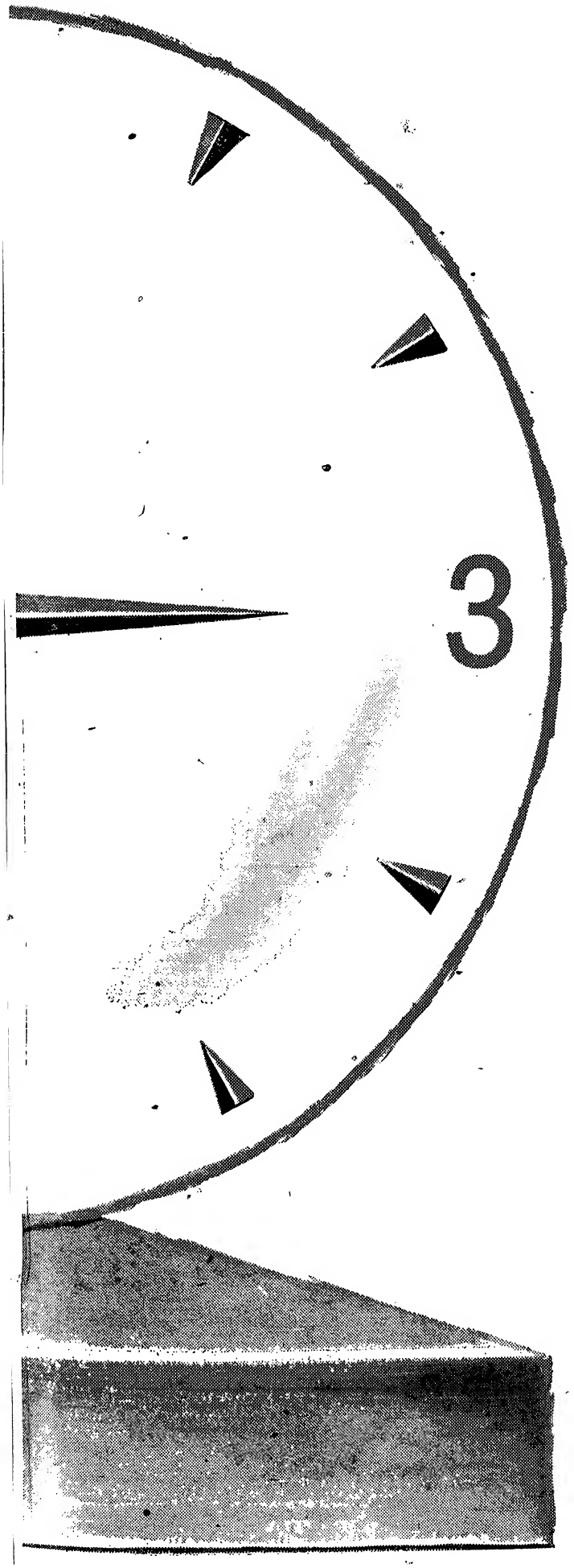
TPA Sets Banner 8-Show Series

Television Programs of America, already committed to produce three new properties within the next few weeks, will roll on still three more within the next 60 days, according to prez Milton A. Gordon. Three newest are "New York Confidential," "Hotel Grand" and "Hawkeye, Last of the Mohicans." By the time production gets underway on these latter three, TPA will be shooting a total of eight series, a new high for the company.

TPA will probably do all three soon-due properties, "Stage Seven" (with Four Star Productions), "One False Step" (with John Guedel) and "Tugboat Annie" (with Jack Chertok). No casting or production details have been set on "Confidential," "Grand" and "Hawkeye" yet, but the first-named will probably have a preponderance of location shooting in N. Y.

Two other series currently in production are "Lassie," of which this season's 39 are being shot, and "Count of Monte Cristo," also of which 39 are being filmed, over 30 of them in England and on the Continent. Company is also about to wind production on 26 in the "Fury" series, this year's total for General Foods.

abc's "afternoon film festival" gives daytime tv that nighttime look



Here is the first of ABC-TV's major efforts for 1956. Starting January 16, ABC-TV is giving afternoon television the big, night-time look. Every weekday (3 to 5 PM EST) *Afternoon Film Festival* will present a different top-flight J. Arthur Rank movie. These will be modern films of the type that is doing so well on ABC-TV Sunday nights. This means you can sponsor outstanding, pre-tested TV entertainment (i.e. The Cruel Sea, The Captive Heart, Always a Bride) at a new, low, daytime price. The buying plan is flexible, designed for large and small advertisers. The ratings should give one of the lowest costs-per-thousand in daytime television. Personable Allyn Edwards as master of ceremonies will be available to deliver your sales message. In all aspects ABC-TV's *Afternoon Film Festival* should be one of television's best buys.

abc television network

7 West 66th St., New York 23, New York, *Susquehanna 7-5000*
20 North Wacker Drive, Chicago, Illinois, *Andover 3-0800*
277 Golden Gate, San Francisco, *Underhill 3-0077*

Frieda Hennock Carrying Torch For Daytimers, Wants More Hours

Washington, Dec. 13.

With former FCC Comr. Frieda Hennock as its champion, the Daytime Broadcasters Assn. last week petitioned the Commission for a change in signon and signoff time which would provide longer hours for 900 daytime AM stations in the country.

It was the first pleading by Miss Hennock before the FCC since she reentered private law practice as a member of the Washington firm of Davies, Richberg, Tydings, Beebe & Landa.

DBA, which represents 175 daytimers, petitioned the Commission to change its rules to allow daytime stations to operate from 5 a.m. to 7 p.m. Under present regulations, they can operate only from sunrise until sunset. This means that in winter in some areas they cannot begin operations until 7:30 a.m. and must go off the air at 4:30 p.m.

Asserting that the existing sunrise-to-sunset requirements constitutes a "local radio blackout," DBA prexy Jack Younts, head of WEEB in Southern Pines, N.C., said it is impossible for the daytimers to observe any kind of a business day which listeners and advertisers can follow. The regulation imposes "a form of government-dictated inefficiency," he charged.

Drawing on her experience with the Commission, Miss Hennock filed a brief which pointed out that the agency has been wrestling with the problem of daytime station operations since it instituted the clear channel proceedings over 10 years ago. "The time has come for action to provide stabilized and extended fixed hours of operation," she said.

(Daytime stations are precluded from nighttime operation to prevent interference with stations assigned fulltime use of clear channels.)

P&G Down on 'Down'

Procter & Gamble coin which is going into ABC-TV's "Famous Film Festival," as well as Whitehall Pharmaceutical monies going toward sponsorship of "Ozark Jubilee" on the same web have been channeled to the two shows at the expense of an existing ABC segment. That's "Down You Go," which P&G and Whitehall, both out of the Biow-Beirn-Toigo stable, shared with Western Union.

TV Lenser Solves Hit-Run Death

Houston, Dec. 13.

An 18-day-old hit-and-run traffic death mystery was solved today by an alert television news cameraman after police, newspapers and tv stations turned up tips involving persons in a dozen southwestern communities.

Jim Whisenant, chief news cameraman for KTRK-TV, Channel 13 in Houston, gave local police the information which resulted in the arrest of Heriberto R. Fernandez, 20-year-old Mexican, in the Nov. 28 death of W. B. Risdon.

Whisenant received his original tip from an elderly woman who said she was calling for a 19-year-old girl who was afraid to call herself. She told Whisenant that if he went to a certain address and asked for "Sandra" he would learn the identity of the driver of the car.

Sound-on-film coverage of the questioning and arrest of the suspect, made by Whisenant, were carried on KTRK-TV's newscasts and local newspapers credited Whisenant with his part in the investigation.

"We had 1,000 tips and went to a dozen cities checking them," Houston Police Sergeant W. H. Rankin was quoted as stating, "but only the one Whisenant came up with had any merit."

Edison Foundation Mass Media Award

Thomas Alva Edison Foundation, in its first annual National Mass Media Awards dinner last night (Tues.) at the Waldorf-Astoria, N. Y., tapped three motion pictures, three television shows, two radio shows and a radio and a tv station for honors in improving the quality of the media.

In the pictures department, 20th-Fox's "A Man Called Peter" was honored for "best serving the national interest." "Best children's film" was Arne Sucksdorff's "The Great Adventure" while the "best science film for youth" was Walt Disney's "The African Lion."

In television, the "program best portraying America was CBS-TV's "You Are There," best children's show as CBS' "Let's Take a Trip," and the best science show for youth was NBC-TV's "Mr. Wizard." In radio, program "best portraying America" was Mutual's "Family Theatre" and the best science program for youth was the CBS "Adventures in Science." No award was given for the best children's radio program.

Station winners, each of which was awarded a continuing $1,000 scholarship for one of their high schools, were WBNS-TV, Columbus and radio outlet WTIC, Hartford, both winners for "best serving youth." Special citations went to ABC Radio for "outstanding public service in making reports on the growing shortage of scientists and engineers" and to Donn Bennett's "The Big Idea" syndicated series dealing with inventors and inventions.

'Pops' Canada TV'er

Ottawa, Dec. 13.

Paul Whiteman goes to Toronto Feb. 19 to appear on CBS-TV's weekly "Showtime," which stars his protegee Shirley Harmer, the singer from Thornton's Corners, Ont., and to conduct two concerts in Massey Hall there the following night, both also featuring the chirp.

Meanwhile, Miss Harmer will, if union difficulties can be straightened out, appear at three Whiteman concerts in Pittsburgh Dec. 26-27-28.

Sid Caesar's Kidding Of Royal Navy Has Some Canada Repercussions

Ottawa, Dec. 13.

Some Canadians, and some British in Canada, resented Sid Caesar's kidding of the Royal Navy and unveiled their resentment with letters to newspapers and television stations. "Outrageous," said one; "bad taste," another.

Typical of editorial handling of the matter was the Ottawa Journal. Headed "Sir Joseph Porter Said It," the Journal editor commented, in part:

"We have an idea that Mr. Caesar's loudest laughs will have come from officers of the Royal Navy who may have heard his little play. The Navy, as it happens, has been kidded by experts in the field—and survived to fight another day. "HMS Pinafore" of the Gilbert & Sullivan team lampooned the Navy unmercifully . . . to the delight of audiences all over the English-speaking world."

It ended: "Now Sid Caesar is no Gilbert, but he has a keen sense of comedy and the ludicrous—and the Royal Navy is tough and durable. We mustn't be thin-skinned."

WINS, WPAT Axing Comm'ls for Xmas

Two radio stations in the N. Y.-N. J. metropolitan area have reported that they will cancel all commercials on Xmas. WINS, N. Y., is axing all regular commercials from 6:30 on Xmas Eve until 6 ayem the following Monday (26) for a period just shy of 36 hours. WPAT, Patterson, is dropping its sponsors on Xmas Day, a Sunday, and New Year's as well.

WINS says its the first of the major N. Y. indies to take such a step. It means the loss of billings on over an estimated 40 commercials on Xmas Eve and Xmas Day alone, if compared to an ordinary Sunday's sponsor commitments. Only concession to advertisers on WINS is that if they care to pay full rates, they are entitled to have their names mentioned, but without any commercial copy attached, at the hourly break.

ABC Matinee Pix Price Pattern Set

Acquisition of 100 J. Arthur Rank films for about $1,500,000 by ABC-TV will enable the network to offer the lowest-priced participating sponsorship scheme in daytime tv when it programs the features starting Jan. 16 in the 3-5 period (opposite NBC-TV's higher-priced participating "Matinee Theatre"). Web has worked out a pricing scheme with horizontal and vertical discount structures that will enable advertisers to buy a one-minute participation in the films for as low as $1,600.

Setup is arranged for one-minute and 90-second spots. The onetime rate on the one-minuters is $2,500, scaling down to $1,600 for five-times-weekly, four-times-a-day, 52-weeks use. The 90-minuters start at $3.750, scaling down to $2,400 for the same type of buy as the $1,600 rate. In addition, the web is pitching a Charter Client Plan under which those sponsors buying in during the first seven weeks will get one free spot for every four purchased, three free spots for every 10, nine for every 30 and 12 for every 40 bought.

Additionally, the network has set up a special sales force for the pix and has brought in three Special Project Salesmen, two from DuMont and one from CBS Radio. Two ex-DuMonters are William M. Koblenzer and Harry Pertka, who will operate in N. Y. under recently-appointed eastern sales chief Bill Gillogly. Ex-CBS staffer is George Drase, who will work out of Chicago under Chi sales manager Harold Wetterstein.

The 100-film package includes such titles as "Always a Bride" (Peggy Cummins, Terence Morgan), "The Captive Heart" (Michael Redgrave, Mervyn Johns), "Caravan" (Stewart Granger, Dennis Price), "The Cruel Sea" (Jack Hawkins), "Genevieve" (Dinah Sheridan, Kay Kendall, Joyce Grenfell), "Golden Salamander" (Trevor Howard), "Hamlet" (Sir Laurence Olivier, Jean Simmons), "I Know Where I'm Going" (Wendy Hiller), "The Lady Vanishes" (Michael Redgrave), "Life & Death of Colonel Blimp" (Anton Walbrook, Deborah Kerr), "A Queen Is Crowned" (Coronation documentary with Sir Laurence Olivier as narrator), "The Rocking Horse Winner" (Valerie Hobson, John Mills), "A Run for Your Money (Alec Guinness), "This Happy Breed" (Celia Johnson, Robert Newton, John Mills) and "Titfield Thunderbolt" (Stanley Holloway).

Shelby's 'Molehills Out of Mountains'

NBC's "color video inset" was among the very last techniques developed by its engineering department under v.p. and chief engineer Robert E. Shelby, who died last week at 49 (see obits). According to the network, it was one of the most important development to come out of the engineering department, with "giant spectacles in color television" now capable of being produced in small studios through the technical gimmick that was first used in Maurice Evans' production of "Alice in Wonderland" on Oct. 23.

In one scene, Alice "seemed" to shrink in size on camera, this being accomplished "by reducing her image as picked up by the foreground camera, while leaving the scene from the background camera unchanged."

Shelby said a few days before his death that "it broadens the whole scope of color television production. We can now place an actor against the background of a mountainside, a city street, or the seashore, brought into the studio live from any place we can reach with a television camera," and that the web is now working on a further extension of the inset principle.

Inside Stuff—Radio-TV

Fund for the Republic, which had earmarked $40,000 for its 1955-56 television prizes, has named the competition "The Robert E. Sherwood Awards" and has upped the ante to $55,000. The late Pulitzer Prize-winning playwright was a member of the Fund's board.

New prize scale includes two top awards of $20,000 each to the network commercial drama and commercial network documentary treating subjects in the field of civil liberties "with the greatest distinction, taste and effectiveness." Another prize of $15,000 will go to the best program concerning liberty and freedom by an independent commercial tv station. Two more jurors have been added to the seven-man panel judging the entries, Robert Taft Jr., son of the late senator, and Philip H. Willkie, son of the late Wendell Willkie, 1940 Presidential candidate. Alf M. Landon has resigned from the panel because of business commitments.

Paul Tripp had himself a ball last Saturday (10) as about 100 students from 16 New York vocational highschools formed themselves into a unit to construct "an entire modern city" on his WCBS-TV "On the Carousel." Project was launched by Alexander Hamilton High's erection of a prefab city hall, and to make sure the mythical public was kept informed, the N. Y. School of Printing put out the Carousel Clarion, with various store fronts constructed by the School of Industrial Arts. Show biz was not left out in the cold ("what's a big city without an entertainment centre," said Tripp to himself), for at program's end, by way of celebrating "completion of the city," dancers from the School of Performing Arts did a turn in the "theatre" followed by a block party on the city's main stem. "Carousel," a public service kidshow in co-op with the Board of Education, is produced by Tripp and directed by Lewis Freedman, with Florence Monroe serving for the city.

The Mitchell J. Hamilburg agency has set deals with several manufacturers and juve publishers as merchandise licensees on CBS-TV's 8 to 9 a.m. "Captain Kangaroo" (Bob Keeshan). Among those lined up are Western Printing & Lithographing Co. (for Little Golden Books and other output), Milton Bradley Co., Holgate Bros., Hassenfield Bros. and Samuel Gabriel Sons. In addition, there's a deal with Columbia Records.

Keeshan-Miller, packagers of the show, say that while the juve product field is virtually unlimited, they've set up license restrictions to conform to the style of the show, which puts the damper on violence, slapstick and other "pet distastes." Outfit maintains control on approval of products. In the case of books and recordings, Keeshan-Miller is involved in actual creation and production.

Paving the way for company's entry into the merchandising domain is a pre-Yule tieup with Macy's called "Littlest Snowman." In addition to store and window displays, this provides for a Capt. Kangaroo picture and copy in the N.Y. emporium's daily newspaper advertising for a three-day period starting Sunday (17).

National Assn. of Radio and TV Broadcasters has reached the 2,000 mark in membership. The trade organization picked up 160 new members in the past year, bringing its total, as of Nov. 15, to 1,999. This includes 1,260 AM and 278 tv stations, all national networks, and 127 associate members. NARTB also has 261 subscribers to the Television Code.

The Television-Electronics Fund Inc. during the fiscal year ending Oct. 31 bought heavily into entertainment common stocks, building assets to $105,847,907. Banking on electronics "future potential," the annual report reveals, the fund bought 10,000 shares of American Broadcasting-Paramount Theatres, 6,000 shares of CBS "A", 9,000 General Tire & Rubber stocks, 4,000 in RCA and 9,800 in Storer Broadcasting.

In films Television-Electronics bought substantially also: 17,500 Columbia Pictures shares, 30,600 Paramount, 21,000 20th-Fox, 4,000 Disney and 21,000 Warner Bros. The mutual investment firm's assets pay $11.05 per share this session, against previous year's $9.47 (then assets were at $55,868,018).

Television Chatter

New York

Ted Ashley (Ashley-Steiner) to speak at New School next Monday (19) on talent agents in tv, as guest of **Bill Smith's** "Show Business" course.

Leonard Levitt, who does the huckstering for Ted Steele and his WOR-TV afternoon cast, got a new contract; Steele's weekly total on sponsors is 70. . . WABD took **Lou Steele**, who comes from radio indie WPAT (Paterson) and "Gaslight Revue," and is adding him to the video station announcer corps. (A fortnight ago **Tom Gregory** left WPAT for WABD also.) . . . **Harry Sperber's** "Foreign Press Report" (WATV) will be beamed to Russia's Moslem populace with audio portion aired via the Radio Liberation transmitter in Munich, with date still to be chosen. It's a translated replay of his Saturday (3) telecast in which he rapped the Commies curtailment of Moslem religious activities . . . Youngish **Karl A. Hoffenberg**, who with last night's (Tues.) **Martha Raye** stanza, did his 65th major telecast as producer.

George J. DeMartini, general partner of the Cohen, Simonson & Co. brokerage house, named to the Guild Films board of directors, bringing the board up to its full strength of seven . . . **Eva Leonard-Boyne** set for the **Maurice Evans** production of "The Corn Is Green" on NBC-TV Jan. 8 . . . **Larry Robinson** on "Star Tonight" tomorrow (Thurs.) on ABC-TV . . . **Bob Bernstein** resigned from the Guild Films publicity staff to join the Lynn Farnol office. Bernstein, incidentally, has a Broadway musical which he's authored in the works, with **Robert H. Harris** of "The Goldbergs" cast set to produce; Harris planed to the Coast last week to attend to some key casting . . . **Marion Marlowe** guests on the **Ed Sullivan** show Sunday (18) . . . **Herb Shriner** guests on **Steve Allen's** "Tonight" tomorrow (Thurs.) . . . **Don McNeill** replaces vacationing **Garry Moore** as emcee of "I've Got a Secret" the week of Jan. 11 . . . **Hermione Gingold** on the **Robert Q. Lewis** daytimer Friday (16) . . . **Jane Pickens** entertaining at the Radio-Television Executives Society luncheon at the Roosevelt today (Wed.) . . . Actor **Jimmy Yoham** off to Miami for a two-week hometown visit . . . **Al Stahl** productions producing an eight-minute sales promotion film in color for U.S. Steel Homes via BBD&O.

Singer **Betty Ann Grove** pinch-hitting for vacationing femcee **Bess Myerson** all this week on CBS-TV's "Big Payoff" . . . **Barney Biro** returned from season of stock in Bermuda to grab roles on "Justice" and "I Spy" . . . **Peter Fernandez** cast for "Quality Town" in Monday's (19) "Robt. Montgomery Presents" . . . **Natalie Wood** in from the Coast for a role in "Studio One" Dec. 19, returning to the Coast four days later . . . "Crossroads" producer **Bernard Schubert** received an award of achievement from the Juvenile Delinquency Committee of the Federal Bar Assn. for the show's work in combatting juve crime . . . **Joe De Santis** does a guest stint on "Omnibus" Sunday (18), then appears on "Mama" Dec. 23.

Peggy McCay, who recently retired from starring role in CBS-TV's "Love of Life" soap opera series, returns to nighttime tv this Sunday (18) night as female lead in "Appointment with Adventure."

Priscilla Morgan, indie agent for many years, will join the William Morris Agency starting Jan. 1. Before going into business for herself, she was with Young & Rubicam and Liebling-Wood.

Kefauver Hails Lamb Ruling

Continued from page 32

Lamb and his family and his associates have gone through has been a great one I trust that the example of this case will serve to prevent similar cases from arising in the future," the Senator declared.

Review of Case Unlikely

Washington, Dec. 13.

In view of Examiner Herbert Sharfman's initial decision last week clearing broadcaster-publisher Edward O. Lamb of Commie charges, it's expected that the FCC will be content to forget the whole thing. Although the decision is subject to reversal by the full Commission, it's doubtful that the Broadcast Bureau, which tried the case before the Examiner, will request oral arguments. It's also unlikely that the Commission will review the decision on its own motion. The Examiner's report becomes final Jan. 16 unless appeal is taken or review ordered.

Examiner Sharfman's decision, the culmination of proceedings which began over two years ago and which produced more sensational newspaper stories (with the possible exception of the Richards case) than anything else in FCC's history, is generally regarded here as too watertight to be susceptible to serious attack. Far more legible than most administrative documents, his 140-page tome may become a legal classic in decisions involving charges of disloyalty.

Sharfman finds that Lamb's "possible naivete" in associating himself with various organizations "cannot . . . be transformed into something more sinister" and that his "starry-eyed" sympathy with the underdog does not mean that "his eyes must also have been shot with malevolent gleams." As to Lamb's writings following visits to Russia, the Examiner observes that "sympathy with many of the efforts of an alien regime in its own country, and recommendations to his countrymen that they should seriously study and profit from its possible accomplishments, need not be incompatible with a love of America and its basic institutions."

The Examiner concludes that the Commission's information was "obviously serious enugh" to warrant the inquiry but he observes that "in the fires of hearing what may seem to be gold is really dross." To fall in with Lamb's claim that he should have been "spared the ordeal," he feels, "would be to be wise after the event."

FCC In 'A Box'

Continued from page 32

will be forced to "confess error" on the Vail Mills drop-in, which would be an unusual confession.

With the Senate Interstate Commerce Committee planning hearings on the UHF problem next month, the agency may find itself in an embarrassing position. The Committee intends to call the FCC to account for its handling of allocation problems. At least one Senator plans to do a lot of questioning.

'Camera 3'

Continued from page 32

rence (now in network station administration). Show, which will continue under station's control, is presented in cooperation with the State Education Dept. of the Univ. of the State of N. Y., with Dr. Ward C. Bowen as advisory consultant (he's chief of the bureau of audio-visual aids and director of visual education of SED) and James Macandrew as moderator (he's broadcasting director for the board of education of the City of N. Y.).

Also a possibility for the network is Bill Leonard's "Eye on New York," which would have a "limited" (N. Y. State) spread.

Doug Edwards' Jackpot

A "tv first" may have been established last week when the CBS-TV "$64,000 Question" spilled over past the 10:30 finish (about 39 seconds) for the jackpot award. Although the seven-part question was answered in full with the help of the runover time, actual awarding of the check to the femme psychologist was not made on the show. The proceedings continued in the studio, however, with a kinnie of the ceremonies (about 90 seconds) being shown the next night (7) over the web by Douglas Edwards on his 7:15 news stanza.

Edwards gave the kine the full play, realizing that the ritual had not been seen on the Revlon quizzer itself.

WCBS-TV Slots Year-End Recap of Top N. Y. News

WCBS-TV will present for the first time a year-end recap of news in the N. Y. metropolitan district, in a New Year's Day 2 to 2:30 p. m. slotting. Working title is "The N. Y. Year," with Ron Cochrane as the pivot man and George Bryan on film narration. Cochrane's, who's crossboarded in "The Late News," will produce the show with Blaine Littell, manager of the CBS station's news bureau. Vern Diamond will direct.

Program will be presented in "magazine" form, with one section devoted to problems of the city (crime, juve delinquency, etc.), another to commuter headaches, still another to vagaries of the weather, floods and the like.

Tibbals' L. A.-to-N. Y.

Hollywood, Dec. 13.

Shift of Walter Tibbals, for past three years v.p. in charge of radio-tv production for BBD&O, to N. Y. to become account exec on two of agency's major accounts was disclosed last week.

Tibbals' successor will be Don Rowe, biz manager of agency's N. Y. tv department.

GREY CUP PANORAMA
MOLSON'S BREWERY
15 Hrs.; Sat., 9 a.m. to midnight
With Gordon Sinclair, Mike Wood, Keith Dancy, Russ Taylor, Russ Griffiths
CFCF, Montreal
(Cockfield Brown)

Canada's first radio station, Marconi's CFCF here in Montreal, has established another milestone. Station was on the air continuously from nine in the morning until midnight with a description, interviews, etc., of Canada's greatest sport spectacle, the Grey Cup symbol of pro-football supremacy, from Vancouver, British Columbia, some 3,000 miles away.

Program came over a leased wire from the Canadian Pacific Telegraphs direct to Montreal at a reputed cost of $3,000 and involved five announcers, two engineers and station manager Dick Misener. As originally designed, the package started out as a promotion stunt for the station but was snapped up by producer Bill Hanna of Cockfield Brown, the ad agency for Molson's Brewery. The cynics doubted the value of such a lengthy program but CFCF's hep staffers, riding on the near-hysteria that was built up before this particular game, came through with a firstclass job and spot checks showed a solid listening audience.

A remote control studio was set up in the lobby of the Vancouver Hotel with direct lines to the football stadium to cover activity there and to the balcony over the hotel's main entrance to cover the mammoth pre-game parade. Announcer Keith Dancy travelled to the West Coast by train and taped interviews, etc., in every major city which were played during the 15-hour period and the other announcers planed out the day before the game.

Live interviews and descriptions were relayed throughout the day broken up by recordings and the previously taped sequences. Program director Mike Wood kept pace moving at top speed throughout day and engineers Creighton Douglas and George Bowden maintained good communications during entire broadcast with the exception of one three-minute wire break.

Even though broadcast was a remote direct to Montreal, the British Columbia Government would not allow anyone to mention the sponsor from Vancouver because of a provincial law which prohibits the advertising of beer or liquor via air channels.

Station garnered solid prestige for this radio first and with the reported $6,000 paid by the brewery should just about break even.
Newt.

MUSIC CARAVAN
With Ernie Anderson
105 Mins.; Mon.-thru-Fri., 10 a.m.
Participating
WTRY, Troy

Deejay personality, new to Capital District but successful in Providence, features a kidding, joking, zany style which may provoke a difference of opinion among listeners. Ernie Anderson probably will be greatly or moderately liked by one segment; considered too talkative and unorthodox, by another. The latter reaction is most apt to develop when miker engages in extended joshing with other announcers and studio personnel who are off-mike. What is humorous or funny to him and them may be less so to the outside audience. This tendency to overdo the bantering and equipping should be watched: with long hair stretches in morning and afternoon, Anderson can wear himself thin. For the long pull, he makes better dialing when the mood is more subdued.

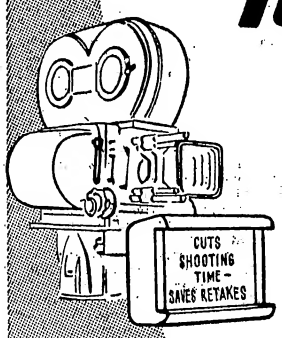
Blocks heard had strong and weak points—ones that were interestingly different and others that seemed monotonous or repetitive.

Anderson seems to have a sound knowledge of popular music. A remark about college students and segregation demonstrated discernment. Questionable whether comment, "This is a new station in the formative period," was wise. Anderson kids some of the live commercials. There was also jingles. Program is interrupted for news every half-hour. *Jaco.*

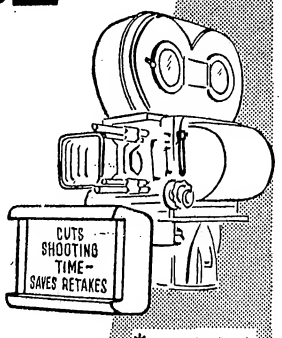
Pittsburgh—Longest commercial radio association in local history came to an end first of this month when Kaufmann's, the town's leading department store, and Beckley Smith, their newscaster on both WJAS and KQV, parted company after 20 years. Smith began to "break the news" for Kaufmann's in 1935 and had been continuously on the payroll ever since.

Make the first take the "RIGHT" take with

TELEPROMPTER* SERVICE



"Print it" — the first time



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Channel 6	Channel 10	Channel 28	Channel 9
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THEY GET IDEAS

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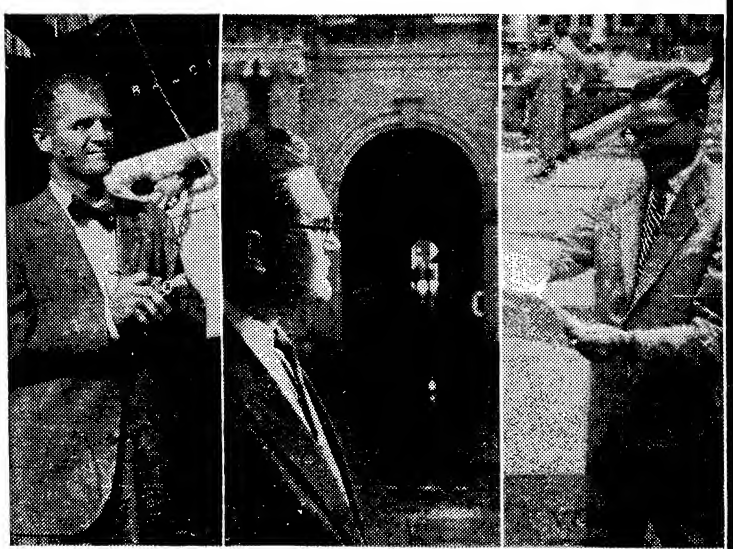
Program Manager
KDKA, Pittsburgh

Bill Dempsey
Program Manager
KPIX, San Francisco



Guy Harris
Program Manager
WOWO, Fort Wayne

Byron Dowty
Program Manager
KDKA-TV, Pittsburgh

Dick Pack
WBC National Program Manager

Grady Edney
Program Manager
WBZ, Boston

Gordon Davis
Program Manager
KYW, Philadelphia

Month in, month out, these WBC program managers develop a steady stream of ideas for new shows. Exciting, out-of-the-ordinary ideas that produce big audiences—and big payoffs for advertisers!

Like Swan Boat, on WBZ-TV, Boston—a morning variety show that successfully combines big-time quality with local home-town atmosphere.

Like teaming up the city's five top disc jockeys—Moon Mullins, Barney Keep, Bob Blackburn, Al Davis, Al Priddy, on a single station—KEX, Portland—and then alternating the five flavors practically around the clock.

Like the crusading documentary WPTZ's Telescope that uncovers and covers current serious problems of Philadelphia.

Like new, fast, first-hand coverage of local news by KDKA, Pittsburgh, on the scene instead of only in the newsroom.

Like many, many more bright, imaginative programs on WBC's five radio and four TV stations.

On location in six big markets, and at Headquarters in New York, WBC idea-hunters are eternally at it. Result No. 1: brilliant programming. Result No. 2: big audiences. Result No. 3: WBC stations are the best buy in six markets where 26 million people live and buy. Get all the facts. Call Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808 in New York City.

No selling campaign is complete without the WBC stations

WESTINGHOUSE BROADCASTING COMPANY, INC.

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BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

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ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

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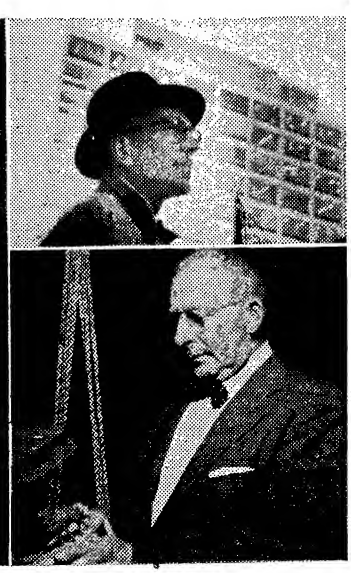
Program Manager
WPTZ, Philadelphia

Mel Bailey
Program Manager
KEX, Portland, Oregon

Bill Kaland
WBC Assist. National Program Manager



Gordon Swan
Program Manager
WBZ-TV, Boston

Gordon Hawkins
WBC National Educational Director

Support the Advertising Council Campaigns.

Gleason Speaks His Mind

Continued from page 33

a third year option). CBS likes it and our audience likes it.

"As for the Gleason Enterprises-packaged 'Stage Show' at 8 o'clock, we wouldn't expect it to top Como. It's a nice little $30,000 package that's delivering a better rating than more costly shows."

'A Lot in the Icebox'

On future tv enterprises: "There's a lot of stuff in the icebox. There are all the other components of our former full hour show, Reggie, etc., which can lend itself to future planning. We've got a show called 'Good Skates' which is something in the order of a kid spec, featuring Sammy Kaye and his orch and a two-headed kangaroo called 'Harry Harry.' CBS gets first crack at this one. We've also got a half-hour show on psychic phenomenon, with a board of experts. We're gonna move soon with this one.

"Also, England wants our 'Honeymooners.' That's why I went to Canada recently, to size up sentiment about the show since it's somewhat comparable to British tastes. However, what I got was the viewpoint of the Frenchman."

On the outlook for future comics for tv: "Sure there's a need for them. But they'll be found where they've always been found—the Crazy Willies outside the candy store or behind the hardware counter. That was the 'stage' for all of them in the beginning. The good comic today is the one who brings a new technique with him, like Gobel, for example. From that standpoint, it's a boon that the new comics graduate right into tv, for this 'new technique' is still fresh and not worn out by years of niteries and stage shows."

Gleason doesn't hold with Bob Hope's crack that the situation comedy has come to the end of the line. "Situation comedy is based on honesty. On the other hand the monolog is predicated chiefly on a succession of lies. You can bet that the 'honesty' factor will win out with the audience in the long run."

Gleason believes the toughest thing a comic has to learn is what to do when he's not getting a laugh. "When he's licked that, he's in." The real genuine comic, he says, is the guy who is always himself and not trying to be somebody else. He has a lot of admiration for Milton Berle but thinks that he spends too much time "being Cantor and a lot of other people instead of himself."

On critics: "Unlike the critic of old who sat down with 800 people at the theatre and expressed himself for the millions who weren't there, today everything's different. The tv critic is on the spot—he's seeing it with millions of others."

Occupying almost two floors of the Park Sheraton Hotel in N. Y., Jackie Gleason Enterprises (with their Song Smiths, Inc., and Jaglea Music Corp. subsids) gives the appearance of a comic's paradise, with its gadgetry, hoked-up posters, its "Elephant Room" as Gleason's own office, etc., but under the Bullets Durgom-Jack Philbin-Leo Talent-Jack Hurdle-Al Span command, it's big business operating in high gear.

Waco

Continued from page 33

be made in courtroom without disturbance. Paper's pix, made from same balcony spot at an earlier trial, had been shot without even the judge being aware.

Comment was both pro and con. Pros favored educational value, et cetera. Cons feared photographic slaps at dignity of court. But court undisturbed and, after first few minutes of self-consciousness, participants ignored tv and sliced the ham very thin. Dignity remained the same, with jury feet on rail, cigaret butts on floor and lawyers wrangling.

"There has actually been less haranguing lawyers as a result of tv cameras being trained on them," hizzoner said. "It is a most orderly trial."

Judge said televising trial was not a publicity stunt, that there was no horseplay or grandstanding by attorneys.

Did judge use makeup? "No, we take it in the raw," he said. "We just take it natural."

Get Going on 'V's'

Continued from page 33

that these be on an equal footing in terms of V's and U's.

ABC supported the deintermixture proposals, but now that deintermixure has been rejected, it's resigned to the fact that it will have to play third fiddle in many "permanent" areas where the final allocation outcome will depend on the present and upcoming deliberations of the FCC on a policy and rulemaking level. That may take years, and the web is resigned to the fact, though it doesn't like it. But why, asks the network in the person of station relations v.p. and assistant to the prez Ernest Lee Jahncke Jr., can't the FCC speed up proceedings in those trouble spots where it could take immediate action.

As examples of the Commission's inaction, Jahncke offers the Pitt and Boston situations, where channel allocations were designated for the third V in April and June of 1954, respectively. Hearings were begun two months later in each case; the record was closed in March of this year in Pitt and in February in Boston. What's holding up a decision, Jahncke wants to know. In two other cases, San Antonio and Indianapolis, the examiners' decisions were handed down in June of this year, yet oral arguments before the FCC have yet to be held. On the two Miami VHF allocations, initial decisions were entered and oral arguments were held in May and July of this year, yet the grants haven't been decided.

Importance attached by ABC to speed in these cases is understandable when it's seen that the network doesn't have outlets of its own in the nation's sixth market (Boston), the eighth (Pitt), the 11th (St. Loo), the 22d (Miami), the 25th (Indianapolis, the 43d (San Antonio and the 51st (Omaha). Moreover, it took the FCC a year to decide to allow XETV, Tiajuana, to affiliate with ABC and allow the network into San Diego, the 26th market in the country. "How can we compete on equal terms," Jahncke states, "when we've got to go to an advertiser and tell him we may not be able to clear his program in the sixth largest market?"

Speedup would be of benefit to the entire industry, not ABC alone, says Jahncke. Even stations currently enjoying a duopoly or even monopoly status would benefit by being released from pressures by their primary networks. Jahncke revealed that pressures in such markets from the primary network source has caused a couple of stations even to drop "Disneyland," which they had been carrying for ABC. Stations didn't want to drop the show, even got public protests, but couldn't resist the "terrific pressures" put upon them by their primary networks.

'Catalyst' in Wisc.?

Washington, Dec. 13.

First VHF grant in a city in which the FCC proposed deintermixture was issued yesterday (Mon.) when the agency granted a permit for channel 3 in Madison, Wis., to Radio Wisconsin, Inc. (WISC). On Examiner's report favoring Badger Television, Inc., (WIBA) was rejected because of its newspaper interests (Capital Times and Wisconsin State Journal).

Grant was made over strong opposition of Comrs. Rosel Hyde and Robert Bartley who called the majority action "untimely and ill-advised." Pointing to protests of two commercial UHF stations in Madison that a VHF would force them off the air, the commissioners said the grant "could well prove a catalyst that would set off the spiral which could result in the abandonment of UHF service throughout the country."

Hardesty V.P. Stripes

John F. Hardesty becomes the first veepee that Radio Advertising (nee Broadcast Advertising) Bureau has had since Kevin Sweeney became president a couple of years ago. He comes from Westinghouse Broadcasting where he was local promotion chief.

Hardesty decision was finalized at RAB board of directors' meeting last week. Meeting decided to set aside $45,000 for a "major research project" in radio which is to get underway within two months.

From The Production Centres

Continued from page 34

with Minneapolis Advertising club's "Award of Merit" plaque in recognition of his "constant contribution to the fine, clean. entertainment enjoyed by Greater Midwest people over the air for 25 years" . . . Pure Oil Co., renewed for another year sponsorship of **Cedric Adams'** WCCO Radio five-times-a-week "Nighttime News" . . . Former local radio organist **Ramona Gerhardt,** now a West coast audio performer, here for annual Northwestern National Bank Christmas air show.

IN BOSTON . . .

Bill Buchanan, WVDA disk jock, dug up the Benny Goodman platters of tunes used in the "Benny Goodman Story" on his Saturday show and for a switch spun the numbers not used in the picture which he would have liked to have seen used . . . **Sherm Feller,** WVDA deejay, has gone longhair. Hasn't had his hair cut since Oct. 1 and says he won't until he comes up with a hit song. He's a song cleffer and music publisher under his own Roxbury Music title . . . For the 17th consecutive year, WEEI broadcasts its "Commuter Carols" from North Station beginning Mon. (19) with **Doris Tirrell** at the organ, **Bill Elliot,** singing cop, and chorus . . . Annual WEEI employee's Xmas party skedded for the Hancock Room of Hotel Statler Friday (16) . . . WEEI will originate its "Saturday Show," 8:30 to 9:30 (17), from the show rooms of Ferry Street Motors, Cadillac agency in Malden, with **Carl Moore,** emcee; **Arleen Arsdale;** vocalist, **Tom Russell,** announcer; and **Frank Bell** conducting his 10-piece orch . . . WNAC-TV coming up with a "Christmas Card to New England," half-hour film shot by **Jim Pike,** film director, including scenes of Xmas shopping at Tremont and Washington Streets, interviews with shoppers, Boston Common, Public Gardens and State House scenes and moppet scenes with Santa Claus. The sustainer will be shown Dec. 23 from 11:05 to 11:35 p.m. and again Sat. from 2 to 2:30 p.m.

IN PHILADELPHIA . . .

Carl Haverlin, president of Broadcast Music, Inc. was guest speaker at monthly meeting of the Television and Radio Advertising Club of Phila. (8). He emphasized need for greater use of all music and all literature in programming . . . National Safety Council is distributing copies of safe driving plea made by KYW newsman **John Franklin** to every radio station in the U. S. . . . **Mary Wilson,** former WPTZ personality, doing the live commercials on "Mrs. and Mrs. North" . . . **Gertrude Berg** ("Molly Goldberg") in to spark '55 drive for Downtown Jewish Orphan Home (5) . . . **Hugh Ferguson** rings up seventh anni as "Mummers Parade" announcer on WCAU-TV. This year marks first colorcast of event . . . **Mac McGuire** celebrated first year as KYW wakeup star with a three-hour program in Town Hall. Vocalists **Dick Lee** and **Marion Caruso** headlined the show . . . **Jack Silin,** WCAM sales manager, in Hahnemann Hospital's Bailey Heart Clinic . . . **Paul Harron** has leased an entire floor in Philly's center city Suburban Station Bldg. for his WPFH, Wilmington, outlet.

IN SAN FRANCISCO . . .

New Albion Films, according to tv studio's **Grover G. Sales,** has just finished a "Bobby Sox" strip, based on the Marty Links cartoon characters . . . Press & Union League Club kinescoped its half-hour "Column One" show with **Sen. Estes Kefauver,** hopes to put the KOVR Monday night spot on a paying basis . . . Successor to the late **Bill Bradley** on KPIX is Bill Roddy, ex-NBC announcer . . . Roddy, incidentally, just married airline stewardness Susan Rivas . . . On the hospital list: KSPO engineer **Gene DeAlessi** and Frisco Police Lieutenant John Kane, liaison between the department and "Lineup" . . . It was a tough week for $64,000 Question: KPIX was deluged by phone calls asking whether **Joyce Brothers** won (sound was chopped off in Hollywood at the program's climactic end) and KCBS got hundreds of phone calls wondering where the radio version was. Fortunately, KCBS manager **Jules Dundes** anticipated reaction, put on 14 emergency operators to handle the situation

NTA Profit

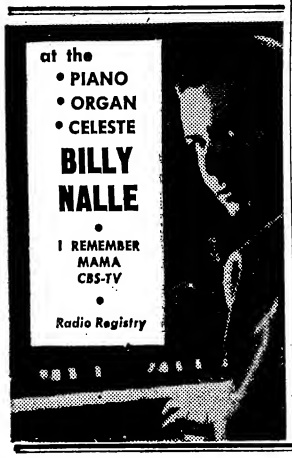
Continued from page 39

vided over the term of the contract and applied in equal monthly sums. This balance is being referred to as deferred film rental income, or "backlog of earnings," and it shows on NTA's books in the amount of $671,374 covering an 18-month period.

Total unbilled contracts are $2,102,025, compared with $1,569,956 on July 31. The "backlog of earnings" figure is differentiated from the "unbilled contracts" in that the former represents NTA's distribution take off the top of the latter. Similarly, the company shows a total film rental of $660,955 for the threemonths, but this figure again represents the 25% of the distribution fees of the contracts plus that portion of deferred rentals which have come due, rather than any overall sales or billings figure. Participation in film rentals is listed at $296,937, while amortization, distribution and film rights and print costs total $107,779. Difference, the gross profit, comes to $256,277. Administrative expenses, distribution commissions (to salesmen), interest and federal taxes total $195,747, leaving the net profit figure of $60,530.

Since NTA went public only this year, comparison figures for earnings do not exist. However, on the matter of total sales, unbilled contracts, etc., business has shown a sharp increase, largely due to the acquisition of the "Fabulous 40" feature package. The "backlog of earnings" category showed an increase of $144,540 during the quarter, or 27%. Also, the total film rental revenues of $660,995 was equivalent to 47% of the total film rentals for the previous fiscal year ended in July.

Beaumont, Tex—Roy Dixon has been appointed manager of KTRM here replacing Joseph S. Trum.



INDUSTRIAL HEART OF THE TRI-STATE AREA
TV's New Queen

316,000 watts of V. H. F. power
WHTN-TV BASIC ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

WANTED
PUBLICITY WRITER, assist busy press agent. Must create features, humor, other material for Broadway, TV, and theatrical columns. Low starting salary. More if you prove yourself. Box V-12125, Variety, 154 W. 46th St., New York 36, N. Y.

"3 LIVES" PULSE CLIMBING AT 30.8* IN BIRMINGHAM

Up through a secret passage to a lofty rendezvous goes Herb Philbrick (RICHARD CARLSON) hero of Ziv's nationally acclaimed "I LED 3 LIVES" television show. Climbing with Philbrick in Birmingham are the Telepulse ratings on this daring series:
22.0 in March, 1955 24.8 in April, 1955
*30.8 in May, 1955

Recently voted "Best Non-Network Film Series" . . . "I LED 3 LIVES" is now in production for 3rd award winning year!

To climb to new TV success, GET IN TOUCH WITH . . . . . ZIV Television CINCINNATI CHICAGO NEW YORK HOLLYWOOD

WATV's Dept. Store Plum In Bamberger's Buy-In

A N. Y. metropolitan area television station has decisively cracked big department store resistance to the medium. WATV, Newark, is getting eight hours a week in program buys and an extensive spot schedule from Bamberger's, and the deal runs for 52 weeks. Deal is for $1,000,000, including a portion for radio. Video will get over $15,000 a week.

Opposition to video ceased at Bamberger's because daily newspaper coverage is nil in many of the suburban areas where it now has stores. Besides WATV, Bamberger's has bought a supplementary schedule on its sister radio station, WAAT, in order to saturate the Jersey suburbs surrounding its five branch (one under construction) and main Newark stores.

Bob Dunville's Prexy Status for Atlanta

Cincinnati, Dec. 13.

Robert E. Dunville, president, Crosley Broadcasting Corp., also takes over as president of Crosley Broadcasting of Atlanta, Inc.

Two other executive changes in the Georgia tv operation also were announced at Crosley headquarters here. Harry Le Brun was advanced from general manager of WLW-A to vice president and g.m. of Crosley Broadcasting of Atlanta, Inc. Joe Dwyer, assistant secretary and treasurer of the Atlanta outlet, was additionally appointed vice president.

Bob Sarnoff

Continued from page 32

it would not be too long before other outlets along the affiliation party line made a similar announcement.

'Multichrome Riches'

Sarnoff hit hard and often on the point that it's his belief that the profits of the future will come wrapped in a multichrome package. He ventured that the prospects for profit in color are even greater at this point than was the case with black & white back in its infancy eight years ago. In another decade advertisers will be spending three billion annually for tinted video, he prophesied. By '56 overall ad expenditures will hit 13½ billions, with color tv by then garnering nearly double video's current 12½% slice of the total.

Prexy saluted the affils for the progress they've already made individually in tooling up for the color sweepstakes. Latest count shows over 100 stations equipped to beam color network shows. A round dozen are already originating multi-hued live local programs and another 19 are set up to transmit tinted films.

The network is stepping up its own color plans with several of the Saturday night Perry Como shows to get the tint treatment this season, plus one or more colorcasts of the dramatic roster such as "Kraft Theatre," "Robert Montgomery Presents" and "Playwrights '56." Also color inserts are being prepped for the Camel "News Caravan" using the super-fast Ansco film.

A fulldress color demonstration is being readied for the National Retail Dry Goods Assn's annual convention in N. Y. Jan. 11, Sarnoff disclosed.

"All these steps are not only an expression of faith in color. They are sound business measures which will help create a new industry—with opportunities for NBC, its affiliates, and the whole medium, surpassing anything in all of broadcasting's history," NBC-TV chief stated.

ATT. MALE and FEMALE
SINGERS, ACTORS and ACTRESSES
You can use your spare or open time as field manager's assistant of National Vets Publication. Veteran background helpful but not necessary; $1 hr. minimum guarantee while training. See Mr. Mosher, Publishers Verified Svce., 5 Beekman St., N.Y.C. (bet. 9-10 A.M. and 1-2 P.M. BA 7-9115).

COMICS
Let the Colonel do it.
Do what?
Write your comedy material.
BOB BARKSDALE
715 Glenn Building, Atlanta, Ga.

Pinkham

Continued from page 31

day night time slots by "Dragnet" and "People's Choice."

Move, effective Jan. 5, is obviously designed to offset the inroads being made on NBC-TV's 8:30 Thursday night hour by CBS-TV's "Climax" and "Shower of Stars" parlay, with the Jack Webb-starrer for Liggett & Myers going in ahead of Jackie Cooper's Borden-sponsored filmer. Switch places "Dragnet" back-to-back with Groucho Marx's "You Bet Your Life."

Webb's longtime vehicle, incidentally, is getting a "fresh look" with more emphasis on a femme love angle for an added dimension.

Pinkham reiterated NBC-TV's aim to fight variety (namely Ed Sullivan's CBS-TV Sunday nighter) with comedy as he made a special pitch for the web's new Sunday night comedy show going in Jan. 8 for the departing "Colgate" hour.

Program topper did some "pointing with pride" toward Saturday nights that now boasts "that solid NBC look" pivoting around the Perry Como showcaser.

Omaha — Steve Shepard has taken over as sports director of KMTV here, succeeding Dick Charles, who resigned to take a position with a local auto agency.

Goodman Uses Its Noodle on 'Long John' Promotional Hoopla

Unusual children's promotion for the "Long John Silver" telefilm show is being staged by Goodman's Noodles, its WABD bankroller in New York. Goodman's is sending Hill Eller, who's seen on the show as Patch (the pirate) around to address school auditorium sessions in the N.Y. area, doing an in-costume stint involving a history and anecdotes on piracy, a screening of one of the films in the series and the passing out of maps and coins.

Eller has already toured some 120 elementary, junior high and high schools since the first week in October, when he started the tour, and is solidly booked through May. Interesting aside is the fact that Eller was spliced into the telefilm series as an open-end host. Series, produced by Joseph Kaufman, was filmed in Australia, and the original Patch character was played by an Australian.

What Goodman's did was to shoot opening and closing sequences with Eller to create an on-the-spot character for promotional purposes, which is function that Eller now serves. His in-costume picture is being used for a subway poster campaign by Goodman's as well.

'Don't Get Scared By a Rating'

Continued from page 31

of advertisers; to create the class shows that augment the broad-appeal vehicles so as to make the medium a meaningful force for all segments of the public, and to use it to "elevate and enrich the lives of our people."

"From the beginning, we have been against the know-nothings, the primitives, because we do not believe that television should be run merely to give the people what they already want."

Time and again the new chairman asked the affiliates to join in the "fight" to preserve such concepts as the spectaculars, the hour live evening dramas, the "Matinee" daytimer, "Today," "Home" and "Tonight," and the telementaries and "Wide Wide World," most of which were incepted during his regime as prexy. "All of television" will be the loser, he said, if "Matinee" fails or if we are unable to continue a "Producer's Showcase," that "brings events to the country that are just fabulous when you think of the people out in the small towns and remote areas, people without money to go and see the things that people of privilege can."

He told the station men they "can add a few points, and so can we by more adroit, more intelligent promotion, and we must do it because again, the loss of things like doing Shaw and Shakespeare and the Sadler's Wells ballet and "Peter Pan" is too great a loss. We cannot possibly allow it to happen."

Weaver climaxed his remarks to a standing ovation as he said, "We are going to continue to program up, and not down. We will use our showmanship and skill to get great audiences, but we will continue, in any event, to meet our commercial challenges, and will by doing the kind of shows that we know must be done. Television is far too great an instrument to be degraded into a home jukebox to keep the kids quiet."

Sylvania's Color Sets

Sylvania will start producing color tv receivers on a mass scale beginning next April for fall sale, even though the set is expected to retail at somewhere between $695 and $895, the range quoted for the industry by Arthur L. Chapman when he made the announcement last week. Chapman would not commit himself on a specific Sylvania price tag.

come on in, Diogenes....

If you're looking for a plan that will deliver maximum honest value, we're your men. Or—collectively—the 36 stations of The Quality Radio Group are your medium.

We believe in RADIO—its ability to move goods and services, its tremendous power of personal persuasion, its unmatched mass coverage—*120 million* sets in the U.S. today, an anticipated *14 million* new set production for the year 1955. We *know* that RADIO, used intelligently, with resourceful imagination and boldness *is* the most effective, low-cost mass advertising medium for national advertisers.

We're equally positive we've evolved a successful formula for the profitable use of RADIO. Because we have honest faith in the medium, and the undoubted worth of our plan, we're starting a second year this month with this reaffirmation of certain basic principles—

QUALITY in stations and programs builds audiences.

EFFICIENCY in coverage—minimum duplication—means a more efficient investment of advertising funds.

ECONOMY of increased sales at lower costs is a necessity for national advertisers.

And this, briefly, is what we offer—

The facilities of 36 of the nation's great radio stations, delivering 90% of all U.S. Radio Homes.

Daytime and night-time program formats—from five-minutes to half-hours, priced for one-time or frequency use for cumulative circulation.

An economical rate—day and night—tailored to fit one-time or frequency requirements. Lowest for the circulation provided. And easy to buy: one order, one invoice.

The merchandising know-how—at the *local* level—of our member stations.

There are more details, of course. They're waiting to be revealed to smart advertisers, keen for the profits to be gained from the best use of today's greatest mass medium, RADIO. If you're the Diogenes type look no further. PLaza 1-0116 is our number.

the Quality radio group, inc.

Ward L. Quaal, President
W. B. Ryan, Executive Vice President
21 East 52nd Street, New York, N. Y.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Kitty Kallen-Georgie Shaw: "Go On With The Wedding"-"The Second Greatest Sex" (Decca). "Go On the Wedding" is a simple ballad, tells a sentimental yarn which could build into a hot wax property. Kitty Kallen and Georgie Shaw spin out the plot with the proper schmaltz approach and this side is due to get big play. Flip, title tune from the Universal pic, is a clever entry slickly executed. Rates jock attention.

Patti Page: "Go On With The Wedding"-"The Voice Inside" (Mercury). Patti Page, who had a big one a couple of years ago in "I Went To Your Wedding," should also clean up on the current "Wedding" song along with the Kallen-Shaw version. Miss Page plays all roles in this production and comes up with one of her usual effective rendition. "The Voice Inside" is an attractive rhythm tune in a pseudo-revivalist format.

Kay Starr: "Rock and Roll Waltz"-"I've Changed My Mind A Thousand Times" (Victor). Kay Starr has two solid sides in this platter which could be her first smash since she's joined Victor. "Rock and Roll Waltz" is a good takeoff on the current song fad with a highly attractive lyric and a melodic idea which is not r&b. Flip is a more conventional ballad with a neat idea which Miss Starr belts to the maximum. This side could take over for the long pull.

Rosemary Clooney: "The Key To My Heart"-"A Little Girl At Heart" (Columbia). Two Bob Merrill tunes make socko platter material for Rosemary Clooney. "Key To My Heart" is a bright rhythm number with an offbeat lyric that has commercial punch. Impact is similar to that of "Come On-a My House" of a few years back perhaps because of the same harpsichord backgrounding by Buddy Weed. Reverse is another standout number which could also make the grade.

Elvis Presley: "Mystery Train"-"I Forgot To Remember To Forget" (RCA Victor). Elvis Presley, latest addition to Victor's roster, was given an exceptionally strong bally sendoff by the diskery which should help establish his name. Basically a country & western vocalist, Presley has pipes that could also go in the pop market. He's an interesting stylist with an emotional attack. "Mystery Train" is strong folk-styled material which he delivers dramatically. Flip is a saccarine ballad which serves as okay change-of-pace for this initial Presley showcasing.

Mills Bros.: "All The Way 'Round The World"-"I've Changed My Mind A Thousand Times" (Decca). As smooth ballad handlers, the Mill Bros. have few peers. In this coupling, they have a couple of tunes that are perfectly tailored for their vocalizing. "'Round The World" is a neatly constructed ballad with a good lyric in a swinging ballad format that's typical for this vocal crew. Flip is another excellent ballad idea also delivered with class. Solid jock and juke fare on both sides.

Lorry Raine: "Don't Touch Me"-"Interlude" (Advance). A fine stylist, Miss Raine has been looking for the right side to crack into the hit lists. Her strongest number in some time is "Don't Touch Me," a sultry piece of material with Latin beat. She projects it potently. Flip is an okay ballad but without the immediate punch of the top deck.

Don Cornell: "Make A Wish"-"There Once Was a Beautiful" (Coral). Don Cornell's strong selling should help "Make A Wish" cop spins. It's a slow ballad with a rather difficult melodic idea, but one which Cornell handles smoothly. Flip is another slow-moving ballad, with a pretty lyric but one that also gets somewhat involved.

Dinah Shore: "Stolen Love"-"That's All There Is To That" (Victor). If Dinah Shore can shake the jinx that has dogged her disk releases for the past couple of years, she could have a big one in "Stolen Love." It's a solid number with an interesting lyric Miss Shore handles with skill and taste. Flip is a fine torch number, also delivered pointedly with the help of a jazz background batoned by Harry Zimmerman.

Stephen Make: "The Greatest Sound on Earth"-"Frisky" (Jubilee). "Greatest Sound," a marching number, is special material with a sports theme. It's rousing production but not likely to make much of pop dent. On the flip, Barry Frank vocals "Frisky," title tune of the Italo pic. It's a trite entry.

Among the new seasonal entries, Columbia has an attractive side in "Santa, The Happy Wanderer," a re-write of "The Happy Wanderer" click of last year. It's designed strictly for the kiddies. In a more adult genre, **Bing Crosby** has a lovely number in "The First Snowfall," a descriptive piece with a seasonal, rather than Christmas peg. For the Xmas market, **Lynne Richards** has two bright sides in "You'll Find Santa There" and "Christmas Lullaby" for the Stylecraft label.

Best Bets

KITTY KALLEN-GEORGIE SHAW (*Decca*)	**ON WITH THE WEDDING** *The Second Greatest Sex*
PATTI PAGE (*Mercury*)	**GO ON WITH THE WEDDING** *The Voice Inside*
KAY STARR (*RCA Victor*)	**ROCK AND ROLL WALTZ** *I've Changed My Mind 1,000 Times*
ROSEMARY CLOONEY (*Columbia*)	**THE KEY TO MY HEART** *A Little Girl At Heart*

LAWRENCE WELK

and his
CHAMPAGNE MUSIC
225th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

New Angel Midwest Rep

Roger G. Hall, assistant manager of the Chicago Symphony and of Orchestra Hall, Chi, has resigned to take over the post of midwest sales and promotion manager of Electric & Musical Industries (U. S.) Ltd.

He'll reside in Chi, and handle promotion and sale of Angel Records in the midwest area.

Album Reviews

William Johnson-Helen Traubel-Judy Tyler: "Pipe Dream" (RCA-Victor). Although not rated by the critics as among Rodgers & Hammerstein's top musicals, "Pipe Dream" has a standout score that definitely can take its place among the best things that R&H have done musically. As pop entries, "All at Once," delivered by William Johnson, and "The Next Time It Happens," a duet between Johnson and Judy Tyler, have already shown solid potential. "Everybody's Got a Home But Me" is another fine number which could emerge as a standard for the long pull. Helen Traubel has some good material songs in "Suzy Is a Good Thing," done with Miss Tyler, "Sweet Thursday," "The Happiest House on the Block" and "Bums' Opera," all of which are handled with a minimum of grand opera traces. Both Johnson and Miss Tyler impress with the calibre of their pipes while Mike Kelin and G. D. Wallace are fine in supporting roles. Salvatore Dell'Isola contributes a positive baton. In addition to explanatory liner notes by Rudolph Elie, album jacket gives a clear rundown of the songs and the cast members who deliver them, an improvement over some sets in which the listener has to rotate his head at 33 rpm to read the label in order to identify a performer.

Bill Haley & His Comets: "Rock Around the Clock" (Decca). This is a roundup of the top sides cut by Bill Haley's combo ever since this group hit the bestseller lists and made rock 'n' roll a household word. Although this combo may not have much change-of-pace, they manage to generate a powerfully swinging drive. Besides the title song, set includes such hits as "Shake, Rattle and Roll," "Two Hound Dogs," "Dim, Dim the Lights," "Bambo Rock" and "Rock-a-Beatin' Boogie," in addition to a flock of other similar type numbers.

"Echoes of Budapest" (Colosseum). With many "echoes" from various cities clicking on wax, this album is from Budapest, across the Iron Curtain, and a centre of gypsy music. The collection is skillfully played by the Hungarian Gypsy Folk Orchestra with the fiddle flourishes and sentimentality that are standard for this type of music.

George Feyer: "Echoes of Christmas" (Vox). This 12-incher (as against the usual 10-inch Feyer "Echoes") is also a little different. Approach is gentler, and very appealing. Contents are quite varied and mixed, yet never incongruous under the pianist's skilled, tasteful handling. Selections range from "White Christmas," "Rudolph the Red-Nosed Reindeer," "Dance of Sugar Plum Fairy" and "Jingle Bells" to "Silent Night" and "Adeste Fidelis." Good rhythm accomp is added.

A Temporary Date

Dallas, Dec. 13.

Bob Rogers trio will wind up a five-year stand at the Greater Dallas Club today (Tues.).

The Hi-Lo's are scheduled in for a week end date.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Dec. 2-8, 1955

A Teen-Age Prayer	La Salle
A Woman in Love—†"Guys and Dolls"	Frank
All at Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Come Home	Jay & Cee
Cry Me a River	Saunders
Dungaree Doll	Marks
Everybody's Doin' It	Berlin
Everybody's Got a Home But Me—*"Pipe Dream"	Chappell
First Snowfall	Witmark
He	Avas
I Hear You Knocking	Commodore
It's Almost Tomorrow	Northern
Lisbon Antiqua	Southern
Lord Is a Busy Man	Jungnickel
Love And Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclaire
Memories of You	Shapiro-B
Moments to Remember	Beaver
Pepper Hot Baby	Sheldon
Rose Tattoo—†"Rose Tattoo"	Paramount
Rudolph, the Red-Nosed Reindeer	St. Nicholas
Silver Bells	Paramount
Sincerely Yours—†"Sincerely Yours"	Witmark
Sixteen Tons	American
Suddenly There's a Valley	H&R
Tender Trap—†"Tender Trap"	Barton
There Should be Rules	Witmark
Trouble With Harry	Frank
Weep They Will	Barton
You Never Fall in Love Again	Hub-L

Top 30 Songs on TV

(More In Case of Ties)

A Woman in Love—†"Guys and Dolls"	Frank
All at Once You Love Her—*"Pipe Dream"	Williamson
All She'd Say was Umh Hum	Von Tilzer
Alright, Okay, You Win	Munson
Autumn Leaves	Ardmore
Baby, Baby, Be Good to Me	BVC
Bring Me a Bluebird	Morris
C'est La Vie	Planetary
Everybody's Got a Home But Me—*"Pipe Dream"	Chappell
He	Avas
Home for the Holidays	Roncom
I Hear You Knocking	Commodore
I'll Cry Tomorrow—†"I'll Cry Tomorrow"	Robbins
In Madrid	Movietown
Isn't It a Shame Xmas Time Comes Once a Year	Durante
It's All Right with Me—*"Can-Can"	Chappell
It's Almost Tomorrow	Northern
Japanese Farewell Song	Ranger
Lisbon Antigua	Southern
Love and Marriage	Barton
Love Is Many Splendored—†"Love Is Splendored"	Miller
Mister X	Lero
Moments to Remember	Beaver
My Treasure	SongSmiths
Nuttin' for Christmas	Jungnickel
Only You	Wildwood
Rice	Morris
Same Old Saturday Night	Barton
Sixteen Tons	American
Tender Trap—†"Tender Trap"	Barton
Yellow Rose of Texas	Planetary

VARIETY 10 Best Sellers on Coin-Machines

1.	SIXTEEN TONS (6)	*Tennessee Ernie Ford*...Capitol *Johnny Desmond*...Coral
2.	MEMORIES ARE MADE OF THIS (2)	*Dean Martin*...Capitol
3.	I HEAR YOU KNOCKING (7)	*Gale Storm*...Dot
4.	AUTUMN LEAVES (11)	*Roger Williams*...Kapp
5.	IT'S ALMOST TOMORROW (2)	*Dream Weavers*...Decca *Jo Stafford*...Columbia *Snookie Lanson*...Dot
6.	LOVE IS A MANY-SPLENDORED THING (13)	*Four Aces*...Decca *Don Cornell*...Coral
7.	ONLY YOU (9)	*Platters*...Mercury *Hilltoppers*...Dot *Lola Dee*...Wing
8.	LOVE AND MARRIAGE (2)	*Frank Sinatra*...Capitol
9.	YOU ARE MY LOVE (5)	*Joni James*...MGM
10.	MOMENTS TO REMEMBER (13)	*Four Lads*...Columbia

Second Group

	SHIFTING, WHISPERING SANDS	*Rusty Draper*...Mercury *Billy Vaughn*...Dot
	WOMAN IN LOVE	*Four Aces*...Decca *Frankie Laine*...Columbia
	AT MY FRONT DOOR	*Pat Boone*...Dot *El Dorados*...Vee-Jay
	SUDDENLY THERE'S A VALLEY	*Gogi Grant*...Era *Julius LaRosa*...Cadence *Jo Stafford*...Columbia
	HE	*Al Hibbler*...Decca *McGuire Sisters*...Coral
	FORGIVE MY HEART	*Nat (King) Cole*...Capitol
	BAND OF GOLD	*Don Cherry*...Columbia *Kit Carson*...Capitol
	ALL AT ONCE YOU LOVE HER	*Perry Como*...Victor
	NO ARMS CAN EVER HOLD YOU	*Georgie Shaw*...Decca *Pat Boone*...Dot
	CROCE DI ORO	*Patti Page*...Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Peer Inks New 5-Yr. BMI Deal; Ups Iversen

In line with its recent five-year BMI renewal, Peer International has reshuffled its organizational structure upping Bob Iversen to general manager of the firm's global activities. Iversen is also veepee of Peer and its subsid, Southern Music.

Mario Conti, the company's sales and production manager, will assist Iversen in his new post. On the professional level, Murray Deutch has been named general professional manager of Peer, Southern and its 12 subsid firms. Deutch's twin brother, Irving, was named professional manager of Southern and Melody Lane. Latter returned to the Peer orbit last week after a fling with the Les Paul-Mary Ford publishing operation.

The Peer-BMI pact is reported to be the biggest performance guarantee pacts in the history of the licensing org, exceeding the $200,000-a-year guarantee to E. B. Marks.

Janis Paige to Slice Set to Plug TV Show

Hollywood, Dec. 13.

Janis Paige is prepping a new record album to serve as a continuing exploitation medium for her CBS-TV show, "It's Always Jan." Package would mark the first time a tv show has had such an exploitation tie, since the album will carry the same tag as the show.

Miss Paige and her manager, Ruth Aarons, are compiling the material from tunes which she has sung on the show thus far. Package of 12 tunes will probably be cut independently and then offered to a major label for release.

Fort Knox Fiddle

Hollywood, Dec. 13.

One of the oldest and most expensive instruments ever recorded will be used by RCA Victor for an upcoming album by Gregor Piatigorsky.

He'll use a rare Stradivarius cello, which he acquired some time ago at a cost of $100,000, for an album of Bach suites for cello. Piatigorsky has been working with the instrument for several weeks, using a short bow, patiently studying how to overcome some of the reverberant qualities of the instrument to make it feasible for recording purposes.

'White Xmas' Top Year

"White Christmas," Irving Berlin's seasonal standard from the film, "Holiday Inn," is rolling into its biggest year since its kickoff in 1941. Tune has 10 new disk versions this year, bringing the total up to over 150 different wax slices.

Tune already has racked up over 4,000,000 in sheet sales, and 21,000,000 in platters. Bing Crosby's Decca disk leads the field with a 10,000,000 sales record.

May Shift Jazz Fete From Newport Locale

Boston, Dec. 13.

George Wein, general manager of the Newport Jazz Festival and operator of Hub's Storyville jazz bash, is huddling with Louis Lorillard and festival's board of directors to discuss the possibility of quitting the Rhode Island spot. Two jazz festivals have been held at Newport, first in the Newport Casino, facilities of which were denied the second year, and last year sponsors acquired Belcourt, famous old Newport mansion, but had to move the festival to a public park after protests.

Indications were that the session was called to consider an offer from another locality.

Avakian Advance Man for Global Tour of Col Artists with Philips Tieup

George Avakian, director of popular albums for Columbia Records, is currently huddling with Philips Records execs in Europe on a planned world tour of Col artists.

Tour would be a joint effort between Col and Philips, the American diskery's overseas affiliate. Philips operates on a global scale. Tour is part of Avakian's plan to improve international relationship of records in both Europe and America.

Avakian is also prowling German show music which he plans to revive on wax. He recently issued "Lotte Lenya Sings Kurt Weill" and is now looking for material in a similar groove. The Kurt Weill set was cut in Germany last summer by Miss Lenya, Weill's widow.

Also on Avakian's itinerary are England, France, Italy and Sweden. He plans to be at his New York desk before Christmas.

Hallenbeck to Cap As Album Producer

Hollywood, Dec. 13.

Ralph Hallenbeck, one-time arranger for the late Hal Kemp and currently a member of the faculty of the Westlake College of Music here, has joined Capitol Records as a producer in the album department. He works under F. M. Scott 3rd, album director of the Coast label.

During the war, Hallenbeck was an arranger for the Armed Forces Radio Services.

Tony Martin Cuts New Set

Hollywood, Dec. 13.

Tony Martin's first album in a couple of years has been completed by RCA Victor and is being readied for early release.

Tentatively tagged "Songs of Two Continents," package contains only standards associated with Europe and South America. Arrangements are by Buddy Cole.

COIN PROBLEMS HIT HEATH TOUR IN U.S.

London, Dec. 13.

Coin problems have arisen in connection with the proposed inclusion of the Ted Heath Orchestra in a Nat (King) Cole concert package presentation scheduled to tour the U. S. in April. Alternative plans are being made for the Heath band to tour the U. S. concert halls, but not as part of a package show. They will give a special opening performance at Carnegie Hall, N. Y., at the end of March and will also tour Canada as well as the States.

The Stan Kenton Orch., which is coming to Britain on a reciprocal exchange basis, opens its European tour in Olso on April 14.

Colonna, a Brit. Click, To Cut Own Tunes O'seas

London, Dec. 13.

After a highly-successful five-week tour of England, Jerry Colonna returns to London next week for a two-day recording session on his own tunes before planing back to the States to begin work as emcee of the Super Circus ABC-TV program, beginning Christmas Day. Colonna is currently in Brixton on the final week of the tour after grossing a hefty $28,720 in the first four weeks of dates in Liverpool, Finsbury Park, Glasgow and Birmingham.

Album was negotiated by Joe Brannelly, former Paul Whiteman sideman now with the Peter Maurice Music Co. Colonna will do a dozen instrumentals, all of his own composition, for a package entitled "Along the Dixieland Highway," which will be released by London Records. Arrangements for the session are now being completed by Matty Matlock.

Brother Was 'Unfair' So Disker Is Cleared

Hollywood, Dec. 13.

By proving that Crown Records actually was firm involved in a recording-pay hassle with American Federation of Television & Radio Artists, Modern Records, owned by Saul Bihari, last week got off AFTRA's "unfair" list. Bihari turned over to union records showing that Crown Records is owned by his brother, Jules Bihari.

Incident involved payment of $320 to the Jones Boys, vocal group, for four sides cut last summer. Union clamped artist ban on Modern in October, when Jones Boys allegedly failed to get coin.

Nielsen Epic's Boss

Bill Nielsen will oversee the entire Epic Records operation in his new capacity of director of sales. In his previous post of sales manager, he confined his activities to the sales end, only.

Nielsen reports to Paul Wexler, veepee in charge of Columbia Records Electronics Division, of which Epic is a subsid.

NEW COL ART CHIEF

Roy Kuhlman has been appointed art director at Columbia Records.

He replaces Neal Fujita.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**TENNESSEE ERNIE FORD** (Capitol) "Sixteen Tons"	1	1	1	3	1	2	1	1	1	1	1	1	1	2	1	1	3	1	1	2	193
2	3	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	2	2	3	2	..	1	2	4	2	4	2	3	2	1	..	2	2	7	..	1	145
3	2	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	3	4	6	..	2	..	3	8	3	..	4	..	6	5	6	4	..	2	2	5	102
4	4	**GALE STORM** (Dot) "I Hear You Knocking"	4	8	4	8	..	10	5	2	..	3	3	7	4	7	..	8	..	5	6	3	89
5	7	**AL HIBBLER** (Decca) "He"	9	9	2	6	4	..	7	..	5	9	9	5	..	3	8	5	..	6	8	..	70
6	5	**FOUR LADS** (Columbia) "Moments to Remember"	5	3	..	4	5	..	6	9	9	7	5	..	9	..	..	..	..	3	7	4	67
7	6	**FOUR ACES** (Decca) "Love Is a Many-Splendored Thing"	6	5	9	..	3	..	8	..	6	..	7	..	..	..	..	7	4	9	4	9	55
8	9	**FRANK SINATRA** (Capitol) "Love and Marriage"	8	..	5	5	9	..	10	..	..	..	6	2	..	..	2	9	..	8	..	..	46
9	8	**PLATTERS** (Mercury) "Only You"	7	7	..	7	..	..	4	..	7	..	8	..	3	..	..	..	..	..	..	..	34
10	13	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	10	..	7	..	..	8	9	..	4	10	..	..	..	..	3	10	..	10	..	..	28
11	..	**ART MOONEY-GORDON** (MGM) "Nuttin' for Christmas"	..	6	10	1	7	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
12	10	**HILLTOPPERS** (Dot) "Only You"	..	..	..	..	..	..	..	3	..	..	..	..	..	4	..	..	..	..	5	..	21
13	11	**RUSTY DRAPER** (Mercury) "Shifting, Whispering Sands"	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	3	..	..	3	..	20
14	12	**FONTANE SISTERS** (Dot) "Daddy-O"	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	..	6	17
15	18	**JULIE LONDON** (Liberty) "Cry Me a River"	..	..	..	..	..	..	..	..	10	2	..	..	7	..	..	..	9	..	..	..	16
16A	17	**PAT BOONE** (Dot) "At My Front Door"	..	..	8	..	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	7	13
16B	14	**BILLY VAUGHN** (Dot) "Shifting, Whispering Sands"	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	4	..	8	13
18	21	**McGUIRE SISTERS** (Coral) "He"	..	..	..	..	..	7	..	..	..	..	..	..	5	..	..	..	..	..	10	..	11
19	21	**SINGING DOGS** (Victor) "Singing Dogs Medley"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
20A	..	**JO STAFFORD** (Columbia) "Suddenly There's a Valley"	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	9	..	8
20B	..	**THREE CHUCKLES** (Label X) "Times Two, I Love You"	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
22	19	**DON CHERRY** (Columbia) "Band of Gold"	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7
23A	..	**STEVE ALLEN** (Coral) "Memories of You"	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	6
23B	..	**EL DORADOS** (Vee-Jay) "At My Front Door"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	6
23C	..	**BILL HALEY'S COMETS** (Decca) "Burn That Candle"	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	MISS SHOW BUSINESS	IN THE WEE, SMALL HOURS	LOVE ME OR LEAVE ME	SO SMOOTH	LONESOME ECHO
Film Soundtrack	Judy Garland	Frank Sinatra	Doris Day	Perry Como	Jackie Gleason
Capitol	Capitol	Capitol	Columbia	Victor	Capitol
SOA 595		W 581	CL 710	LPM 1085	W 627
FDM 1, 2-595	W 676	EBF 1, 2-581	B 2090	EPB 1085	EBF 1, 2-627

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH							MIDWEST											FAR WEST								TOTAL POINTS
						Phil Goulding—WMGM—New York	Bob E. Lloyd—WGTH—Hartford	Lou Dennis—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Tony Donald—WITH—Baltimore	Sherm Feller—WVDA—Boston	Charlie Grant—WESX—Salem	Pete Johnson—WKBR—Manchester	Wes Hopkins—WTTM—Trenton	Mort Nusbaum—WBBF—Rochester	Lou Barile—WKAL—Rome-Utica	Johnny Ryder—KDKA—Pittsburgh	Dean Slack—WJOY—Burlington	Jack Bennett—WHWB—Rutland	Frank Tucker—WCOV—Montgomery	Johnny Fairchild—WORZ—Orlando	Bob Watson—WQXI—Atlanta	Don Sherman—WAFB—Baton Rouge	Jack Gale—WTMA—Charleston	Bruce Hayes—KLIF—Dallas	Harvey Hudson—WLEE—Richmond	Ernie Simon—WGN—Chicago	Don Bell—KRNT—Des Moines	Marty McNeeley—WJR—Detroit	Carl Shook—WJIM—Lansing	Art Blaske—KFAM—St. Cloud	Eddie Clarke—WHB—Kansas City	Chuck Norman—WIL—St. Louis	George Dunlevy—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Maurice Jackson—WVKO—Columbus	Jack Denton—WISN—Milwaukee	Frank Pollack—KRUX—Phoenix	Bill Kelso—KTKT—Tucson	Bill Stewart—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	Bill Previtt—KDEF—Albuquerque	Bruce Vanderhoof—KING—Seattle	
1	1	7	Tennessee Ernie Ford	Capitol	†Sixteen Tons	1	8	1	1	1	8		1	1		1	1	1	1	1		1		1	1	4	1	1	2	1	1	10	1	1	1	1	1	5	1	6	1	1	1	1	1	324
2	3	3	Dean Martin	Capitol	†Memories Made of This			5	5				10			2	3	2	4		1	2	4	7	3	2	10		1	2		1	5	2	2	2	2	2	4			4		2		197
3	2	16	Four Lads	Columbia	*Moments to Remember	8			2	3			7	2	6	7		4		2							7				9			5	9	4			3		5	6	2	10		108
4A	8	6	Perry Como	Victor	*All at Once You Love Her		5	10	7	4		2		4	2						2	8			10					4		3	10	7			8	9	7					8		88
4B	4	10	Frank Sinatra	Capitol	*Love and Marriage	4					10			3	1			9				5			9		3						2			8	6	1		3		8	5			88
6	7	11	Gale Storm	Dot	†I Hear You Knocking							3	6			8			2						4	1		10			4						3		9		7	3		3		80
7	13	18	Roger Williams	Kapp	*Autumn Leaves								5					8		4		9		9		8	8	2							8		9			2		5	6	9		62
8	6	19	Four Aces	Decca	*Love Is Many-Splendored				6						4					5		10		8	6	10					7							6					4	7		48
9	14	14	Platters	Mercury	†Only You								8			6									2		6			8					7	6	5				4					47
10	12	6	Julie London	Liberty	†Cry Me a River									5											7		9			3			6						8	4	9			6	7	46
11	23	13	Rusty Draper	Mercury	†Shifting Sands				4																						2				5					7	2	9	3			45
12	9	3	Don Cherry	Columbia	†Band of Gold																	3				7	5		3						3											34
13A	16	4	Fontane Sisters	Dot	†Daddy-O			9				6	4			9			9							9					5			4												33
13B	20	6	Betty Madigan	MGM	*There Should Be Rules				8	2		4									7			2					10																	33
13C	23	3	Kit Carson	Capitol	†Band of Gold	3	1	4																											3											33
16	10	4	Frankie Laine	Columbia	*Woman in Love		7				1	9	3								8								6																	32
17A	5	13	Joni James	MGM	*You Are My Love					9		8			5			3																			10				8	7	8			30
17B	..	1	Art Mooney-B. Gordon	MGM	†Nuttin' for Christmas	2	4											10			4	7														9										30
19	20	5	Hilltoppers	Dot	†Only You								8							3								7					7									2				28
20	26	5	Dream Weavers	Decca	*It's Almost Tomorrow								2																	5	8		8			5										27
21A	29	5	Sarah Vaughan	Mercury	*C'Est La Vie					7					8		9	5																			4	8								25
21B	19	14	Al Hibbler	Decca	†He														8								4					8			6									4		25
21C	38	10	McGuire Sisters	Coral	†He					8	4							7																8							3					25
21D	32	9	Georgie Shaw	Decca	†No Arms Can Hold You				3			7		7			5																							8						25
21E	38	2	Pat Boone	Dot	†Gee Whittakers!	6		2																		5													6							25
26	17	5	Four Coins	Epic	*Memories of You							1	9																	7			3													24
27	..	8	Lorry Raine	Advance	*Miracle in the Rain																		1					8												1						23
28A	17	10	Pat Boone	Dot	†At My Front Door					5								6													6													5		22
28B	43	2	Frank Sinatra	Capitol	*Tender Trap		6	7											3				6																							22
30A	37	2	Nelson Riddle	Capitol	†Lisbon Antigua												8					4														3									9	20
30B	42	2	Sheb Wooley	MGM	†Are You Satisfied						7					3							3																							20
32A	32	10	Nat (King) Cole	Capitol	*Forgive My Heart						3			8	9																									5						19
32B	10	3	Four Aces	Decca	*Woman in Love	5							3						7																								10			19
34	..	1	Eddie Fisher	Victor	†Dungaree Doll		2												5				8																							18
35	31	2	Snookie Lanson	Dot	*It's Almost Tomorrow	10							2																			5													10	17
36A	..	1	Steve Allen	Coral	†What Is a Wife																		5					4	8																	16
36B	..	1	Robbin Hood	MGM	†Teen Age Prayer																5					6																			6	16
38	35	2	Crew-Cuts	Mercury	†Angels in the Sky											4								10					5						10											15
39A	..	1	Gloria Mann	Sound	†Teen Age Prayer		10	3																				6																		14
39B	22	9	Patti Page	Mercury	*Croce Di Oro							5													8					6																14
41	15	3	Merry Macs	Era	†Lord Is a Busy Man						5																			10									5							13
42A	25	3	Dorothy Collins	Coral	†My Boy Flat Top											5												9																	8	11
42B	38	4	Georgia Gibbs	Mercury	*Goodby to Rome					10											3									9																11
44	..	5	Jaye P. Morgan	Victor	†Pepper Hot Baby											10			10														4													9
45	27	16	Gogi Grant	Era	†Suddenly There's Valley																															7				9			9			8

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8,000 'TEEN AGERS

turned out to see the midwest's first "studio" recording session

At the recording mike, RCA Victor's Jaye P. Morgan Singing "Not One Good-bye." Session also featured the Rhythmettes, Mike Pedicin Quintet, and Hugo Winterhalter.

thanks to Detroit's powerhouse DJ's!

JOE AUGELLO, WJLB

RALPH BINGE, WJBK

BUD DAVIES, CKLW

JOE GENTILE, WJBK

TOM GEORGE, WJBK

BOB MAXWELL, WWJ

ED McKENZIE, WXYZ

DON McLEOD, WJBK

MARTY McNEELEY, WJR

CLARK REID, WJR

ROBIN SEYMOUR, WKMH

MICKEY SHORR, WJBK

FRANK SIMMS, WKMH

JOHN SLAGLE, WXYZ

JOE VANN, WKMH

PAUL WINTER, WXYZ

FRED WOLFE, WXYZ

. . and thanks to the boys at WEXL

JACK IHRIE
BEN JOHNSON
DAVID SPARKS
GARNET SPARKS
GORDON SPARKS, JR.
BOB TERRY

RCA VICTOR

S&S, Pocket Bks. Integrate Their Disk-TV Setups

Simon & Schuster and Pocket Books are coordinating their various disking activities under a single division to be known as Golden Records, the tag of S&S's leading product in the juve field. New unit, under the joint general managership of Arthur Shimkin and Robert L. Bernstein, will also handle Mickey Mouse Club Records and Bell Records, in addition to creating a new line of higher-priced juve disks distributed through the ABC-Paramount disk setup in a three-way tieup with Walt Disney's organization.

In the new setup, Bernstein will head production; sales, advertising and promotion, in addition to handling business arrangements for S&S's television programming. Shimkin will be artists & repertoire chief and will produce and direct "Golden Time," S&S's new tv show for kids which has been set on NBC. Show will be tied to the company's disk promotion.

S&S and Pocket Books, while separate entities, are inter-related companies through a mutual top corporate echelon.

COLUMBIA RESUMES VINTAGE LEGITER SETS

Goddard Lieberson, Columbia Records exec veepee, is resuming his vintage legituner wax series with the George Gershwin-P. G. Wodehouse "Oh, Kay." Show was produced on Broadway during the 1926 season.

Col launched the series several years ago, recreating such musicals as "The Bandwagon," "Anything Goes," "Pal Joey," "On Your Toes," "The Boys From Syracuse," "Girl Crazy" and "Porgy and Bess."

The "Oh, Kay" package will feature Jack Cassidy and Barbara Ruick. Set is being put into the groove this week.

DIRECT From The Orient.... our NEW HIT
THE JAPANESE FAREWELL SONG
Sensationally recorded by
KAY CEE JONES
on Marquee
RANGER MUSIC, INC. 1619 Broadway New York 19, N. Y.

SUNSHINE IN YOUR EYES
BLUE SHADOWS IN MY HEART
Recently featured by: Laurel & Miles, on the Pee Wee King show, Vs. WBBM-TV-CBS, Chicago, Ill. Copies available—Hill & Range Songs, Inc., 1650 Broadway, New York 19, N. Y.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TENNESSEE ERNIE FORD** (Capitol)	Sixteen Tons
2	4	**DEAN MARTIN** (Capitol)	Memories Are Made of This
3	2	**ROGER WILLIAMS** (Kapp)	Autumn Leaves
4	3	**GALE STORM** (Dot)	I Hear You Knocking
5	6	**FOUR ACES** (Decca)	Love Is Many-Splendored / Woman in Love
6	5	**FOUR LADS** (Columbia)	Moments to Remember
7	7	**AL HIBBLER** (Decca)	He
8	9	**FRANK SINATRA** (Capitol)	Love and Marriage / Tender Trap
9	10	**DREAM WEAVERS** (Decca)	It's Almost Tomorrow
10	8	**PLATTERS** (Mercury)	Only You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†SIXTEEN TONS	American
2	2	*AUTUMN LEAVES	Ardmore
3	8	†MEMORIES ARE MADE OF THIS	Montclaire
4	3	†HE	Avas
5	6	†I HEAR YOU KNOCKING	Commodore
6	4	*MOMENTS TO REMEMBER	Beaver
7	5	*LOVE IS A MANY-SPLENDORED THING	Miller
8	7	*LOVE AND MARRIAGE	Barton
9	..	*IT'S ALMOST TOMORROW	Northern
10	10	†ONLY YOU	Wildwood

DELANEY ON TOUR

Joe Delaney, Cadence Records sales topper, is out on a quickie cross-country hop with stop-offs in Chicago, Las Vegas and Los Angeles to huddle with the label's distributors.

He's due back at his New York desk Monday (19).

Economist Sez 20% Tax Hits Tooters, Gov't

Washington, Dec. 13.

Elimination of the 20% tax on nitery tabs would boost employment for musicians and other performers and would step up business in a way that would mean larger income taxes. Prediction was given today (Tues.) to a joint Congressional subcommittee by A. W. Zelomek, w.k. economist and president of the International Statistical Bureau.

Zelomek said the termination of the 20% tax would mean a net loss to the Government of only $5,000,000 a year. The remainder would be made up by increased income taxes. Zelomek's, said a survey, financed by the American Federation of Musicians, showed that since 1943, the last full year before the nitery tax was raised to 20%, job opportunities for musicians in spots subjected to this bite have declined by at least 55%.

Survey pointed out that the revenue from the tax has decreased from $71,000,000 in 1946 to under $39,000,000 in 1954.

Repact Mindy Carson

Mindy Carson has been pacted by Columbia Records to another three-year deal.

Songstress is managed by her husband, Eddie Joy.

'Hit Parade' Lineup

(On Dec. 10 NBC-TV Show)

1. Sixteen Tons.....American
2. Autumn Leaves...Ardmore
3. Love Is Splendored..Miller
4. Love, Marriage.....Barton
5. Hear Knocking.Commodore
6. He .....Avas
7. M'm'nts Rememb'r..Beaver

State Dept. Hot For Goodwill Jazz But Cats Vanish

The State Department's plan to export jazz as Uncle Sam's goodwill ambassador is running into some snags. The Department is under pressure to get the program rolling early in January, but it hasn't yet come up with a jazz name to send overseas.

Overtures have already been made to Louis Armstrong, Count Basie and Duke Ellington, but previous commitments prevented each from taking on the global trek. Most likely candidates are now Stan Kenton and Dizzie Gillespie. Kenton has some bookings in January and plans are now being mulled to pick his orch up after the commitments and fly it to Turkey. If Gillespie is selected, he'll tour with a big band.

A couple of weeks ago Guy Lombardo suggested that the goodwill music program be broadened. While all in favor of exporting jazz combos, Lombardo has urged that dance bands also be included in the global tours since they represent one of the most important segments of American music.

'TOYLAND' HASSLE CUES DISK TITLE SWITCH

Ivan Mogull's Harvard Music ran into a title hassle last week with Witmark, one of the Warner Bros. firms, over his current plug tune, "Toyland." Witmark claimed that it was infringement of its Victor Herbert property, "Babes In Toyland," and threatened legal action.

Mogull immediately switched his title to "Take Me Back To Toyland," to avoid any court wrangle with Witmark. Latter firm greenlighted the change. Tune hit the disk market last week via Nat (King) Cole's Capitol etching. It got its first network tv plug Friday (9) via Eddie Fisher's NBC-TV show in time for the title switch. Song was written by Bernie Lowe and Cal Mann.

Lawrence Welk orch set for a one-niter stand at Louanns, Dallas, Jan. 2.

A WONDERFUL SEASONAL SONG
Styne and Cahn's
"LET IT SNOW! LET IT SNOW! LET IT SNOW!"
CAHN MUSIC COMPANY

Everybody Loves
MR. SANTA
(Christmas Version of 'Mr. Sandman')
Words and Music by PAT BALLARD, ASCAP
DOROTHY COLLINS'
CORAL HIT RECORD
Published by Edwin H. Morris & Co., Inc.

Another BMI "Pin Up" Hit
Memories Are Made Of This
Recorded by
DEAN MARTIN.....Capitol
GALE STORM.....Dot
MINDY CARSON.....Columbia
Published by
MONTCLARE MUSIC CORP.

DECCA RECORDS
America's Fastest Selling Records!

"THE MAN WITH THE GOLDEN ARM"

Frank Sinatra

November 22,1955

Mr.Sammy Davis, Jr.,
Decca Records,
5505 Melrose,
Hollywood, California

Dear Sammy:

I just lifted the needle off a Decca side you cut called "The Man With The Golden Arm". When the odds are laid on this wax, the price is a fat thousand to one you'll have one of the largest hits ever pressed.

As you know, I had my heart set on recording this tune, but after talking it over with Otto Preminger, director and producer of "The Man With The Golden Arm", we both decided that due to the type of role I play in the picture, it would be a shade out of character for me to do it.

What ever the story, you've done a magnificent job and the cat that doesn't dig this record needs hospitalization.

Once again, congratulations and a gillion thanks for one of the most thrilling two minutes and fifty five seconds of my young and swingin' life.

Sincerely,

Frank

a great new song by a great singer!

SAMMY DAVIS, Jr.

b/w

"IN A PERSIAN MARKET"

#29759 (78 rpm)
#9-29759 (45 rpm)

DECCA RECORDS

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE MAN WITH THE GOLDEN ARM

A film by Otto Preminger

AN UNTOUCHABLE THEME!

AN UNFORGETTABLE MOTION PICTURE!

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E Stone, George Mathews, Leonid Kinskey, Emile Meyer, Shorty Rogers, Shelly Manne, Screenplay by Walter Newman & Lewis Meltzer, From the novel by Nelson Algren, Music by Elmer Bernstein, Produced & Directed by Otto Preminger, Released by United Artists

On The Upbeat

New York

Pupi Campo plays his first date in Palm Beach, (Fla.) when he opens at the Mayflower Hotel Dec. 23 for the winter season . . . **Al Calder** hitting the midwest deejays plugging Kay Starr's Victor slice of "Rock and Roll Waltz" for Sheldon Music . . . **Jazz Messengers** begin a two-week stand at the Cotton Club, Cleveland, Dec. 19 . . . Set for the Cafe Bohemia beginning Dec. 22 are the **Charlie Mingus Quintet** and the **Bobby Scott Trio** . . . Singer-pianist **Larry Carr** held over at the Red Carpet Club . . . Guitarist **Carlos Ramas** headlining at La Zambra . . . Thrush **Maureen Arthur**, three-time winner of tv's "Chance of a Lifetime," currently at the Club Valentine . . . **Charlie Fuqua's Ink Spots** into the Brass Rail, Tampa, Dec. 22 . . . **Sol Yaged** band co-headlining with the Tito Puente orch at the Glen Island Casino Dec. 18 . . . **Tex Beneke** orch into the Hotel Statler's Cafe Rouge Friday (16).

Hollywood

Hi-Lo's make their first trip to the Islands late this month for a stand at the Waikiki Grove in Honolulu, opening Dec. 23 . . . **Leighton Noble** orch holds over at the Cocoanut Grove for the Dec. 28 opening . . . **Sammy Fain** and **Paul Webster** have been inked by 20th-Fox to pen a tune titled "Flaming Mamie," to be used in "The Revolt of Mamie Stover" . . . **George Greeley** composed and conducted own score for **Hal R. Makelim's** production, "The Peacemaker" . . . **The Playmates** hold over at the Westerner Room of the Hollywood Plaza Hotel.

Meg Myles opens a 10-day stand at the Hacienda in Fresno Jan. 19. . . . Jimmy Durante Music Co. has sold world publication rights to "You're One In A Million" to Leeds Music, excepting the USA. Tune was penned by **Harry Harris** and **Durante** . . . 88er **Harold Bostwick** holds over at Abruzzi's.

Chicago

Carl Sands Orch to debut the new Vogue ballroom, Chi, New Year's Eve . . . **Ray Pearl** at Oh Henry ballroom, Chi, for indefinite stint . . . **Four Freshmen** on one-niter tour in midwest territory in January . . . With Mr. Kelly's closed by fire, **Jimmy Bowman** moves to Opera Club of the Blue Angel to alternate with **Howard Lampkin** a couple of days a week . . . **Pat Moran** trio set for Chi's Cloister Inn in January.

Pittsburgh

Xavier Cugat band, with **Bobby Ramos**, returns to Holiday House Monday (19) for two additional weeks . . . **Tommy Carlyn** signed for New Year's Eve at Royal Ballroom . . . **Milt Bucker** trio opened limited run at Midway Lounge . . . **Diana Horne**, pianist, into Harry Fox's new Music Bar . . . **Wild Bill Davis** combo held over at Flamingo Hotel . . . **Stan Freeman** booked for Dore's for two weeks beginning Jan. 19 . . . **Robert Maxwell**, harpist, set for Holiday House week of Jan. 9 . . . **Danny Mastri & Deuces Wild** returned to the Hide-a-Way Inn after two weeks at Williams Cafe in Sharpsville, Pa. . . . **Tiny Wolfe**, bandleader at Copa, at the Divine Providence Hospital for observation.

Scotland

Teddy Johnson and **Pearl Carr**, English singers, to Glasgow for "Music Parade" airing . . . **Annie Ross**, Scot-born chirper, on current tour of Israel with the **Tony Crombie Orch** . . . **Dr. Crock** band into Playhouse, Glasgow . . . **Danny Walters** batoning Geraldo orch at Alhambra, Glasgow . . . **Dickie Valentine** topping at Empire, Edinburgh.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	3	†**Sixteen Tons** (American)	2	1	2	5	1	1	2	1	1	4	1	5	106
2	1	***Autumn Leaves** (Ardmore)	4	4	1	2	2	2	1	4	2	2	2	4	102
3	2	†**He** (Avas)	1	2	4	1	3	3	4	2	..	1	4	2	94
4	4	***Moments to Remember** (Beaver)	7	7	7	4	4	7	3	8	..	5	9	3	57
5	5	†**Suddenly There's a Valley** (H&R)	6	5	..	..	6	5	9	6	..	6	3	1	52
6	7	***Love Is Many-Slendored** (Miller)	8	8	5	3	7	6	7	3	..	7	6	..	50
7	6	***Love and Marriage** (Barton)	3	3	..	8	5	4	5	7	..	8	7	..	49
8	9	†**Shifting Sands** (Gallatin)	10	..	..	..	9	..	10	5	..	..	5	..	16
9	8	†**I Hear Knocking** (Commodore)	..	6	..	..	8	..	6	10	..	..	..	..	14
10	11	***Yellow Rose of Texas** (Planetary)	..	..	6	..	..	..	..	..	5	..	..	9	13
11A	.	***Rudolph the Reindeer** (St. Nich.)	..	..	..	7	..	..	..	..	..	10	10	6	11
11B	10	***Bible Tells Me So** (Paramount)	..	..	..	..	..	9	..	..	..	3	..	10	11
11C	11	***White Christmas** (Berlin)	..	..	..	6	..	..	..	..	..	9	..	7	11
14	.	†**Memories Made This** (Montclaire)	5	..	..	..	..	..	..	..	..	..	8	..	9
15	13	***It's Almost Tomorrow** (Northern)	9	..	..	..	10	..	8	..	..	..	..	..	6

L. Wolfe Gilbert

Continued from page 49

ated "assistant" slot he could continue almost as he leaves off.

If this goes through, it may solve the problem of getting some real name songsmith to helm ASCAP. The rank-and-filers have always yenned Irving Berlin, Oscar Hammerstein 2d, Cole Porter and writers of that stature as the most impressive fronts, excepting that all these are too busy with their own affairs. And they refuse to accept a job of such great responsibility without giving it an honest fulltime chore, which it calls for.

ASCAP directors recognize that, as witness the $25,000-and-expenses salary now paid the top officer.

It's not generally known that the directors elect the officers; not the rank-and-filers. Gilbert, however, has been taking his cause to the membership.

With a valuable residual catalog, he has much at stake. As chairman of the large and important Coast contingent of songsmiths, he has their accord. The challenge that the job calls for N. Y. residence could be overriden in Gilbert's case, it is said, because of his ambitions for the job.

However, since the top publishers, because of their solid bloc, really vote in the chief executive of ASCAP, the membership has little to say, save emotionally. It is no secret that a certain three or four of the top music publishers "run the Society." Gilbert clashed with one of the most important of these some years ago, and reportedly will never have that publisher's support.

Without it, Gilbert reportedly has little chance.

Antitrust

Continued from page 49

producing the necessary records for the Government probers.

The major diskers are confident that no antitrust violations can be found in the disk industry. The pricing maneuvers of the various companies over the past few years have, if anything, spotlighted the disk industry as one of the most competitive in the nation. Far from any spirit of inter-company cooperation, one industry exec said we are "trying to knock each other's brains out."

It's understood that one complaint stems from the industry's efforts to convert from 78 rpm disks to 45s in their deejay services. While this move ran into some opposition from jocks who resisted the switchover at the time. Some of the jocks even threatened to complain to the Government over the industrywide "conspiracy" to kill the 78s. However, the jockeys have long since embraced the 45s. And since the jocks receive disks cuffo, the majors don't believe they ever had a basis on which to squawk.

Probe of the disk distribution system is expected to cover the relationship between the manufacturers and the wholesaler in each area. Some companies, such as Decca and Capitol, operate mainly through wholly owned branches, while RCA, Victor and Columbia operate through independently owned distributors. Elliot Wexler, who ran a rack operation in chain food stores in the east, filed his own antitrust action against a couple of the majors, charging them with discriminatory price practices.

A couple of years ago, the Dept. of Justice investigators combed the books of several of the top music publishers. To date, nothing has come out of that.

De Sylva

Continued from page 49

fice when the 1909 Act was passed and who became acting register of copyrights in 1941. De Wolf, in 1925, stated that the renewal can be obtained only by the beneficiaries expressly named in the law and in the order named, i.e., the author, if living; the widow, if he is not living; and if no widow, then the children; if no children, then the executor of the estate.

ASCAP disputes the right of the Copyright Office to change the phrase "widow, widower, or, children" to "widow and children." ASCAP's brief stated that the decision of the court, as now standing, would not even permit an author to designate the widow in preference to the children with respect to renewals during the widow's lifetime. In the case at hand, the court ruled that William Ballentine, illegitimate son of De Sylva whose mother and guardian is Marie Ballentine, has equal rights to the songwriter's copyrights with Marie De Sylva, the songwriter's widow.

"Until the decision in the instant case," says the SPA brief by John Schulman, "the view most prevalent among lawyers and laymen had been that if the author were not living when the first term of his copyright expired, the right to renew the copyright inured to his widow who took precedence over his children."

Brief adds that the ruling of the lower courts in the De Sylva case is "erroneous and illogical," continuing: "But even were it a proper construction of the Copyright Law, this case should still be considered by this court. As long as any doubts exist . . . myriads of copyrights presently in the renewal stage or about to reach that stage, are in jeopardy. Innumerable controversies must arise concerning agreements relating to these renewal copyrights, and concerning the share and distribution of money derived therefrom.

"The chaotic condition created by the instant decision is intensified by the holding that an illegitimate child stands on the same footing as one who is born in lawful wedlock. That in itself should be a basis for consideration of the ruling below."

The Motion Picture Assn., has joined the organizations urging the U.S. Supreme Court to hear an appeal in the important copyright case between Marie De Sylva, widow of songwriter Buddy De Sylva, and Stephen William Ballentine, his illegitimate son.

Haley's Rock 'n' Roller Tops Brit. Disk Sellers

London, Dec. 6.

Bill Haley & his Comets lead the best-selling lists in Britain with their disk of "Rock Around the Clock" on Brunswick, followed by the Four Aces' "Love Is a Many-Splendored Thing" on the same label.

Pianist Winifred Atwell's "Let's Have a Ding-Dong" on Decca is third, and Dickie Valentine's "The Christmas Alphabet" fourth, also on Decca. Mitch Miller's "Yellow Rose of Texas" has moved up a place to sixth on Philips, and Pat Boone's "Ain't That a Shame" (London) has also moved up a place to eighth.

Creed Taylor Joins ABC-Par Jazz Dept.

Creed Taylor has joined ABC-Paramount to head up the new diskery's jazz department. Taylor was formerly with the indie Bethlehem label.

ABC-Paramount plans to bring out its first album releases after the first of the year. Included in the initial album package will be three jazz sets. The jazz albums, which will be produced by Taylor, will feature Bobby Scott, Urbie Green and Dave McKenna.

Mills' Longhair Buy

In line with its longhair catalog expansion, Mills Music last week acquired a flock of copyrights from Affiliated Musicians Inc., a Coast firm.

The acquisition represents works by Ernst Toch, Ernst Krenek, Erich Wolfgang Korngold, Richard Elasser, Harold Shapero, Gerald Strang and Ernest Gold.

PROGRAM TO-DAY
YESTERDAY'S
"SLEEPY HEAD"
Music by
JESSE GREER
SHAPIRO-BERNSTEIN
1270 Sixth Ave. New York 20

1945 - - A HIT!
1955 - - A HIT!
"DAY BY DAY"
Words and Music
Cahn, Stordahl and Weston
CAHN MUSIC CORP.

THE VERSATILE
DON, DICK 'N JIMMY
Instrumentalists—Vocalists
Currently
ROYAL NEVADA HOTEL
LAS VEGAS
SYDNEY FREED, Pers. Mgr.
CROWN RECORDS

ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave PL 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

For Holiday Programming!
JONI JAMES
M-G-M Recording of
HAVE YOURSELF A MERRY LITTLE CHRISTMAS
LEO FEIST INC.

A Big Winter Ballad!
"The First Snowfall"
The voices of Walter Schumann RCA =47-6318
Bing Crosby Decca =29777
Page Cavanaugh Trio Olympic =OL-805-A-X
M. Witmark & Sons

THE HIT OF THE WEEK
ART MOONEY
BARRY GORDON
NUTTIN' FOR CHRISTMAS
MGM 12092 K 12092
M-G-M Records

N. Y. Ops Expect Sock Sellout 'Eve'; Coast Tariffs Stay On Even Keel

With hotel business in New York at a pre-Yule high, the nitery bonifaces anticipate not only a sellout New Year's Eve, but one of the most lucrative as well. The nitery owners, of course, are disappointed that the big night comes on a Saturday, normally a sellout these days, but nonetheless, they anticipate a monied crowd. Prices will be on about the same level as last year, with only a few exceptions.

In New York, nitery business is virtually guaranteed to be a sellout not only on the basis of advance reservations, but on the fact that the number of niteries has declined. The big cafes have dwindled to a handful. Bulk of the reservations for the Copacabana, Latin Quarter and Versailles are already in. The intime rooms haven't started to get their reservations in as yet. The hotel spots are expected to hit their stride by the end of the week and most available space will be sold out within a few days.

Pricewise, most of the inns are hewing to previously-established tariffs, although the market could stand some higher taps, it's believed. In the major nightclubs, a $25 plus tax prevails with rates

(Continued on page 60)

'ICE FOLLIES' $82,000 In 10 N. HAVEN SHOWS

New Haven, Dec. 13.

Hitting town just prior to its annual Xmas vacation layoff, "Ice Follies" brought lusty biz to the Arena on its eight-day, 10-performance stand (4-11). Playing to usual $4.80 top, show was ogled by more than 30,000 onlookers, who shelled out an approximate $82,000, representing almost 90% capacity.

Coming here from Hershey, Pa., where gross bettered last year's low spot, the "Follies" take for season to date is running about 3% below the 1954-55 tour.

Davies Named As Booker For Las Vegas Fremont

Jack Davies has been named booker of the Fremont Hotel, Las Vegas, the sole new inn operation in midtown Vegas. The other hotels are located about four miles away, on the Route 91 strip.

Opening is expected to take place sometime in March.

AGVA Wooing Latino Talent

The American Guild of Variety Artists is attempting to get all the Spanish and Puerto Rican performers in America into the union. Presently, there is an organization called the Spanish Artists Assn., which is not affiliated with any of the major labor groups in this country.

First attempt by the union to get to the Latin acts will be at a meeting called for Jan. 4 at the Capitol Hotel, N. Y. Carlos Montalban, who frequently impresarios Latin vaudeshows in New York, and who is the ANDA rep to AGVA, will be the principal speaker. ANDA is the Mexican performer union which recently concluded a working arrangement with AGVA.

As a first step in the organization of the Latin performer, Jackie Bright, AGVA national administrative secretary, has hired Benito Hernandez, a former performer who is a graduate of the U. of Puerto Rico. After a period in New York, it's expected that Hernandez will start organization within Puerto Rico.

Benny Fields & Blossom Seeley have been signed for the Sans Souci, Miami Beach, starting Jan. 3.

POWELL PAIR MAKE 50

Old Vaude Agent Still Active With Gus Sun Agency

Springfield, O., Dec. 13.

Something a bit exceptional for show biz, a 50th wedding anniversary, occurs Dec. 20 when Mr. and Mrs. Tom Powell of this city tick off their golden jubilee. He met his bride in Joplin, Mo., while trouping with a 1905 minstrel show.

Still theatrically active in the outdoor dept of the Gus-Sun Agency, Powell was a producer and agent of acts with the old Western Vaudeville Managers Assn. in Chicago. Just before World War I he staged a minstrel show for theatrical charity which included as talent such Chicago agents of the day as Harry Spingold, William Jacobs and Charles Freeman. George Van sang "I Didn't Raise My Boy to Be a Soldier" and three months later we were in the war.

(Just can't help mentioning it, VARIETY is 50 years matured come this Friday, Dec. 16.—Ed.)

Top Chi Niteries Close Xmas Week

Chicago, Dec. 13.

Four of Chi's niteries will close for at least a week around Christmas. Christmas week being traditionally the worst in the cafe business, shutdowns will avoid losses for the clubs and allow time for refurbishing and housecleaning.

The Chez Paree will close from Friday (17) to Dec. 28, when Joe E. Lewis opens. Plans are to remodel the room, at least partially. Chi's top strippery, the Silver Frolics, will also close down for a week, as has been the custom in past years. The Boulevard Room of the Conrad Hilton will shutter from Dec. 22 to Dec. 28, when a new ice show starts its sixmonth run there. The Empire Room of the Palmer House will close from Dec. 22 to Dec. 27, when Merriel Abbott's "Continental Revue" debuts.

Keep Customers Posted on Nitery Tabs to Keep 'Em Happy, Sez Sennes

Stuart Entertainment Head For N.O. Hostelry

New Orleans, Dec. 13.

Nick Stuart, former pix star and bandleader, has been named entertainment director of the Monteleone Hotel, Frank J. Monteleone, president, said Saturday (10).

Stuart will book and direct talent for the hotel's new Swan Room and conventions.

Nitery Biz Soars In New Orleans

New Orleans, Dec. 13.

With out-of-towners packing hotels here for conventions, plus thousands of tourists and others who pour in each weekend to take in the sights and attend the races at historic Fair Grounds, the cash registers of the French Quarter niteries and bistros have been singing a merry tune for the town's famous eateries.

Bourbon St., main stem of the historic section, where the jazz spots and strip joints are located, takes on a carnival atmosphere nightly after sundown. Crowds ankle from one place to another to gander the shows and get their fill of New Orleans' two-beat rhythm by such bands as George Girard and his New Orleans Five, Santo Pecora and Dixielanders, Freddie Kohlman and others.

Principal French Quarter spots have embellished their shows, but those featuring dixieland jazz are getting the heftiest play. The visitors can't seem to get enough of it. Long lines form in front of spots like the Famous Door and Sid Da-

(Continued on page 60)

In order to recapture nitery business, bonifaces must inform potential customers just how much they will have to spend, says Frank Sennes, now operating the Moulin Rouge, Hollywood, and soon to open the Folies Bergere, Santa Monica, Cal. Both are largeseaters and take a lot of customers to fill up.

Sennes says that for too long the general public has been led to believe that costs in any nitery were prohibitive. Even the cafes where charges are at a minimum, the occasional customer must be informed that there are no hidden costs and all fees are as represented.

Sennes feels that with present costs of operation, niteries must either be very large or go down to intime rooms. The medium-sized cafe is virtually out of the picture.

In the new operation, at Santa Monica, Sennes will try for an entirely different set of nitery goers. He'll advertise a $2.50 chicken-in-a-basket dinner and provide a show along the same lines prevailing at the Moulin Rouge. In the Santa Monica spot, Sennes will use the costumes and sets that were used at the Moulin Rouge; therefore the problem of amortization will be minimized. At some point in the run, it's, therefore possible, according to most book-

(Continued on page 60)

BUDDY LESTER CITED 'UNFAIR' ON GAC CLAIM

Hollywood, Dec. 13.

AGVA is placing comic Buddy Lester on its "unfair" list until he pays commission claims totaling $248 to General Artists Corp.

According to AGVA Coast topper Irvin Mazzei, Lester has disregarded numerous notices sent by the union, and hence was ordered on the "do not perform with or for" list.

Just Concluded: **7 Seas, Omaha**

Lake Club, Springfield

(Only Supporting Act Ever to Return as Headliner)

Next: **Hotel El Cortez, Las Vegas, Dec. 15-28**

Chez Paree, Montreal, Jan. 17-30

STU ALLEN

"FULL OF WIT"

Billboard:
"Comics rarely work here at Fazio's in Milwaukee, and Stu Allen, a newcomer to these parts may be starting a funster trend in this room if he keeps getting the tremendous reaction he earned for the opening night trade."
Ollman.

Springfield Journal Register:
"Comic Stu Allen, whose material is geared for plenty of laughs, threw his pattern into overdrive and by the last joke had his audience clicking on all cylinders."

Louisville Courier-Journal:
"Right now the fans are raving about Stu Allen. With a Bob Hope style of comedy, he makes the customers roar. One of the youngest and cleverest comedy finds in years."

Chicago American:
"Stu Allen is one of the smoothest comics the management has ever presented. He talks great comedy, and above all, commands respect of audiences. Unlike the loud type of comedians, Allen's delivery is quiet, but sure fire!"

Thanks Dick Lenord; the fellas at MCA for the wonderful club dates in Texas and the theatres with the Crew Cuts

Rep.: PAUL MARR
203 N. Wabash, Chicago

Club Dates: LARRY LUX
203 N. Wabash, Chicago

London Theatre Shortage Seen As Stymie to Vaude Bookings

The London theatre shortage may stymie the resumption of bigtime vaude in London next season. The flagship of British variety, the Palladium, is housing a Norman Wisdom revue which is likely to be running for a long time. Other West End London houses are similarly occupied with shows that seem to be longterm tenants and consequently, there's no space for vaudeville. Should a house suddenly become available, there are a lot of legit shows that are hits on the road but cannot get a London home. It's most likely that these will be brought in.

The situation in London may provide a boom to vauders in the provinces. Headliners that would ordinarily go to the Palladium, may elect to try the road.

One immediate consequence of the probable lack of bigtime London vaude for the coming season is the increased bids by the Schlesinger circuit in South Africa and the Tivoli Circuit, Australia, for the headliners that might normally go to the Palladium. The loss of the top London showcase this season is another factor likely to make American headliners more international minded.

Satchmo's SRO Stand Sets Record in Paris

Louis (Satchmo) Armstrong broke all records at L'Olympe Theatre, Paris, during his three-weeker. There was SRO at every show except during his one-day illness. However, the number of standees at every show more than made up for the decline during that day.

Armstrong is now in Italy playing a series of one-nighters and will be back in the U. S. by around the year's end. He starts work on "High Society" for Metro in February.

Pitt Music Bar Owner Back on Cafe Belt Again

Pittsburgh, Dec. 13.

Col. Harry Fox, who ran the old Mercur Music Bar on Graeme St. for years until it burned to the ground shortly after World War II, is back on the cafe belt again. He has just acquired Josie's Bar from Harry Levine and has been converting it into a room patterned after his old spot. New place is not in the downtown section, however, but in Oakland, just a few doors from The Gardens, local sports arena.

Place is also being renamed Col. Harry Fox's Music Bar and will specialize in jazz entertainment, same as the Mercur Music Bar. For his first attraction, Fox has booked in Diana Horne, a pianist. Since the Mercur days, Fox has been a beer salesman for the Homestead Brewery around the Pittsburgh territory.

AGVA Puts Navy On 'Unfair' List

Hollywood, Dec. 13.

The U. S. Navy Air Base, North Island, San Diego, has been placed "off limits" by AGVA and placed on union's "unfair—do not perform with or for" list. Action, according to Irvin Mazzei, AGVA Coast topper, follows failure of the Naval Base to pay a troupe of performers—all AGVA members—$700 in total salaries allegedly due them for playing a series of Navy Relief Fund benefit shows staged in and around San Diego last May 27-29.

For six months Mazzei has been negotiating with Rear Admiral G. L. Russell, Deputy Chief of Naval Operations in the Pentagon, trying to collect. Union's clampdown on the tarheels followed when the Navy decided not to pay.

Mazzei claims the performers—Ed Hennesay, The Encores, Harry Mendoza, Flora Fiese, Frank Scannell and Danny Welton—cut their regular salary scales, with AGVA consent, to play the dates, because of the charity-patriotic aspect of the three-day job.

Further, AGVA contends, the performers were promised but did not get roundtrip transportation and free meals. According to AGVA, Navy Relief grossed $70,000 from the shows.

Ink Sands to Produce Canadian Fairs Show

Hal Sands Agency, N.Y., has been signed to do the production for the Western Canada Fairs. Contract for the staging and production of the event has been given to the Ernie Young Agency, which hired Sands for the chore. Award was made at the recent meeting of the International Assn. of Fair Secretaries held in Chicago.

Sands has been working in conjunction with the Young office for several years.

Biggest Downtown Club Readied For Pitt In February

Pittsburgh, Dec. 13.

Pittsburgh will get the biggest night club downtown has ever had in February when the New Nixon, the old Monte Carlo, moves to Bigelow Blvd. on site of Midtown Motors. Room is being remodeled at a cost of around $125,000 and will have a seating capacity of 750, almost double the size of the biggest cafe previously in the Golden Triangle, the defunct Carousel.

Cecelia Hanlon and James Marterie, operators of the New Nixon, signed the lease last week and have hired Joseph Hoover, architect who blueprinted Greater Pittsburgh Airport, to design the layout. Work is beginning at once and room should be in operation in couple of months.

Capacity will enable New Nixon to bring in top names, something no downtown club has ever had the room to do before. Miss Hanlon and Marterie have hired Al Marsico as their musical director and he'll be resuming an association with a traditional name. He was at the old Nixon Cafe, which was torn down several years ago to clear a site for the present Alcoa skyscraper, for 11½ years. At same time, room also took on a pressagent and public relations man, Don Slone, who has already gone to work at the present location.

Golden Triangle, which at one time had a dozen niteries, is now down to only two, New Nixon and Lenny Litman's Copa.

Lecuona's U.S. Nitery Bow At Miami Beach Seville

Cuban composer Ernesto Lecuona will make his American nitery bow at the Seville Hotel, Miami Beach, Jan. 23 for two weeks. He was booked by Charles Reader, entertainment director of the hostelry, who flew down to Havana to discuss the deal. Reader will also routine the turn for the pianist-masetro ASCAPer.

The inn will open formally Dec. 20 with Mimi Benzell and Kiki Gonzalvez, with Patricia Windsor and the flamenco team of Vargas & Ortiz. Others pacted for the spot include The Noteworthies, Charmettes, Galena and Jay Marshall, among others.

Peacetime Soldiers-Neglected

"The need is greater than ever," Col. Joseph F. Goetz, Chief of the Armed Forces Professional Entertainment branch, reported in Hollywood last week, disclosing that the program of entertainment units to overseas troops will definitely continue despite the foldup of the Hollywood Coordinating Committee. Goetz was on the Coast to brief the 99 troupers going out in seven units for the annual Yuletide missions

Apparently Pentagon officials were not aware of the impending foldo and learned of it first when the story broke in VARIETY. Discussions will be held next week on the mechanics of continuing to send units overseas.

"We still have troops all over the world," the Colonel emphasized, "and we are constantly hearing from area commanders about the need and desire for live entertainment. I'm sorry to learn that some people feel the need is lessened or gone entirely. If anything, this points up our problem. The boys overseas have a feeling that they are being forgotten and these units have been of great value in building morale."

Service problem at the moment is that troops around the world are not (fortunately) engaged in fighting. Consequently, there is a public tendency to overlook them. Mail to servicemen is way down. This and the fact that the men have considerable time on their hands make entertainment units a great morale factor.

New Las Vegas Spots to Bypass Downbeat Biz By Spring Debut

The new Las Vegas hotels may not start operation until spring, no matter how far the construction advances. It's been said that the new hotels, the Stardust, Tropicana and Lady Luck, will want to ride out the bad months of the year and open at a time when tourists start coming through the area and when Las Vegas will not be competing with other areas, such as Florida and Palm Springs.

The lesson of the previous batch of hotel openings hasn't been lost on the newer bonifaces. The new operators want to insure at least a sufficient supply of people to provide enough activity to keep going. While no agreement as to spacing is reported, it's believed that the new preems may come off about a month from each other. Thus the more hardy bonifaces may try to open late March or early April, with the last one to preem in May.

Talent agencies feel that since none of them has made attempts to book for Christmas or New Year's, the spring openings are much more likely. The period between Jan. 2 and the open tourist season is regarded as practically the worst of the year. The costs of operation run from $20,000 daily and up for any of the Las Vegas inns, and therefore it's readily seen that an operator, even with healthy reserves, can be wiped out in a short time.

The Route 91 hotels are still in the throes of a bad business siege, prevalent throughout the entertainment industry in the pre-Christmas era. The Christmas and New Year's Eve holidays are expected to be sellouts, as evidenced by the flow of reservations so far, and after that they expect to settle into the post-holiday slump.

New Columbus Spot

Columbus, Dec. 13.

Jazzer Turk Murphy helped open a new entertainment spot here Monday (5), which owner Lou Posey has named The Ol' Place.

Murphy was the last performer at Posey's The Frolics before it closed several months ago. The new spot formerly was occupied by the Jai Lai Cafe, now at its own new site.

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(Beauty and the Least)
Opening Dec. 21
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Mgt.: NAT DUNN
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Dear VARIETY:

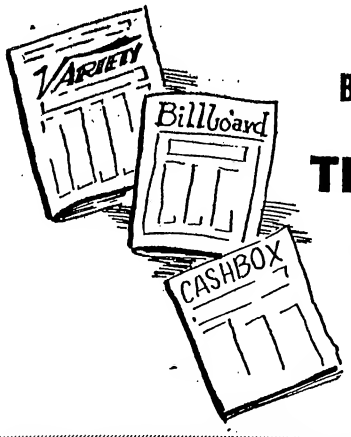
Your review of my "Little Show" at Brooklyn Academy of Music was everything I wanted: helpful, honest, fair.

Heeding your hints, I've made changes in the show and now I'm prepared to audition it for supper club and nitery bookers.*

Happy Holidays to all.

La MERI

*Manager: LORELLA VAL-MERY, 130 W. 57 St., New York, PLaza 7-1878



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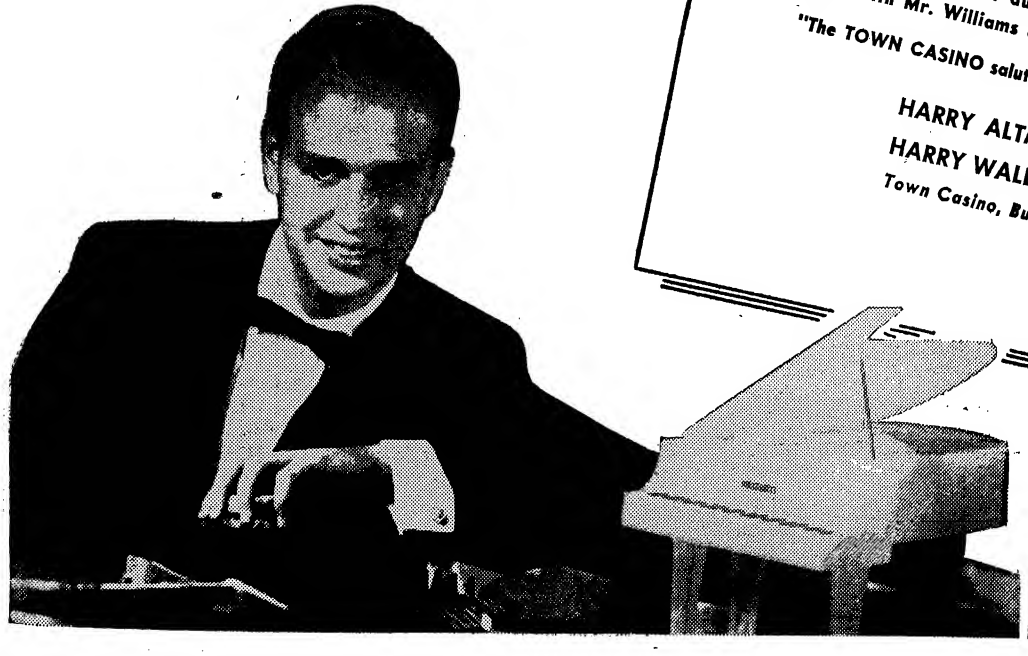

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MCA

Personal Management: STAN GREESON

Chi Union Started in Show Biz As Commie-Killer; Now Spending 63G

A more ambitious, successfully executed project would be hard to find in Chi's labor union or show biz circles than Frank Darling's periodic revues put on for the entertainment of the members of Local 1031, IBEW. Begun 10 years ago as an after-meeting political tactic to stem Communist attempts to gain control of the union, the shows stayed on after the threat was conquered. In the process, Darling has become a very showwise producer-director.

Reminiscent of the professional quality that led to a Broadway run for the ILGWU's "Pins and Needles," these revues are unique in Chicago. Admission is for members only, and free. The show runs seven nights, and on closing night, the union hosts local bigwigs at a cabaret style performance.

Ted Lewis heads the lineup with the act that has thrilled for decades. After some pretty fair vocalizing by Suzanne Brooks and the Lewis group, "2 Debs & a Date," vet Lewis goes into his turn. Lewis does all his identification pieces, backed niftily by his 10-piece orchestra, and winding up with the trademark "When My Baby Smiles At Me."

Paul Gray handles the comedy end in more than acceptable style. Feeling out the house at first with the comedian's kind of artillery fire control, he brackets the target and, after a few shorts and overs, zeroes in for the kill. Displaying amazing versatility in the feeling-out process, Gray hits the laugh meter regularly with patter and stories. He tailors expertly for a labor audience.

Show hits a high-point with a terp impression of "Slaughter on 10th Avenue." Before a superbly designed set, the Darling Dancers interpret the music played by the Red Saunders orch in a 10th Ave. barroom setting. With time-out for a flashy drum solo by Saunders, hoofers do a top interpretive job. Featured male terper is Johnny Bachemin, who also choreographed. He gets kudos for imagination and performance, with a supple, smoothly finished turn.

The Happy Jesters do a punching satire on vogue-of-the-moment pop vocal groups. They steal the show here. Mainstay is a near seven-foot giant with comedy in every bone in his body and every expression of his face. One of the trio accompanies on the guitar.

A rewritten skit from "New Faces," with Paul Lind, Dale Rodney and Al Wallis, gets top reaction. House eats up a father's agony at his son's inclination to all-"A" report cards rather than such time-honored family callings as safe-cracking and shoplifting. Skit has a union slant and goes over big.

The parade of acts begins with the Winged Victory Chorus. This male choral group impresses with precision of movement and disciplined, as-one vocal efforts.

Show is introed by a lit-up star dropping from the rafters and bearing a looker who announces the bill. Opening with a production number by the Darling Dancers, the first gasp comes as four stunning, '90s-garbed showgirls carefully make their way down a staircase, with French poodles in tow. The "house" band plays "Cherry Pink Mambo" and, for the climax, a flock of pigeons are released from the rear of the hall and swoop to the center of the stage. From then on, there is no let-up in entertainment values. Show winds with a "While Christmas" finale with the entire cast. Considering the physical limitations of the hall, staging is remarkable.

The Lou Breeze orch does pit chores with the professional precision that has made this aggregation the top Chi club date band.

Show runs two hours, has 87 in the cast and backstage, and cost $63,000. *Gabe.*

(IBEW LOCAL 1031, CHI)
Chicago, Dec. 8.

Quarterly revue produced and directed for the membership by Frank J. Darling, president of Local 1031, International Brotherhood of Electrical Workers; Ted Lewis Orch (19) (with 2 Debs & a Date, Charlotte Dewey, Suzanne Brooks), Paul Gray, Paul Lind, Dale Rodney, Red Saunters Orch (10), Johnny Bachemin, Happy Jesters (3), Al Wallis, Winged Victory Chorus (16), Darling Dancers (8), Lou Breese Orch (15); choreography by Johnny Bachemin.

Lecuona Cuban Boys have shifted from Mercury Artists to Joe Glaser's Associated Booking Corp. Outfit has been signed for a stand at the New Frontier Hotel, Las Vegas.

DON TANNEN
Currently Headlining
RADISSON HOTEL
Minneapolis, Minn.
New Emerald Beach Hotel
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Dec. 21—2 Weeks
Thunderbird Hotel
Las Vegas
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presenting....the finest
the inimitable
TROTTER BROS.
FEATURING FABULOUS PUPPETS
Currently BLUE ANGEL, New York Dir. MARK LEDDY

N. Y. Eve

Continued from page 57

starting at about $15. However, final check is expected to be far in excess of that amount.

The Waldorf-Astoria Empire and Serf Rooms will be sold at $25 plus tax, with dinner clothes requested. The Hotel Pierre Cotillion Room will go at $22. The lesser rooms will be a correspondingly lower priced. The Cafe Pierre will go at $12, and in the Waldorf, the Peacock Alley cafes will be $7.50.

Even on Delancey St., the costs will be fairly steep. Arele's will charge $9.50. In Yorkville, the Cafe Tokay will be getting a $5 minimum.

In the club date field, bookers are extremely busy lining up dates. House parties and organization shindigs are reported on the upbeat. Everybody anticipates more celebrants with higher per-capita spending.

Grove's $35 Tariff
Hollywood, Dec. 13.

The high cost of celebrating New Year's Eve has been arrested by local niteries, and local merrymakers will usher in 1956 at roughly the same tariffs they paid last year for an evening on the town. Spot check of the leading rooms indicates prices are holding firm, although in one or two cases an extra 25c has been tacked on to take better advantage of the tax breakage.

Cocoanut Grove, which was the most expensive club in the country last year, apparently will continue to hold the title for this year's celebration. The tariff remains at $35—and the figure includes dinner, souvenirs and all one can drink. Town's newest hostelry, the Beverly Hilton, will have a $30 tab in the Bali Room for the same sort of package.

Elsewhere the prices run true to form, covering dinner, show and favors, but not drinks. Ciro's and Mocambo will get $18.75, as they did last year, and the Biltmore Bowl and the Terrace Room of the Statler will get $18.50 each. All prices, of course, are per person.

Palladium's staggered price schedule this year follows last year's pattern, ranging from $3.50 for admission only up to $12.50 for dinner at a ringside table.

ATLANTA OP BURNED AT PRADO'S 'RUNOUT'

Atlanta, Dec. 13.

Joe Cotton, impresario of the Steak Ranch, is doing a burn over action of Perez Prado, Cuban mambo exponent, who has notified him that he does not plan to keep his Steak Ranch date scheduled to open Dec. 26. Since this engagement would cover New Year's Eve, Cotton is doubly unhappy.

Cotton has filed an official protest with Music Corp of America, Prado's agent, and American Federation of Musicians Local No. 148 and is going ahead with his advertising despite Prado's negative notification.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 13.

The first Christmas card to come in and reach every patient here came as usual from Sophie Tucker; this has been a yearly event for Miss Tucker for over 30 years.

John Siems, clown magician recently with the Polack Bros. circus, shot in from N. Y., and registered in as a new guest for the general o.o. and rest routine.

Jean Stewart West, ex-NVA-ite who graduated here years ago and married Bill West, theatrical press agent and lived in our downtown actors colony, is back but this time as an additional staffer to our main office replacing Flo Thoms, who left to get married.

John (IATSE) Anderson into the general hospital for an emergency operation, he is now back to the Will Rogers and in circulation, skedded for a soon go-home okay.

Sandra Capsis in from N. Y. for usual o.o. and rest routine; her husband John Capsis is a freelance tele writer.

James P. Barfield, of the Howard Benton Theatrical Advertising Co. of Benson, N. C., took 18 months to beat the rap and rate an all-clear to resume work.

Write to those who are ill.

Vaude, Cafe Dates

New York

Lanny Ross booked for the St. Regis Maisonette for two weeks in January. It's his first N.Y. cafe date in many years . . . **Davis & Reese** pacted for the Cliche Club, Detroit, Jan. 6 . . . **Jaye Bros.** start at the Casino Royale, Washington, Jan. 2 . . . **Darvas & Julia** set for the New Frontier, Las Vegas, in May . . . **Eileen Barton** down for the Fairmont Hotel, San Francisco, Jan. 17 . . . **Eddy Arnold** into the Home Show, Moline, Jan. 28 . . . **Florian Zabach** booked for the Statler, Los Angeles, Jan. 5.

Chicago

Bobby Breen into the Seven Seas, Omaha, Jan. 2 for two weeks . . . **Sylvia Syms** now in the Black Orchid's Junior Room, Chi, for a four-week stint, after playing in three successive Orchid shows in the main room (she subbed opening night of the current show when one of the acts was delayed) . . . Associated Booking veep **Freddie Williamson** back from a Texas (his home state) trip; sold a few acts . . . **Jimmy Ames** plays the Brown Hotel, Louisville, Feb. 10 for two frames . . . **Larry Logan** currently at the Baker Hotel, Dallas . . . **Walton & O'Rourke** into the Meuhlebach Hotel, Kansas City, Jan. 6 for two . . . **Quintette Allegro** set for the Muehlebach, Kansas City, Feb. 17 for two frames.

Hollywood

The **McQuaig Twins** open a two-week engagement at the Band Box Dec. 22. Show already toplines **Dave Barry, Alice Tyrell** and **Bob Douglas** . . . Employees of Daily Variety held their annual dinner-party at Frank Sennes' Moulin Rouge last Friday (9) . . . **Mary Kaye Trio** set to open at Ciro's in March . . . **Shorty Rogers and His Giants** return to Zardi's Jazzland Dec. 23 with the **Oscar Peterson Trio** . . . **Billy Jackson Quintet**, formerly **Jackson Bros.**, opened an indef stand at the Rag Doll.

Atlanta

Johnny Puleo and his harmonica gang opened Monday (12) at Joe Cotton's Steak Ranch for a two-week engagement, following in footsteps of **Hildegarde**, who bowed out after a week of sock business. Ken Harris' orch is current at this spot with **Lefty & Laverne** appearing in its Horseshoe Lounge.

Henry Grady Hotel's Paradise Room, which puts on a daily matinee show for luncheoneers, has booked **Dell O'Dell**, comicmagi, to open tomorrow (Thurs.). **Charles Carter**, juggler, and the **Royal Rockets**, trio of ice skaters, will round out the show.

Don Isidro, Latin music specialist, Monday (12) brought his combo back to El Morocco, intimate spot in Peachtree Manor Hotel. Mentalist **Rajah Raboid** is in his fifth week at Atlanta Biltmore Hotel's Empire Room, where he is backed up by the **Manhattans**, singing team, plus Wade Creager and his orchestra.

Dick Havilland is handling the emcee chores at Imperial Hotel's Domino Lounge, which is headlining exotic dancer **Patti Pierson**. Singer **George Petras** also acts as bandleader. Featured is **Tokye Trio**, now in second year at this spot.

Ray Ellis, singing pianist, is current at Howell House's Zebra Lounge.

Belfer Leaving Vegas For Hollywood Stints

Las Vegas, Dec. 13.

Hal Belfer disclosed today (Tues.) that his contract as signed with the original Riviera owners and exercised by the present ops to produce, direct and choreograph the spa's shows will expire Dec. 31. He has been employed in this capacity since the Riviera opened last spring.

Belfer said he plans to return to Hollywood to stage and direct a vidseries and a motion picture. Latter is set for March. He pointed out, however, that he will maintain his ties with Vegas by designing productions and packaging shows for this circuit on a free-lance basis.

Keep Customers

Continued from page 57

keeping practices, to make a profit on these items.

Cafes must be run on a mass basis these days, says Sennes. At the Moulin Rouge he has a line of 48, with all sorts of staging gimmicks to dazzle the peasantry. Sennes therefore thinks that price and pageantry can take the place of names in successful operation. The Moulin Rouge has proven it, he says, and he's now willing to take the same gamble on the Folies Bergere. Latter spot was a ballroom (Casino Gardens) before he latched onto it.

Sennes was in New York last week conferring with Guy Lombardo on the feasibility of moving the Moulin Rouge show to the Marine Amphitheatre at Jones Beach, N. Y., which last year ran in the red with the second year of Lombardo's production of "Arabian Nights." No decision has been reached on that show as yet.

Nitery Biz Soars

Continued from page 57

villa's Mardi Gras Lounge, waiting to get in.

Operators have plenty of reason to smile, since the big winter season is now in. The Sugar Bowl game between Pittsburgh and Georgia Tech and the Mardi Gras, which comes on Feb. 14 this year, always attract hefty patronage.

Of the leading hotel supper clubs, the Roosevelt's Blue Room with its name band and topflight acts continues to get the heaviest play from both the localites and yokelites.

JOAN BISHOP
Currently
HENRY HUDSON HOTEL
New York

DIR: IRVIN ARTHUR ASSOCIATES

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DEEP RIVER BOYS
WE'RE HAPPY TO BE BACK!
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WILLIAM MORRIS AGENCY, N. Y. FOSTERS AGENCY, London
Direction—W. T. ED KIRKEBY

Music Hall, N. Y.

"The Nativity," produced by Leon Leonidoff, with Lillian Murphy, Ed Powell, Ensemble, Symphony Orch (Raymond Paige, director; Leon Zawisza, John Dosso, associate conductors); "Joy Bells," with The Gaudsmith Bros. (2), Jay Lawrence, Corps de Ballet (Margaret Sande, director), Choral Ensemble (Paige, director; Ralph Hunter, associate), Rockettes, Hal Norman, Inez Barker, Jane Burke, Eric Hutson, Faye Lefferts, Sondra Barrett, Carol Wilder, George Sawtelle, Marian Baird; produced by Russell Markert; settings, James Stewart Morcom; costumes designed by Frank Spencer, executed by Louis Bayer; lighting, Eugene Braun; stage manager, John Jackson; production assistant, Nicholas Daks; associate director Rockettes, Emilia Sherman; "Kismet" (M-G), reviewed in VARIETY *Dec. 7, '55.*

Music Hall has come up with a light and fast-moving Christmas stage presentation this year, a good deal less ponderous than previous offerings, and just as impressive. There's the standard "The Nativity" tableau, beautifully staged by Leon Leonidoff with some fine lighting effects by Eugene Braun. It's the Russell Markert production on the rest of the layout that offers a refreshing change of pace.

Toplining in the variety fragments are the Gaudsmith Bros. and comic Jay Lawrence. Gaudsmiths are tops with their comedy dog act, but surprisingly, some of their bits don't come off as well as would be expected, at least insofar as evening shows go. Presumably, they're strong with the daytime audience with the large percentage of kiddies. Lawrence scores solidly with his takeoffs on tv news commentators and a well-thought-out routing on televised boxing.

Rockettes are at the top of their form with a dancing doll routine choreographed by Markert, while the corps de ballet, working in front of a fine set by James Stewart Morcom, are remarkably precisioned in their ensemble work. Eric Hutson as soloist-comic leads the choral ensemble in some Christmas pop standards and in some "fun" songs in a sort of Gilbert & Sullivan style, coming off very smartly. Soloists Ed Powell, Hal Norman, Inez Barker, Jane Burge, Faye Lefferts, Sondra Barrett, Carol Wilder, George Sawtelle and Marian Baird are all good in a quickie costume bit, the intro to the Rockettes' turn and the Yule medley finale.

Morcom's settings are topnotch, particularly the aforementioned corps de ballet set and a ski lodge interior, while Braun's lighting is excellent throughout and ofttimes spectacular. Louise Bayer's costumes are fine, with something of an offbeat modern touch in dressing the choral group throughout (except for the "Nativity" opening) in ski-suits. Owen Murphy & Al Stillman contributed a pleasing Christmas song in "Tinkle Tot," the number used for the Rockettes sequence. And Markert's production-staging has pace and taste. *Chan.*

Robino, Paris

Paris, Dec. 10.

Charpini & Brancato, June Richmond, Maria Aranda & Ramon Almeda with Nino De Murcia; Frank Rexis, Maxwells (2), Bruzellos (2), Gaston Palmer, Robert Ripa, Shaffars (2), Tonita & Lil; $1.70.

No big name headliner, but enough body balance of excellent acts, in spite of some rather uneven entries, makes this a pleasing vaude entry that should do fair at the wickets this session. Charpini & Brancato are a specialized limp-wrist act who do a series of falsetto duos, plus some risible queening and preening, which are never tasteless, for a charming offbeater that registers.

June Richmond belts with her big voice and gets laughs with her free wheeling outsize body. However, she has a tendency to overmug and does some French ditties in too overstated a manner for full registration. More straight singing and less clowning will make for a better payoff on this act, but American singer gets a fine hand here. Maria Aranda & Ramon Almeda supply the commercialized flamenco with enough dynamism to make this Hispano interlude an okay entry. Flamenco wailing is adequately supplied by Nino De Murcia.

More song comes in via Robert Ripa, who wields his guitar better than his pipes. In the wail and moan school his register is passable, but he has a tendency to supply effect where simplicity and feeling is needed. Tonita & Lil are two femmes who do a neat wire number in unison. Splits, dancing and fine pacing of this act makes this showy and eyefilling.

Shaffars (2) do a rather grotesque takeoff on a fairy tale with male playing a life-sized frog, to his femme's sleeping princess, to eventually become a Prince Charming. Though rather overdone, the male's expert contortion bit denotes this could be an okay act with the rather passe frills removed. Frank Rexis is pure lowdown stuff and somewhat unfunny, though his complete lack of self consciousness and apparent enjoyment of his combo comico, instrumental and acro turn keeps this from being ludicrous.

Backbone and highlights of the show are juggler Gaston Palmer and two hand-to-hand acro acts, Bruxellos (2) and Maxwells (2). Palmer is so expert a juggler that he can play his turn for laughs by parodying the clumsy manipulator. Bruxellos are a bounding delight and back flips by one carrying a tray full of drinks, without spilling a drop, makes this a topnotch entry. Maxwells do a slow motion acro balancing affair marked by expert control, prowess and perfection. *Mosk.*

Casino, Toronto

Toronto, Dec. 9.

The Great Morton, Archie Stone Orch; "3 for the Show" (Col).

On his alternate appearances here, either for a full night's performance at The Royal Alexandra Theatre (legit) or his current 75-minute stage prez at the Casino (vaude), The Great (Bob) Morton is always a prime draw. This time, his visit follows a three-year absence, with the audience lure still there and enthusiastic. Bearded New Zealander in tails, Morton has an introductory spiel, in house lights, on the ancient art of hypnosis.

For a starter on mathematical memory practice, the blindfolded Morton has on-stage audience volunteers call out some 50 words which are numerically written on a blackboard, with the lad correctly identifying the along-side word.

Morton's feats are fantastic and funny, but always in good taste, and baffling to the laymen behind or beyond the footlights.

On volunteers for hypnotism, the glib-patter Morton uses the group technique and immediately has his subjects in "suggestion" state for such activities in full-stage as a swaying bus ride, their drinking of imaginary beer or eating shelled peanuts, a debarking for a fishing expendition, complete with bait-hooking and reeling in, etc. It's a good act that has plenty of audience mystification. *McStay.*

Empire, Glasgow

Glasgow, Dec. 7.

Tony Brent (Les Baguley at piano), Kenny Baker (with David Milne, Alan McDonald and Johnny Flanagan), Jimmy James (with Bretton Woods, Dick Carlton), Ken Dodd, Betty Miller & Rhythm Makers (2), Allen Bros. (2) & June, Raf & Julian, Beryl & Bobo, Averil & Aurel, Bobby Downs Orch.

Tony Brent, British recording singer, has a fairly satisfying song act. He's competent but no great personality. He scores most strongly with "I've Got My Love to Keep Me Warm."

Kenny Baker, ace British trumpeter, has an easy relaxed act of solid appeal to both young and old customers. Trumpet-wise, he's in a top class, and clicks with the Italian tune "Momma." Backed by David Milne at piano, Alan McDonald on bass, and Johnny Flanagan on drums, he has a friendly approach to his chores, and introduces novelty of an empty beer-glass for cap to his trumpet while playing "Basin-Street Blues."

Jimmy James offers his familiar comedy routine of arguing with a palefaced deadpan stooge. Beryl & Bobo are a standout among smaller acts their acro tumbling and somersaulting on the trampoline garnering much mitting.

Raf & Julian offer slow comedy between good feet-to-feet leaps and some nifty trapeze swinging. Male duo would be advised well if they cut out some of the sluggish comedy. Allen Bros. (2) & June click with musical-and-dance burlesque, one of the males making a leap over orch pit into auditorium.

Averil & Aurel, young male and girl, are a standout terping opener, and bring much originality to a slotting that is too often bogged down by conventionality. In opening scene, act wears colorful clown dress.

Ken Dodd, with zany fooling, and Betty Miller and her Rhythm Makers are both reviewed under New Acts. The Bobby Downs, resident orch provides good show backing. *Gord.*

Palace, N. Y.

Elsa & Waldo, Midge & Bill Haggett, Phil Ramone, Roy Douglas & Dori, Henry Barlow & Blossom Craft; Leon Fields, Rodofo & Juanita, Alfredo Landon & Midgets (4); "Crooked Web" (Col,).

Elsa & Waldo serve as last-minute subs for Stump & Stumpy at the head of the latest Palace bill. Because of absence of rehearsal, former's slow motion panto isn't as sharply timed as in the past, but they still satisfy the majority of customers. The entire card, as a matter of fact, elicits nice results; even though some of the turns fall short in a few respects, they have their compensations.

Midge & Bill Haggett, a dance team, and violinist Phil Ramone are in New Acts. Ventriloquist Roy Douglas has traded the blond assistant of his New Act days ('50) for another Nordic beaut and, as in the first case, gives her billing (Douglas & Dori), though she does little more than a walkon. Douglas and dummy Eddie Echo carry the weight of the pleasant performance, particularly in the bowoff duet, with Douglas carrying both parts of "Oh What a Beautiful Morning." His patter needs some judicious pruning.

Henry Barlow, a tenor, and Blossom Craft, soprano, team in four spot. Though in appearance and style they belong to the corpulent opera school, their tunalog presents enough semi-classical smaltz to appeal. Leon Fields is a stand-up comic who, unlike the feature actors, has a sense of timing that doesn't fail. He mixes sock impressions with straight gab. Talk needs a little brushing, since army recollections grow more stale with each year.

Rodolfo & Juanita are flamencoists with lots of color. Rodolfo lacks grace, but she's a pretty babe and helps distract from a downbeat aspect. Closer is Alfredo Landon and his three midgets, whose acro tumbling is standard. Yet it has an essential interest because of the half-pints, one of whom acts as strongman for turn, hefting his two small partners and Landon, neatly off the boards at one time. Myron Roman is fine as head of the pit orch. *Art.*

Apollo, N. Y.

Eddie Bonnemere Orch (11), Turbans (4), Harold King, Dolores Coleman, Horacio & Lana, Diabolos (5), Lora Pierre; "White Feather" (20th).

The mixture this sesh is mambo and blues and Eddie Bonnemere gives the Latino beat the edge over the rock 'n' rollers. Midway during the layout, he takes over at the keyboard and with a lively assist from his four rhythm aides moves through three numbers that accent his chile grooving artistry.

The quintet delivers a south-of-the-border version of "Five O'Clock Whistle" and the ballad standard, "I Only Have Eyes For You," with a peppery dash. Windup tune is a straight mambo item with a lively, intriguing beat. Through it all Bonnemere's keyboard work stands out as the sparkplug.

In the rock 'n' roll vein are The Turbans and The Diabolos. Former, a quartet who get their monicker from their Hindu headgear, are in New Acts. In the closing niche, the five Diabolos whip through a flock of undistinguished, indistinguishable r&b items. They throw a lot of body action into the presentation of each, but all of the enthusiasm seems to be on the wrong side of the footlights.

Horacio & Lana, ofay terpsters, precede with a neat Latino display. They put plenty of energy into their set, and best mitt comes from Horacio's slithering around the floor while his blond partner supports. Colorful garb adds to the overall Latino flavor.

Filling out the bill are thrush Dolores Coleman (in New Acts) and vet roller skate-tapster Harold King. Although he's been around for some time, King never fails to please with his speedy roller-hoofology. Shapely Lola Pierre emcees the layout. She should stick to the intros and drop the jokes. *Gros.*

Medrano, Paris

Paris, Dec. 6.

Jean Richard with Knie Elephants, Loraudos (3), Hansels (7), Charivari (5), Maryse Begary, Kathryn Orly Trio, Jacqueline Hurley, Zavatte, Dangolys (5), Rudi Llata (4), Whirlwind Elwardos (5), Jean Laporte Orch (14), Jean Drena, Alex, Simo & Charly; $2.50 *top.*

The metamorphoses of this one-ring circus into a combination music hall — big top now seems complete with the sawdust spectacle adroitly combined with the more racy, rhythmic aspects of the house show. It makes for a solid integration. Symbolizing this is leading comedian Jean Richard, who does an excellent elephant number helped from a distance by the trainer Knie. Fullroster of acts makes this one of the best bits of entertainment in town, and this excellently packaged show looks to have a fine run.

Richard puts the six Knie pachyderms through the usual paces of dancing and balancing but then adds a trump with the elephant who walks across two tight cables. Preceding his animal bravura with a funny patter lecture on the beast's habitat and character, Richard is accepted officially into the sawdust fraternity. Spates of clowns fill in at intervals for laughs and tumbling prowess with the Charivari and Alex, Simo & Charly. Zavatte has a ribtickling clown sketch takeoff on film-making.

Hansels (7), with two sveltely groomed horses, go through a fine equine number with the family bounding on and off the trotting horses for a graceful, taking entry. Kathryn Orly Trio has two muscle men throwing around an equally muscled blonde for good effect, while Maryse Begary makes heads go up and palms meet in her well-regulated trapeze number. Loran-dos are three comic acro-tight wire men, underlined by wily wire ways. The Dangolys (5) are a fine juggling family. A smart Danish acro group, Whirlwind Elwardos (5), have bombast and tempo to make this a standout offering of vitality and physical prowess.

Jacqueline Hurley twists her pert body into harrowing but graceful contortions for fine applause. Rudi Llata (4) are a zany group of Spanish clowns who stir up plenty of laughs in a knock-about routine. They create a batch of low comedy characters, for a bright interlude. They also do a musical turn.

Jean Laporte Orch (14) does fine backgrounding to the many-sided goings-on and Jean Drena is a suave, knowing emcee who knits this hybrid offering together sagely. Medrano looks to have caught public fancy again. *Mosk.*

Alhambra, Paris

Paris, Dec. 7.

Charles Trenet (with Freddy Lienhart); "Pas De Pitie Pour Les Caves" (No Pity for the Squares); $1.70 *top.*

Since Bruno Coquatrix has taken over as director of this massive film nabe house, he is slowly transforming it back to a music hall in adding big names to specialized shows, or again going back to films plus a well-known name. Present entry has Charles Trenet facing the people, those whom Coquatrix is trying to snare with the house habit, and he does a fine job of recruiting.

Trenet starts easily and builds his excellently cleffed songalog into sock proportions. Large house is hard for a topliner to hit cold, but Trenet shows his savvy showmanship in getting and holding the audience for over 50 minutes.

Trenet's booming voice, obvious bonhommie and well-being, plus his excellent buffoonery and quaint clowning, which is never annoying, appeal to all segments, and he will probably have a lucrative run at this 2,000-seater. When caught, house was full and the ordinary pic playing with it is definitely not the draw. *Mosk.*

New Acts

THE TURBANS (4)
10 Mins.
Songs
Apollo, N.Y.

The Hindu headdress is the only thing that marks the difference between The Turbans and the other Negro rock 'n' roll groups around today. It also may start a trend since the new r&b groups are having trouble finding identifying monickers. Next up will probably be The Fedoras, The Skimmers, The Bowlers, etc.

Group's vocalistics has a falsetto lead with three rhythmic mumblers in support. Turn opens with a bright "What You Gonna Do?" but is thrown for a loss with a banal ballad called "Let Me Show You Around My Heart." They recover with "When You Dance" for a mitt-grabbing send-off. More tunes like "Dance" in the repertoire and they could build as a potent combo in the r&b field. *Gros.*

HARRY RICHMAN REVUE (9)
Songs, Dancing
45 Mins.
Riverside, Reno

The rather flat voice of Harry Richman is no longer a good reason for a nitery act, but the career and the memories connected with the man certainly are. And presented as this revue is, with variety and imagination, and just about the right dash of "and then I sang," the package is interesting and smart.

Richman has four gorgeous girls waddling around him a lot of the time, but not in the icky straightening the tie routine. They dance mostly and are beautifully costumed. And they're also the force that keeps dragging him back to the piano for "just one more."

Also in the package are the Concords, three guys and two gals, who are expertly choreographed for "If You Feel Like Singing, Sing," and a very wacky but enjoyable novelty with scrambled lyrics from many different nonsensical tunes.

There is a well conceived opening for the packet and a pretty exciting finale, too.

The four girls bring Richman on and he launches a song about how bad off he'd be "Without These Beautiful Girls."

This is followed by some light prancing.

First memory session comes here. In fine chatter material (all the way through) Richman says songs are children, and proceeds to relive role as a father to many, beginning with "Birth of the Blues."

The Concords are used effectively in such sessions behind a scrim, not only to lend crescendo to these tunes, but to let Richman build in an easy blend with them.

A piano sequence, with the girls gathered round, is all right, too. Richman trots out some more of "his" songs, "Walkin' My Baby," "I Can't Give You Anything But Love." The girls by now are down to black stockings and take turns with a tap dance, or a sensuous twirl while he continues singing.

A finale, with Richman as a Broadway sightseeing barber, and the entire cast on stage, is exciting and big.

Editing will make this a fast, appealing revue. While Richman does his m'ing easily, with some ad lib exchanges with the aud besides, and the Concords are fine enough, and the girls are cute and beautiful, the success is in the hands of some good writing by Harry Harris and smart production by George Moro. *Mark.*

UNDINE FORREST
Songs
15 Mins.
One Fifth Ave., N. Y.

Undine Forrest, who's done some musicomedy songstering, is an okay bet for the nitery belt. She's got eye-appeal, a pleasant voice and a likeable manner. Her song-alog is nicely varied, taking in such numbers as "The Lady's in Love With You," "I Dream Too Much" and "A Hundred Easy Ways to Lose a Man" from the legituner "Wonderful Town."

Singer is standout, though, on another tune, "Tame Me," which gets a sexy workover that's visually effective. *Jess.*

BETTY MILLER & RHYTHM MAKERS (2)
Songs
13 Mins.
Empire, Glasgow

English thrush, with advantage of a tv name, brings confidence and attack to a peppy songalog, in which she's backed by a pianist and drummer. Gal is tightly garbed in blue dress which conceals both legs and neck, thus diminishing any s.a. qualities she might wish to emphasize.

Repertoire includes a breezy "Dapper Dan," "After You've Gone" and "My Mother's Eyes." Thrush also concentrates on a selection of oldies, such as "Alexander's Ragtime Band" and "Toot-toot-tootsie, Good-Bye."

Okay for vaude and tv bookings in Commonwealth locations. *Gord.*

MIDGE & BILL HAGGETT
Song-Dance
8 Mins
Palace, N. Y.

Midge & Bill Haggett are pleasant lookers with a pleasant act. Though a lot of what they give is pure fluff, youth and charm attract the vaudeophiles.

They do a smart little intro in song ("That's Entertainment") but principally they're dancers. Aside from the observation that he's a shade more of a stringbean than

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Hotel Plaza, N. Y.

June Valli, with Fred Stamer; Ted Straeter and Mark Monte Orchs; $2-$2.50 *couvert.*

RCA disker June Valli who is also known to "the kids" via radio and tv, as well as the jukeboxes, has taken a large stride forward with this Persian Room engagement. For the Hilton hotel it's also a bit of an adventure unless the thinking is to lure the holidaying Xmas season youngsters. However it works out is conjectural because, fundamentally, this very competent songstress is somewhat immature for the medium.

She has full awareness thereof, in her charming desire to please, and, in truth, she grows on the customers, but the real socko is lacking. This is not her saloon debut; Miss Valli was "noticed" in VARIETY at La Vie En Rose, N.Y., when it was under Monte Proser's direction. Since then Proser and his financial mentor Milton Blackstone (of the Eddie Fisher Blackstones) have gone through a couple of other operations—an old Proser custom—and Miss Valli, since that initial New Act review in May '51, has made progress on her own. The then prognostication of her diskery potential has borne fruit.

Aided by special accomp Fred Stamer, Miss Valli is an attractive brunet, attired in the best couture, and with a basic songalog talent that should prove generally commercial. Excepting, somehow, in this room. There is such thing as an affinity between a bolte and its attraction—maybe only in Las Vegas does any act fit any room, although even there the vets will tell you which are best attuned for this or that headliner.

When you're a shade better than an in-between hit the compulsion for being eminently objective creates a somewhat critical vacillation. However, her managers will probably be the first to admit that, given another setting, the end-result would be more completely satisfactory.

Her penchant is for standards, from film and show scores, viz., "Lose That Long Face" and "Man That Got Away," both by Harold Arlen from "Star Is Born"; two Cole Porter items, "All Right With Me" and "Thing Called Love"; two Gershwins, "But Not For Me" and "Can't Take That Away From Me"; the cha-cha-cha "Sweet and Gentle," and pops like "C'est La Vie," "Love Me or Leave Me," "Don't Take Your Love," also a credited salute to Fanny Brice's "My Man," among others.

Per usual, Ted Straeter and Mark Monte bands whip up the brand of "society" dansapation they like here. *Abel.*

New Frontier, Las Vegas

Las Vegas, Dec. 13.

Will Mastin Trio with Sammy Davis Jr., Gogi Grant, Dorothy Dorben Venus Starlets (20), *Joyce Roberts, Garwood Van Orch* (18), *Morty Stevens;* $2 *minimum.*

Preceding the big holiday rush, Will Mastin Trio with Sammy Davis Jr. will just about corner the Strip market. Davis uses the same opener with dad, Sammy Sr., and uncle Will, a volatile getaway employing the warble "Gee It's Good to Be Home," catapulting into challenge hoofing all around. From then on in, it's Sammy's inning and he parades his usual socko impreshes of w.k.'s. Both chants of "Black Magic" and a Jolson "Rockabye" are socko, as is "Birth of the Blues." Show biz saga reprises a touch of opener with return of Davis Sr., and Mastin to punch over "Happy Ending" for huge ovation.

Gogi Grant, a very appealing thrush, received her start at the New Frontier's annex, the Silver Slipper. This was a couple of years ago, and since that time she has been on the rise via nitery rounds and records. Miss Grant has facile pipes that carry her from belting to ballading with equal success.

Dorothy Dorben's "South Rampart Street Parade" is a holdover, but fronts a new featured terper to the Venus Room, Joyce Roberts. Her acro-struts and baton whirls are very flashy, and add a neat extra touch to the brilliant curtain-raiser. Garwood Van orch is in top form, and receives the precise directions during the Mastin Trio-Sammy Davis turn from Morty Stevens. *Will.*

Roosevelt Hotel, N. O.

New Orleans, Dec. 10.

Ralph Flanagan's Orch (18), *Charlivels* (3), *Betty & Bob Hightower, Wilder Bros.* (3), *Judy Gay;* $3 *minimum.*

The new holiday flavored show in the Blue Room has appeal for a variety of tastes and rings the bell all the way. The versatile Ralph Flanagan crew, a whole show in itself, puts plenty of zest into its numbers. Rhythms are crisp and well-defined. Crew is geared for dancing and listening, delivering in all departments with top showmanship values.

Lifting the curtain on the floor show are the Hightowers—Betty and Bob. Good crowd-pleasers, they combine graceful adagio with thrilling overhead spins and acrobatics. Gal, who has a nifty chassis, is at best in a deep back bend from a lofty perch to pick up a handkerchief between her teeth and flip forward into the arms of her hefty partner.

The personable, highly talented and energetic Wilder Bros. net plenty of palm-pounding for their harmonizing, Saxophone renditions, comedy and intricate arm interlocking antics.

The Charlivels, diminutive French trio, cause the biggest excitement. Hard-working Gallic lads whip themselves into a frenzy of flips, spins and twists, songs, instrumental playing and precision terping, and leave the audience spent but clamoring for more.

Pert Judy Gay and Johnny Amarosa vocalists with the Flanagan outfit, display nice pipes in their warbling during the show and on the bandstand. *Liuz.*

Beverly Hills, Newport

Newport, Ky., Dec. 10.

Patti Moore & Ben Lessy, Marquis Family, Cordolins (4), *Dorothy Dorben Dancers* (10), *Dick Hyde, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Saturdays.*

A lively variety floor show is on tap at Greater Cincinnati's plush casino, bidding to lessen the pre-Yule lull; which follows the near-record fortnight's business of the lineup headed by Frank Parker.

Patti Moore & Ben Lessy, popular via previous visits, ease through 35 fast minutes of singing and clownuing. Blonde Miss Moore, in flaming red gown, does most of the straighting for her bald and rubberlegs partner. Their vocals have a couple of special ditties which, like some of their lines, include off-color sprinklings, all in carefree delivery.

Marquis Family, here for the first time, merits early and often returns. Four trained chimpanzees, cleverly routined and presented by Gene Detroy, natty Englishman, cram eight minutes with laughs and surprises. Dressed as mama, papa and little son and daughter, the chimps do acrobatics along with roller skating, unicycle and motorcycle riding and rope skipping.

Cordoline, also newcomers, are quick in adding boosters. White-gowned glittering bricktops, three play violins and the fourth an accordion, dancing at the same time. A pleasing 20 minutes for class spots.

Holiday verve themes three well-executed and dressed routines by the Dorben Dancers, with Dick Hyde as singing emcee, to backing by the Gardner Benedict band, plus intermission music by the Jimmy Wilber Trio and Larry Vincent's piano caperings in the cocktail room. *Koll.*

Cote d'Azur, London

London, Dec. 9.

Wally Peterson, Derek Spanswick Orch; cover 45c.

The Cote d'Azur club in the heart of Soho, launched a few months ago, is the first successful attempt to bring some of the Left Bank atmosphere to London's Latin Quarter. It is a modest-priced venture, run with a club membership and an annual fee of $3. The nominal cover charge of around 45c is within the means of the younger office worker, and the purchase of drinks (both hard and soft) is at the customer's own discretion.

Because it fills an obvious gap in London's late-night entertainment, the club has been a standout success from inauguration, and is jammed to capacity most nights. As a result, the management has been able to offer cabaret attractions above average for this kind of spot. Current headliner is Wally Peterson, a Yank who came over for "Oklahoma" at Drury Lane and has stayed here ever since.

He's a personable, conscientious performer who has devised a slick routine, shrewdly geared to appeal to the younger type audience. It is unsophisticated as it should be, but is delivered with enough verve and sincerity to hold the customers. A reprise of hit tunes from "Oklahoma" and "South Pacific" find favor with the ringsiders, as do pop entries. Foreign-language versions of standards help to effect a change of mood.

Derek Spanswick's seven-piece orch does a lively showcasing chore, as well as catering vigorously for the dansapation. *Myro.*

Latin Quarter, N.Y.

Hazel Scott, Romo Vincent, Norton & Patricia, Wazzan Troupe, Riveras (2), *Lynn Christie, Howard Mann, Mitchell Gregg, Line, Jo Lombari Orch;* $6 *minimum.*

Absent from the Broadway scene for a number of years, Hazel Scott is back with her zesty 88'ing and throaty warbling as the headliner of Lou Walters' always fast-paced Latin Quarter revue. Miss Scott, long a fave, apparently has geared her act to meet the LQ's clientele's popular taste. It's a showmanly performance designed for sight as well as sound values.

Sepia looker, gowned in shimmering gold, has a way with a song. Her gasps for breath in the middle of words, however, tend to destroy her otherwise effective phrasing. Her deep voice has a sexy quality which she plays up with body movement and gesture. Shifting from the piano to the standup mike; she caresses "Autumn Leaves" in French, "More Than You Know" and "Nobody's Baby," among others. Her pianistic piece de resistance is "St. Louis Blues." As a closer, Miss Scott unzips her gown from the hips down and circles the stage with simple dance movements to display her shapely gams.

Romo Vincent's pleasant kewpie-dollish manner places him in immediate rapport with the customers. His material isn't geared to bowl 'em over but puts 'em in a good, chuckling mood. He eschews the vulgar and scores handily in song and story with a horse-playing barber, a revival meeting, a Texas cowboy and a Negro parolee. The last number—an involved story dealing with a parolee and his prostie girl friend—trips up Vincent. Number doesn't rate as an effective wrap-up.

As per usual, Walters supplies his headliners with some of the top supporting acts around. In many spots, these turns would rate top billing. The Wazzan Troupe, with their whirlwind acrobatics and pyramid-building reaching to the nitery's ceiling, has the customers gasping in amazement. The Rivieras pull a switch on the usual Apache set, with the muscular, blonde-haired femme serving as the roughhouse aggressor. Act is a great crowd-pleaser.

Norton & Patricia, tv's "Chance of a Lifetime" winners, should go places after their LQ engagement and it won't come as a surprise to many if they're held over. Good-looking youngsters have a socko ballroom act. Their terpology is polished and they carry off the lifts and acrobatics with consummate ease. Team has a younger-than-springtime look in manner and garb.

Of course, no LQ show is complete without the chorines and showgals and Walters' crop, mainly in flesh-colored coverings designed by Freddie Wittop, provide the necessary pulchritude. Lynn Christie and Mitchell Gregg are on hand for the production vocals and Howard Mann comes through with a flashy terp in the opener. The showbacking and dance music by Jo Lombardi's crew is excellent. *Holl.*

El Rancho, Las Vegas

Las Vegas, Dec. 13.

Debra Paget, Steve Gibson's Red Caps (8), *Dick Kallmar, Alicia Marquez & Jack Del Rio, Wally Wanger's El Rancho Girls* (6), *Benny Short Orch* (10) $2 *minimum.*

Not for several days after the anounced opening did this show, headed by Debra Paget, get on the road with every component in place. Steve Gibson's Red Caps were grounded in New Mexico because of snowdrifts, necessitating Buddy Hackett's carryover in the breach. Dick Kallmar, after opening night, was held in reserve, and Alicia Marque & Jack Del Rio filled out needed moments. It stays, as is, until Sophie Tucker enters Dec. 20.

Miss Paget, with her flame-tressed locks, is abetted by a sexy figure to enhance all thrushing and terps. This is her second tour to town, and the routining is similar, other than certain special material by Dick Hughes & Richard Stapley, with Buddy Bregman arrangements. Her opening chirp, "Let's Get the Party Started," springboards "Whatever Lola Wants," with bouffant skirt dropped for slinky, slit affair the better to illustrate lyrics.

Her terping set by Ruth Godfrey is not a formidably difficult exercise, but gets the point over. Next peel is down to sequined leotard with ringside steppery and thrushing of "Oo Bang," followed by more legwork for exit. Return comes after Red Caps to undulate a reprise of dance sequence in the pic, "Song of the Nile."

Steve Gibson never fails to sock over a highly entertaining batch of material in this cubicle. Octet features Damita Jo, a shouter named "Snake," comic Jay Price and Gibson. They all take turns or give with ensemble musicking to r&b, ballads, comedy, impressions and hoedown for terrif response.

Kallmar shows commendable fervor in lining out his tunes, to reveal ingredients for development into a potent personality. He goes the minstrelsy route, reminiscent of the grand old line of vaude stars, although his main shortcoming at present is working at a crescendo of vocal volume and energy sans needed shadings.

Wally Wanger's line of six dolls are lookers all, step lightly in opening choreo, and pose prettily for Miss Paget's entrance in final scene. Puzzle is Alicia Marquez' very brief shake on and off to bongo beats of Jack Del Rio. The act is almost as fast as a twinkle of a sequin. Benny Short's relief crew displays solid backgrounding. *Will.*

Waikiki, Honolulu

Honolulu, Dec. 9.

Mike Foster, Arlington Rollman, Neiani Correa, Danny Regor, Manu, Lima Sisters (2), *Eddie Spencer & Top of the Islanders* (4); $2 *minimum.*

This presumably is the final show to be presented in Top of the Isle room under the Waikiki Biltmore Hotel's present regime, New operators are set to take over the entire hotel next month.

It'll be surprising if comedian-emcee Mike Foster doesn't stay on, no matter what entertainment policy the roof room switches to, because he's the most versatile comic any Hawaii nitery has seen in some time.

Foster is at his best in face and voice mimicry. Patter is brisk and often sparkled with topical ad libs and routines are effective.

Current show features Arlington Rollman, bass-baritone, on his way back to the States after six years in Japan and the Philippines, where he played in niteries, filled concert dates, appeared in operas and with symphony orchestras, and co-starred in a Japanese pic for Daiei Studios. Rollman is singing pops and semi-pops here and doing especially well with such fare as "Donkey Serenade" and "Night and Day." It's a sturdy, well-groomed voice that will draw repeat biz once he becomes established on the mainland.

Danny Regor ekes Les Paul-like notes out of a four-stringed ukulele; Manu does some eye-catching Tahitian-style dances; Neiani Correa continues to develop as a ballad singer, and the Lima Sisters show why they're rated among Hawaii's top hula teams. Eddie Spencer and orchestra back the show and also play for dancing. *Walt.*

Dunes, Las Vegas

Las Vegas, Dec. 5.

Dick Haymes, Jerry Lester, Dunes Harem Dancers (18), *Jay Rubanoff Orch* (14); $2 *minimum.*

Jack Entratter has a solid entry in Dick Haymes and Jerry Lester who, between them, design a solid hunk of entertainment fare that ought to do okay during this fortnight of the pre-holiday season. In keeping with his return to the bistro circuits, Haymes has established himself as a regular here. He embraces his songology of pops and ballads with a nonchalance that immediately charms his audience.

Crooner has the voice to depart to the semi-classics, playing his bary pipes to belt "Old Man River." Followup is a good "Let There Be Love." He ripples the scales for his song identity, "Might As Well Be Spring," during which accompanist-conductor Ian Bernard displays his nimbleness at the keybord. Kicker to the act is a sock "Carioca."

After an absence of three years, Lester is a welcome sight. He's still the surefire comic of old, and opens by way of somersaulting from the wings to a prattfall at stage centre. Yocks are big as he frames "Love And Marriage" around a series of one-liners. From his background he brings out a display of the old school of showmanship as he juggles tennis balls, toes a softshoe and spins tops amid his Lesterisms.

Choreographers Bob Gilbert and Renee Stewart have drawn a pair of neat numbers for their Harem Dancers, a precision routine at the top set to "St. Louis Blues" and a lilting eye pleaser at the center scored to a Parisian medley. From the initial downbeat to the final bar, Jay Rubanoff's orch cleaves an excellent show. *Alan.*

Shoreham Hotel, Wash.

Washington, Dec. 10.

"Day at the Shoreham" revue, with Charles & Lucille Cavanaugh, Chuck Brunner, Natalie Hope, Ian Bruce, Howard Hood, Bob Davis, Shoreham Ballerinas (6), *Singing Strings* (12), *Barnee Orch; cover* $2.00.

Newest of Bernie Bralove's revues is based on the simple theme that everybody—but everybody—has aspired at one time or another to be a songwriter. Bralove figured if he tried enough people, he could come up with an original (well, pretty original) collection of music for his show.

The Shoreham twist, however, is something special. It sought out the would-be Irving Berlins among its own employees. And the result is surprisingly good, considering everything.

"A Day at the Shoreham" features "You're the Nicest Thing," a pleasant love song by Tom Young, the hotel's house detective; "I Couldn't Guess," with words and music by Larry Tellier, a bartender at the hotel; "Had I But Dreamed," by Chuck Brunner, dancer and choreographer of the Shoreham shows, and "It's Written in My Heart," by Barnee, the Shoreham Blue Room's longtime maestro, who has composed a number of tunes over the years.

The show is opened with a medley from original tunes by five of the violinists in the Blue Room's famed "Singing Strings" unit.

As a second feature, the Blue Room currently boasts its first ice number. A small rink has been constructed in the hotel's night spot. Charles & Lucille Cavanaugh headline the bill with a fast, tricky and difficult adagio on skates which would be a topper in any supper club.

"Day at the Shoreham" angle is emphasized by the Shoreham Ballerinas, dressed in housemaid costume, doing a dusting number. Natalie Hope, a new, young singer for this room, solos top Young's pride, "You're the Nicest Thing," and very well, too. Alice Moreno, of the ballerinas, and Howard Hood, Ian Bruce and Bob Davis handle a number angled at luncheon in the hotel's Palladian Room; while dancer Sally Edwards, and the Singing Strings do a cocktail hour number, featuring the bartender's song. Other numbers fill out, with the finale labeled "A Night in the Blue Room."

"Day at the Shoreham" is the supper show. An entirely different revue, "Wintertime," is played for the dinner show, again featuring the Cavanaughs on ice and with some smart terping by Chuck Brunner, who also sings in the finale. Same company takes part in both shows. Maestro Barnee Breeskin plays for the shows and the dancing. *Lowe.*

Blue Angel, Chi

Chicago, Dec. 5.

"Calypso Magic," with The Duke of Iron, Bermudianna, Rivera, Montego Joe, Picon & Serena, Al D'Lacy Orch (5); $3.50 *minimum.*

Hewing to the tried and true, the Blue Angel's Gene Fardulli has put together another of his now successful calypso formats. If you've see one, you've seen them all, but there's some variety at least with the introduction of new characters even if not sufficiently so to be distinctive.

The layout's always open, revue-style, with everybody in the cast in the opening number. They switch around during the show, giving an impression of coherence as well as flexibility. An often-employed gimmick has half the show starting in the back of the room and then coming to the floor. It's attention-getting showmanship.

This package is headed up by the Duke of Iron, a tall calypsonian who retails his own compositions as well as the calypso standards, with an occasional ad lib thrown in. He gets fair response. It would be bigger if he did more standards and less originals. The latter generally have weak lyrics and are not too imaginative.

Bermudianna, Rivera and Montego Joe team up for a joint effort, and the mugging and terping between the femme, Bermudianna and Rivera make for a pleasant, entertaining turn. Drum backing by Montego Joe provides a lively rhythmic backdrop. He later appears in his own spot for a "Talking Drums" bit that impresses.

The deep, mysterious ritual thing with sex-appeal is provided by Picon & Serena; Picon being a diminuitive, flitting male and Serena being the over-lush, raven-tressed femme partner. They do a fire dance with Picon eating flame and both running fiery brands over their body. The seduction dance comes later, with much symbolism, grunting and quivering on the floor. *Gabe.*

Ambassador Hotel, L. A.

Los Angeles, Dec. 7.

Dick Contino, King Sisters, Szonys, Leighton Noble Orch (13); cover, $2; weekends, $2.50.

Dick Contino heads a well-balanced bill in a three-week stay at the Grove, and with able support from the King Sisters and the Szonys, it should prove both a crowd-drawing and pleasing card.

Contino's pleasing, cleancut personality comes over well to highlight his evident instrumental talents. Besides essaying a full program of accordion favorites, including exceptional renditions of "Granada" and "Autumn Leaves," he tickles the 88 with a solid beat for "Bumble Boogie" and "Impatient Years," the latter augmented by a better-than-average baritone.

The King Sisters register better with their clowning than in their straight warbling efforts. But their parodying of other femme singers, individuals and groups alike, provide a rich source of amusement. By their closing number, they have established a closer rapport amongst themselves and with the orch, and they bow off with a rousing rendition of "Open Up Your Hearts."

The Szonys, prime exponents of a suave, agile combination of ballroom, ballet and acrobatic dancing, are a classy opening for the bill, and their stepping proves a delight.

The Leighton Noble bandstanders support most ably, and also provide a solidly danceable beat for the customer terping. Leighton personally acquits himself nobly in both batoning and warbling chores. *Kove.*

Sans Souci, Miami B'ch

Miami Beach, Dec. 9.

Morey Amsterdam, Freddy Calo Orch; $2.50 bev. minimum.

When Morey Amsterdam played in this area—at the Beachcomber on the Betty Hutton bill last winter—he did okay, although it was Miss Hutton the crowds came to see. In the Blue Sails Room of this oceanfronter, he is proving that he's a potent draw on his own, with the intimery doing its best business in some time.

Working two shows nightly, Amsterdam manages to inject enough new bits in his midnight sessions to mark it as different from the dinner show, with result that some customers hold over to gander him a la double-feature. The Amsterdam format is a shrewdly concocted one that ranges from off-trail barbed one-liners, through set routines, plussed by ad lib sessions with ringsiders whom he spurs into heckling moods. His delivery is smooth and easy, geared to his sometimes underplayed waggery, the confident manner and assured approach keeps him in command throughout.

Click in this room resulted in speedy pacting by the Nautilus for a mid-season date. The Sans Souci winter sked already committed, the management reluctantly letting him go to the rival operation further downtown.

Freddy Calo and his orch stooge, and play aptly for the Amsterdam shenanigans, then set up easy-to-hip-swing to dance sessions for the Latinaddicts. *Lary.*

Arele's, N. Y.

Bernie Berns, Roy Gobey, Carolyn Carpenter, Buckleys (2), Harry Roth's Orch; $2.50 minimum.

The lower N.Y. East Side niteries have come to depend mainly on parties and banquets for the major source of their revenue. Situation has come about for several reasons, all of which have resulted in virtually complete loss of drop-in trade. The kosher-type cafes have all but disappeared. But Arele's Roumanian is one of the remainders of the dietary-law circuit in that section.

A walk around the neighborhood readily shows the shifting population trends in that area. The tenements, where formerly entire families of Jewish immigrants were huddled in one room, now contain their Puerto Rican counterparts. In that area, Yiddish theatres still operate precariously, but Hispanic film houses are on the upbeat.

Fortunately for the remnants of the Yiddish theatre and its cabarets, the folks who moved to Brooklyn, Bronx and uptown Manhattan as things got better, occasionally come back to the area. Draw is presumed to be the merchants who have remained and prospered. They still go to certain delicatessens downtown, to some oldline clothiers and other tradesmen.

The niteries have to draw the same way. The business is mainly by negotiation. They depend on the events held by family circles, organizations, and for celebrations of various occasions. They have a price-fix dinner which generally is far below that for comparable food in some of the nabe spots. This is the major source of revenue in the area.

The show at Arele's, as can be expected, is predominated by performers working mainly in Yiddish. It's sometimes reminiscent of the thesps at the various Yiddish theatres in the neighborhood, many of whom graduated to the bigtime and some of whom are important character players on video. In some of them it's a matter of translation or getting different routines. But working before audiences is the best possible experience. For example, Bernie Berns, a youthful comic, shows an act more suited for the Yiddish trade. He's a clever and facile lad who has material in English, but since he can essay a longtime stand on the floor, he can fit into other cafe situations.

Arele's also contains an emcee, Harry Kane; a singer, Roy Gobey, a dance team, The Buckleys, who have played the Palace, and a longtermer, Carolyn Carpenter, who does liturgical music and speaks Yiddish tunes in such a manner that her Italian ancestry never makes itself evident until she reverts to a tune in her original tongue. Harry Roth's orch has been at that spot for 19 years.

There's another change in the neighborhood. Just a few blocks east, there are gigantic housing developments, Peter Cooper, Stuyvesant Town, the ILGWU project, the Lillian Wald Houses, and others. Many Jews are moving back to the area that their parents and grandparents knew when they first emigrated to America. But the vets here realize that these second and third generations will mean very little to Yiddish nitery and theatre biz. *Jose.*

Shamrock, Houston

Houston, Dec. 8.

Lillian Roth (with Dave Fleischmann), Paul Neighbors Orch; cover, $2-$3; no minimum.

It's a Lillian Roth of many facets on display now in the Shamrock Room. She's the cute juve star of the vaude era; beautiful modern singer; mature, wistful heart-tugger; accomplished mime, and, to fill out the picture skillful purveyor of smart, "special" material.

Varied song essays all have something in common. They're done with poise, skill, thoroughness and heart. Gal's pipes stand out as rare lyric equipment whose notes linger in the ear long after the act is over. Her sell is electric. By way of insurance, femme observers tried bringing in crowd on clapping and sing-songs, and dipping into oldies.

Singer uses her trademark departure, weaving through tables to door as she sings finale to arresting visual returns under shadowing spot, but not necessarily top vocal results away from mike.

Deft backing flows from Dave Fleischmann, singer's pianist-music director, and Paul Neighbors orch, which also provides dansapation. *Bode.*

Ritz Carlton, Mont'l

Montreal, Dec. 9.

Bethe Douglas, Johnny Gallant, Joe Settano Trio; $1-$1.50 cover.

Current engagement of songstress Bethe Douglas in the attractive Ritz Cafe proves there is nothing like the right kind of experience to improve your act. Handsome thrush appeared in this boite some 18 months ago with a limited songalog and just the bare show savvy of a beginner.

During her absence, Miss Douglas has polished and groomed her performance with stints in the cafes of London and Paris that have given her confidence and showmanship. This doubles her worth to any of the more sophisticated rooms. Chanteuse relies for the most part on special material items and with one exception stays entirely on an Anglo-American kick. Her inclusion of one Gallic torchant on the night reviewed did little to enhance the overall impact; it needs better showcasing to compete with other songs on list.

Following a rather shaky and indefinite opening number, she scores with a novelty bit called "Pure As the Driven Snow." A teacher-and-pupil routine in which she wears a heavy pair of cheaters (and still looks attractive), "Strike While the Iron Is Hot," proves to be one of her best numbers.

Miss Douglas is groomed in the height of fashion and for best visual appeal of her tall, svelte figure. House 88'er Johnny Gallant combines with part of the Settano trio to give her fine support, and the interlude music for customer hoofing is in the capable hands of accordionist Joe Settano and combo. *Newt.*

P. C. Tavern, Honolulu

Honolulu, Dec. 7.

Revere & Roche, Smoki Whitfield, Pantomaniacs (2), Carolyn Gray, Georgia Holden, Edith Clare, Pearl City Tavern Orch (4); $1.60 minimum.

A remarkable operation, this Pearl City Tavern. From the Monkey Bar with live monkeys behind glass), to the two dining rooms, and into the Lauhala Room nitery, this spot is a veritable bonanza. Owner George Fukuoka literally is packing them in and "off nights" are a rarity.

P.C.T., as it is best known to military personnel, serves a heavily populated area between Pearl Harbor and Schofield Barracks and attracts considerable local trade from town. First floor show starts at 8:30 p.m., a remarkably early hour even in early-to-rise Honolulu, and the room is packed by show time.

Current show attests to the successful formula of a two-drink minimum and a 90-minute floor show (three shows nightly). Entertainment basically is low budget, but the whole thing emerges as a crowd-pleasing interlude if you don't get too critical.

Revere & Roche are current headliners, and rightly so. They do such routines as "Beauty and the Beast," with the male wearing an oversize gorilla costume, and "Fantasy in Gold," latter being a gilt-paint exotic dance that's reserved for the late shows. It's a hep team that gets full attention.

Smoki Whitfield, one time U. of Oregon star athlete, takes over as emcee with this present show. He's a hard worker and a jovial personality, but he's dispensing tons of off-color jokes in his routines. The dirt is unfortunate, because Whitfield impresses as a potentially important comic if he switches into sounder material.

The Pantomaniacs, a male team that synchronizes lips to words of offstage recordings, are in their 27th week and still getting warm response.

Distaff specialties are offered by Carolyn Gray, ex-vocalist with Gene Krupa, who sings a few numbers; Georgia Holden, dancer billed as "Miss 44-D"; and Edith Clare, red-haired dancer. All get good backing from the house orch, composed of piano, trumpet, drums and bass.

Quality of talent varies and the 90-minute stanza lags now and then. But there's a fresh, fast overall pace that sends the customers away pleased. Not only that, they keep coming back for more. And all with a two-drink minimum, yet. *Walt.*

One Fifth Ave., N. Y.

Undine Forrest, Rom Desmond, Tilli Dieterle, Bob Downey, Harold Fonville; no cover, $2.50 minimum-Saturdays only.

Current show at this Greenwich Village club is strictly in the musical groove. The talent is good and the entertainment pleasing. Undine Forrest and Rom Desmond (reviewed under New Acts) dish out the vocals, while Tilli Dieterle has replaced Hazel Webster as a member of the regular keyboard contingent that also includes Bob Downey and Harold Fonville.

Miss Dieterle handles the between-acts 88ing smoothly. Downey and Fonville do an able job of accompanying the vocalists, the former working with Desmond and the latter with Miss Forrest. All four appear together on a round of tunes that scores solidly. *Jess.*

Black Orchid, Chi

Chicago, Dec. 6.

Robert Clary (with Harry Slottagh), Charles Manna, Othella Dallas, Joe Parnello, Al De Marco, Kenny Sweet; $4 minimum.

With this show, the Orchid hits the kind of stride this room was originally designed for. Robert Clary, topping this six-week bill, bids to repeat his smash here earlier this year, and the supporting acts should assist mightily.

Clary romps through his top spot with the usual free-wheeling, uninhibited style. The grownup-little-boy-with-Gallic-accent effect effectively complements his singing, moods and mugging. Clary varies pace and mood for maximum impact. The book includes what have become his identification pieces: "Fleurs Bleus," "I've Gotta Crow" and "Miss Logan." Clary builds to sock response and begs off. Harry Slottagh backs professionally at the keyboard.

Charles Manna is a new face at the Orchid. He does a highly talented, sophisticated but unaffected type of comedy that, although slow starting, builds heftily to a big climax. Part of this is due to his unusual, offbeat and highly intelligent approach to yock-making. It takes people a little while to get used to it.

Manna is a young, handsome guy with a poised stage presence, strong material and excellent projection. As is the vogue, he spoofs teevee but his strongest bit is done with an unbelievably versatile handkerchief used to pantomine song titles. He winds up with a howling version of the "Barber of Seville" which could get attention for the quality of the singing alone. But when Manna's Giuseppe-dialect translation are added it brings down the house. Guy goes off to a big mitt.

Othella Dallas is very Kitt-enish, but as always the carbon copy is not as good as the original. She has the same type of voice as Eartha Kitt, but her ear is not as sure. She uses the same kind of tremolo effects and retails a similar rep.

Joe Parnello and Al De Marco back the show with expertness and Kenny Sweet plays intermissions well and unobtrusively. *Gabe.*

London House, Chi

Chicago, Dec. 7.

Billy Taylor Trio; no cover, no minimum.

This increasingly important showcase for modern music, now in the "Monitor' pickup class, is carefully selecting its offerings to maintain that status. The current Billy Taylor trio is a strong booking.

Artfully blending the best of piano, bass and drum, the spotlight is nonetheless of the imaginative keyboarding and expert touch of the namesake, Billy Taylor. He displays control and "coolness." The oft-heard dissonances are reminiscent of the modern classical tradition.

Group "taylors" its sets for the time of the night and the audience; the first, still-dinner set at this jazz-eatery, is unobtrusive. The sets become progressively attention-getting as the other activities and the night diminish. The Taylor Trio lays heavy on the standards but can open up and is then at its best with aficionado fare. After the first dinner set, the house settles down and listens. Trio goes off each time to big mitts. *Gabe.*

Gatineau, Ottawa

Ottawa, Dec. 6.

Margee McGlory, Ralph Brown, Brooklyn Boys (4), Randolph & Purvis, Harry Pozy Orch (8); $1 admission.

Customers at the Gatineau Club this week are rocked by the sound of pert looker Margee McGlory suddenly switching from caricature apings of Kay Starr and Bette Davis to deeper and remarkably realistic tones of Billy Daniels and Pearl Bailey. Femme's stint, current billtopper in the Gatineau, includes some chirping in her own pipes but features standout impressions.

Ralph Brown, also emcee, works a session of taps to good returns, stanza including terps to various rhythms, a soft-shoe bit with chant, a Bojangles impression and a riotous bop handling of "St. Louis Blues" in tap and piping. Chant foursome, the Brooklyn Boys, exhibit okay piping and staging to good mitting. Group keeps a solid beat in all items, most of it upped tempo. Randolph & Purvis, male and femme terp duo, offer a fast and furious tap act, including duet, solo and challenge, with femme in a brief bit of canarying. Harry Pozy band showbacks and plays for dancing. *Gorm.*

Hotel Muehlebach, K. C.

Kansas City, Dec. 9.

Ving Merlin & Violin Beauties (4), Fredric & Tanya, Tommy Reed Orch (8); covers $1, $1.50.

Pre-holiday session has a varied tone with a pair of newcomers to the fancy Terrace Grill. Ving Merlin and his trio of blonde beauties wrap up violin music in a different sort of package, and Fredric & Tanya have a lilting inning of acro-adagio dancing. Two turns make up a 40-minute show that measures fair entertainment.

In the initial slot Fredric & Tanya terp through a quartet of numbers, specializing in lifts and spins, with hefty Fredric twirling his blonde partner aloft in half-dozen different ways.

Merlin presents fiddle music painlessly, dressing it up with his blonde threesome, Patricia Matthews, Beth Holt and Linda Byers. Following his lead, three gals in white bouffant gowns fiddle away at a variety of tunes and tempos and a bit of repartee in strings thrown in. They include pops and medium longhair numbers. *Quin.*

Sahara, Las Vegas

Las Vegas, Dec. 13.

Waring's Pennsylvanians, with Gordon Goodman, Frank Davis, Norma Douglas; $2 minimum.

Circling around on tour through the midwest, northwest and Coast into his only nitery stand, Fred Waring centers his Pennsylvanians in the Sahara's Congo Room over the Yule holidays. The diversified revue, entitled "Hear, Hear," is mainly on the nostalgia gambit and should beckon many of those who seek the offbeat from the sleek, although conventionally patterned Strip shows.

Production is good, integrating a great variety of songs within the 43 musickers-singers. The top training from the deft Waring hands is clearly revealed whether the group performs as an orchestra, dividing into glee club (both male & female) or any combination unfolded. Lighting effects are superb.

With Waring the genial guide (his patter has refreshing candor), the many song and orch tours travel from theme setup, "Songs You Like to Hear," through a Latin tack, middlebrow melody, to rock & roll.

Standout personality is Frank Davis, who brings a knowing stamp to an oldtime Down South camp meeting. Again, he is centered in "Minstrel Show," with a neat switch in roles.

Tenor Gordon Goodman, a 17-year Waring vet, is centered very often, registering well in "Stormy Weather," and the carols. Quartet ribbing opera in "Swanee River" could have been more effective without the added cornball comedy, strained around the edges. Norma Douglas is kudosed for her 88ing and chirping of "Darktown Strutters Ball;" the male contingent gets big mitts for the "College" sequence, and Waring's first stage spec, "Dancing Tambourines," continues to be a hit.

The finale with Chrisimas carols and patriotic flagwavers is overly extended for audiences of the Vegas cross-section. *Will.*

Colony Club, Dallas

Dallas, Dec. 9.

Four Freshmen, Johnny Cola Orch (4); $2 cover.

The Four Freshmen, on their second Texas tour this year, should better the b.o. record they set at the Colony last April. Again blessed with beaucoup deejay plugs locally, quartet neatly interesperses 10 tunes in its 35-minute, twice-nightly showcasing. Frosh mix the ballads, novelty bits, blues and jazz and back themselves in top style, and the foursome all double instrumentally.

Show savvy is a standout portion, with Bob Flanigan pitching comic throwaways at tablers. Their Capitol waxings again get the reprises, notably with "Day By Day," "Nearness of You," and their first waxing, "Mr. B's Blues." It's a begoff with their current platter, "Charmaine." *Bark.*

Seven Seas, Omaha

Omaha, Dec. 7.

Lou Menchell, Al Lamm Trio; no cover or minimum.

Lou Menchell is a handsome young lad trying to climb the comics' ladder, but who needs a gimmick or some better material to achieve same. You can't follow guffaw-producers like Paul Gilbert, Shecky Greene and Mickey Shaughnessy into a room with ordinary stuff.

Menchell's 23-minute stint opens with an original ditty, "Opening Night," that's just fairish. He does some faking with a clarinet before showing some good work on the stick with "Basin Street" as a closer.

Best-selling items at Don Hammond's nitery this session are Al Lamm's A-1 Trio, backgrounding and playing between sets, and the eye-fetching waitresses. *Trump.*

Cubana Air Line Show On Miami-Havana Flight

The Cubana Air Lines will inaugurate its first regular flight with floorshow starting tomorrow evening (Thurs.) from Miami to Havana. Line will use talent from the Tropicana nitery in Havana for the entertainment.

Initial flight will be previewed by newspapermen from various parts of the country. Some months ago, Eastern Airlines experimented with a saloon-in-the-sky, but hasn't followed up as yet. Cubana's entertainment flights will aim for the vacation trade from Florida.

VARIETY BILLS

WEEK OF DECEMBER 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 15
Ed Powell
Hal Norman
Barker & Burke
Corps de Ballet
Jay Lawrence
Gaudsmith Bros
Rockettes
George Sawtelle
Marion Baird
Carol Wilder
Eric Hutson

Palace (P) 15
3 Papateers
Grace Drysdale
Bob Sydney
Les Colleglans
Dolores Perry
DeMattiazzis
Cy Reeves
4 Colleanos

AUSTRALIA

MELBOURNE
Tivoli (T) 19
Frank Marlowe
Hite & Stanley
Salici Puppets (3)
J & D Barker
Billy Russell
M & E Roso
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Dancing Boys (2)
Ballet (13)

SYDNEY
Tivoli (T) 19
Wiere Bros (5)
3 Gypsy (and Maria Delores)
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Roslyn Dunbar
J's'ph'ne M'Cormack
Dancing Boys (4)
Ballet Girls (17)

BRITAIN

BIRMINGHAM
Hippodrome (M) 12
Carroll Levis
Ballet-Montmartre
Cardew Robinson
Shipway Twins
Eddie Goffron
Overbury & Suzette

BRIGHTON
Hippodrome (M) 12
Jerry Colonna
Shane & Lamar
Arthur Worsley
Betty Kaye's Pekes
Baker & Douglas
Dennis Hale
Rasaire & "Tony"

BOSCOMBE
Hippodrome (I) 12
Phyllis Dixey
Levacu Lamone
Michael Roxay
Dagmar & Rell
Fraser & Harm Gang
3 Dancing Girls

CHISWICK
Empire (M) 12
Malcolm Vaughan
Earle & Vaughan
Tanner Sisters
Joe Henderson
George Meaton
Kon Zuis
Claud Williams
Alex & Dita Aldott
Mayfair Sisters

COVENTRY
Coventry Th. (I) 12
Harry Secombe
Charlie Cairoli & P
Peter Sellers
"Mrs. Shulewick"
Spike Milligan
Tanner Sisters
Boyer & Ravel
Les Mathurins
6 Volants
G Mitchell Singers
20 Dancing Stars

FINSBURY PARK
Empire (M) 12
Jimmy Gay
Iris Poliakova
Fran & Anna Prince
Jean Campbell

GLASGOW
Empire (M) 12
Duncan Macrae
Dave Willis
Jack Anthony
C Murray & Maidie
Robert Wilson

LEEDS
Empire (M) 12
Lee Lawrence
McKinnon Sisters
Allen Bros & June
Ray Allan & 'Steve'
Kazan & Katz
Arthur Haynes
L Sharpe & Iris
Sonny Roy

NEW CASTLE
Empire (M) 12
Bobby Thompson
Gene Patton
Michael Hibbert
Michael Hill
Tatler Girls

NORTHAMPTON
New (I) 12
Duncan Sisters
Eno & Lane
Glyn Thomas
Peter Raynor
Max Geldray
Bill Giles
Reg Gayton & Mabs
Peter Sellers

NORWICH
Hippodrome (I) 12
Bea & Zelda Marvl
Hal Miller
3 Readings
Joe Young & Co
Duo Russinar
Jimmy, Jeff & June
Gloria Gaye & Bd

SHEFFIELD
Empire (M) 12
Eddie Lee
Jean & Joy Bentley
Vogelbein's Bears
Fred Atkins
Walthon & Dorraine
Bill & Babs Adams

SOUTHAMPTON
Grand (I) 12
Miller & Orde
Carona & Dodo
Joe York

SUNDERLAND
Empire (M) 12
H Petersen's Bears
Tex James
Reggie Dennis
Vera Cody & Co
Dick Calkin
Scotts Sea Lions
Clarkson & Leslie
Matanzas
Dash's Chimpanzees
Sandow Sisters

YORK
Empire (I) 12
Smedle Brothers
Alan James
Peaches Page
Vic Sanderson
Doran & Duval

Cabaret Bills

NEW YORK CITY

Arele's
Roy Gobey
Bernie Berns
Carolyn Carpenter
Buckleys
Harry Kane
H Roth Orc

Blue Angel
Martha Davis & Spouse
Will Jordan
Trotter Bros
Stan Wilson

Cafe Society
Lillian Briggs

Chateau Madrid
Felo & Bruno
Ralph Font Orc
Pancho Orc

Copacabana
Howard Keel
Kean Sisters
Mello Larks
Tony Foster
Fran Leslie
Merl Miller
Jimmy Cisco
Michael Durso Orc
Frank Martin Orc

No. 1 Fifth Ave
Undine Forrest
Ron Desmond
Tilli Dieterle
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel Plaza
June Valli
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Yma Sumac
Stanley Melba Orc
Dornan Bros.

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
Tex Beneke

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Towers
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Hazel Scott
Romo Vincent
Rivieras
Wazzan Troupe
Chiquita & Johnson
Margot Brander
Mazzone-Abbott Dcr
Tamar Bensamy
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc

Bon Soir
3 Flames
Mae Barnes
Connie Sawyer
Tony & Eddie
Jimmie Daniels

Le Ruban Bleu
Irwin Corey
Dorothy Loudon
A & P Sues
3 Scholars
Dick Harris
Norman Paris 3

Le Cupidon
Jackie Heller
Helen Halpin
Lillian Hayes
Ramon Orc
Ernie Warren Orc

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Town & Country
Trenlers
Patsy Shaw
Alfred & Lenore
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Henry Dunn
Sophie Parker
Plute Pete
Manhatters
Sammy Abbott Trio
Larry McMahon
D. Davis Orc

Waldorf-Astoria
Jose Greco Dcrs
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Charles Manna
Othella Dallas

Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & Lady La Rena

Blue Note
Earl Bostic

Chez Paree
The Vagabonds
Maria Neglia
Chez Paree Ad'r'bl's
Brian Farnon Orc

Cloister Inn
Jerry Winters
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
Harry Belafonte
Chandra Kaly
Empire Eight
Charlie Fisk Orc

London House
Billy Taylor 3

Mr. Kelly's
Cain & Kral
Audrey Morris
Jimmy Bowman

LOS ANGELES

Ambassador Hotel
Dick Contino
Szonys (2)
King Sisters (3)
Leighton Noble Orc

Bar of Music
Rudy Vallee
Kay Cee Jones

Beverly Hilton
Celeste Holm
Billy Regis Orc

Biltmore Hotel
Joey Bishop
Doubledaters Four
Lottie Brunn
Hal Derwin Orc

Ciro's
Dave Barry
L Horton Dcrs (10)
Florida 3
Geri Galian Orc
Dick Stabile Orc

Crescendo
Herb Jeffries
Rene Touzet Orc

Mocambo
Ella Fitzgerald
Paul Hebert Orc
Marco Rizo Rhumba Orc

Moulin Rouge
Peters Sis
Bob Williams
Andrea Dcrs
The Cabots
Peiro Bros
Ffolliott Charlton
Jerry Gray Orc

Statler Hotel
Nelson Eddy
Gale Sherwood
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc

Dunes
Dick Haymes
Jerry Lester
Dune Dancers
Jay Rubanoff Orc

El Cortez
Little Jack Little
Stuart Allen
Haydens
Sherman Hayes Orc

El Rancho Vegas
Debra Paget
Red Caps
Dick Kallman
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc

Flamingo
Sunny Gale
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5

New Frontier
W Mastin 3
Sammy Davis Jr.
Gogi Grant
Starlets
Garwood Van Orc

Riviera
Dorothy Dandridge
Buddy Lester
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc

Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters

Sahara
Fred Waring Orc
Saharem D'c'r's
Cee Davidson Orc

Sands
Marguerite Piazza
Nat "King" Cole
Sue Carson
Copa Girls
Antonio Morrelli Orc

Showboat
Joe Cappo
Sunny Knight
Penthouse 4
Belles & Beau
Garr Nelson
Bob Darch
Mike Werner Orc

Silver Slipper
Hank Henry
Tere Sheehan
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
George Redman Orc

Thunderbird
Arthur L Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

San Souci Hotel
Harvey Stone
Freddy Calo Orc
Ann Herman Dcrs
Sacasas Orc

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev

Clover Club
Continentals 4
Guy Marks
Eddie Barnes
Boots McKenna Line
Len Dawson Orc

Saxony Hotel
Roger Coleman
Lucille & Eddie Roberts
Nirma
Dave Lester Orch
Johnny Silvers Orc
Robert Rhodes

Fontainebleau
Buddy Hackett
Marion Colby
Sacasas Orc
Little Buck

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

Vanity Fair
Jess Jordan
Barbara McNair
Chico Cuban Boys
Arlene Fontana

Johnina Hotel
Salt City 5
Riclay Carmen Orc

Place Pigalle
The Wick-Wacks
Hoveler Dcrs
Fausto Curbelo Orc

Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

Nautilus Hotel
Eddie Schaeffer
Antone & Ina
Syd Stanley Orc

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq
A Romeu Orq

Montmartre
Manolo Torrente
Montes De Oco
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Lenny Kent
Clark Bros
Helen Forrest
Skylets
Eddie Fitzpatrick

Riverside
Harry Richman
Concords
Scilpini Chimps
Starlets (8)
Bill Clifford Orc

Billy Williams orch into the Town Club, Corpus Christi, Texas, Dec. 20. Orch closes there Jan. 31 and moves to the St. Anthony Hotel, San Antonio for a Feb. 2 opening.

Dancing Waters Unit Set For S. California Fairs

Pan American Community Fairs of Southern California has signed a unit of Dancing Waters for a series of 30 weeks of community celebrations. A specially designed unit of the fountain display will be set up on a trailer truck for a tour of the shindigs. In most cases it will be a free attraction.

Pan American tours operate within a radius of 100 miles of Los Angeles. String of celebrations start in April.

'Porgy' Tour

Continued from page 1

senting America before the peoples of the world, some of whom are very critical and hostile and even full of hatred toward us. This play, in my judgment, confirms their worst impressions of us. . . .

"It is also reported that Moscow, or those in sympathy with the communists, have arranged, or are arranging to finance 'Porgy and Bess' themselves to give their people a first-hand presentation of the American life which their propaganda has represented to the people. Is this true?"

Reaction Generally Okay

With a few exceptions, the reaction to "Porgy and Bess" overseas has been highly favorable, on the part of both foreign spokesmen and U. S. observers. The general attitude has been that although the folk opera presents Negroes as living in squalor, it also tends to show that in the U. S. all races have opportunity in the arts.

Proponents of the "P&G" international tour argue that it would be futile to pretend that conditions like the show's Catfish Row locale don't exist in certain parts of the U. S. There has not only been widespread propaganda to that effect, but also considerable agitation on the race question filtering abroad from the U. S. itself. Combating this commonly accepted opinion abroad, the Dorothy and DuBose Heyward-George and Ira Gershwin musical is a vigorous example of American theatrical art and the overall effect on foreign audiences tends to be pro-U. S., it's claimed.

That is pretty much the view that led the State Dept. to sponsor the original foreign tour of the show, and which drew a glowing letter of congratulations from President Eisenhower to producers Blevins Davis and Robert Breen. However, the current tour is not sponsored or supported by the State Dept., and there has been talk in New York legit circles that the Government's changed policy stems from the negative attitude of the International Exchange Program of the American National Theatre & Academy.

Stage, Screen 'Greate'

Continued from page 1

trail blazer. For a picture to be a hit, it must be new, different, and exciting. Even bread and butter western pictures must offer something unique."

On the point of television as a source of material, Zimbalist discounts the significance of film company purchases, including his own studio. In proportion to the number of dramas presented on tv, the screen buys have been extremely limited, hre noted.

Zimbalist evaluation of television has special flavor since his current mission to New York was to supervise location sequences of Metro's "The Catered Affair," based on Paddy Chayefsky's teleplay. Refusing to be unduly impressed by "a handful of topnotch writers" he stresses that tv's best literary talents will be lured to pictures or the stage by more money and inevitably greater opportunity for creativity. "They won't have to worry about advertising agencies or sponsors," he said.

"The Catered Affair," which is being filmed in black and white, is a departure for Zimbalist who acknowledges that he's been typed as a producer of "big, splashy films." ("Quo Vadis," for example). There's a tendency to type producers as well as actors, he said, but that as a producer he was essentially interested in doing a story. He stresses that he has no partiality to any source as long as the material is good. For example, he noted that "Tribute to a Bad Man," which he recently completed, is based on an eight-page short story by Jack Schaefer, who wrote "Shane."

On Zimbalist's future slate are "The Barretts of Wimpole Street" and "Ben Hur," both remakes of previous film successes, and "Capt. Dreyfus," a new study of the famous French case. "Ben Hur" will be filmed in Metro's new 65m process and is set for production in 1956.

Bob Ryan Files Dissent

Hollywood, Dec. 13.

Hollywood film writers today are more like waiters that stand around and take orders on what to do, rather than being individual creative minds, Robert Ryan said today. Most of the town's scripters operate by the same formula, that of copying each other's ideas, the actor feels.

"Writers ought to stop crying about their difficulties and sit down and knock out a screenplay that's different," states Ryan. "I've heard critics knock actor's performances as not being believable. If these same individuals would repeat some of the lines that the actor is compelled to say in the script, they'd find out how difficult it is to be 'believable'."

The actor cites the present production trend toward making westerns and crime pix as an example of everyone writing about the same thing.

Ryan himself is prepping an original yarn based on "The Life of Saint Francis Assisi," which he plans to produce independently, under his own aegis, in the future. Ryan leaves immediately for location in Texas for a co-starring role in 20th-Fox's "The Proud Ones," for producer Robert L. Jacks.

Diskers' Xmas

Continued from page 1

These usually catch on right after Thanksgiving and keep right on building until the Christmas holidays, after which they nosedive. Disk companies immediately feel when they have such a release.

Once a Christmas number clicks, it's usually money in the bank for a couple of seasons at least. If it turns into a standard like "White Christmas" or "Rudolph," it's a bonanza since these tunes come back strong every year.

The standards are dominating the market this year with "White Christmas" leading the field, which includes such consistent sellers as "Rudolph, The Red-Nosed Reindeer," "Santa Claus Is Coming To Town," "Silver Bells," "Winter Wonderland" and "Frosty, The Snowman."

'Sleeping Beauty'

Continued from page 1

26.3 for Arthur Godfrey's "Talent Scouts" and 21.7 to 36.6 for "I Love Lucy." ABC's counts were 9.5 for "Reader's Digest," 1.8 for "Voice of Firestone" and 3.1 for the Dotty Mack show.

NBC pronto claimed 30,000,000 viewers, or roughly 60 times the pull of the British terp troupe in its four tours of the U. S. (the current one ending this week).

White Memorial

Continued from page 2

to that in the Library of Congress . . . His friends hope to make a reality of that wish. Contributions to the William Chapman White Memorial Fund, should be sent care of the Saranac Lake (N. Y.) Library . . ."

Ruth Morris who, with William Morris Jr., reside with their mother, who turned 80 last month, in the Adirondack retreat known as Camp Intermission, recalls that "when Bill and I were married and moved into our first apartment on 55th St.—I was then with the Morris office—we knew a large group of young actors, directors and playwrights, many of whom have gone to the top today. I've heard from some of them. They all might like to know that a memorial fund exists to perpetuate Bill's memory. Bill Morris (her brother) and I do not feel that they, or any of our many other friends in show business, should be written to for contributions. A story in VARIETY would reach them all, however."

New Acts

Continued from page 61

he should be for her petite prettiness, other minor faults are to be found. Their mime boy-meets-girl bit, for instance, has long since stopped being original; in ballroom dancing, which they mix with softshoe, they occasionally spend time being cutely inactive rather than striving for meatier, eye-catching steps. Despite all, there's a lots of raw material to be had in the brace. *Art.*

DOLORES COLEMAN
9 Mins.
Songs
Apollo, N.Y.

Sepia thrush has a lot to learn about song peddling. Her strong pipes aren't yet under control and her stance in front of the mike makes her look more like a masseuse than a chanteuse. Also her material needs a reappraisal.

For instance, she puts a r&b beat into "Sentimental Journey," which throws the song out of kilter, and she slows up "Glory of Love" to the point of boredom. Her best effort is the closer, "My Baby's Coming Home," which fits her unorthodox style.

She's solidly built and embellishes her frame with a gown that's clinging and low cut. There's no shortage of wolf calls when she works. *Gros.*

DANGOLYS (5)
Juggling
20 Mins.
Cirque Medrano, Paris

Family of three men and two women unveil a smooth, fast-paced juggling act with individual and group prowess cleverly counterpointed by a comic interruption aspect by the youngest member of the troupe.

Fast, inventive, versatile, with things continually up in the air, this family is well worth a U.S. gander for house, and in the home, via video, routining. *Mosk.*

KEN DODD
Comedy
14 Mins.
Empire, Glasgow

This 27-year-old English comedian has a goofy style that tickles the risibilities of most customers, and shapes well for future potential.

He's garbed in formal evening dress tails. Contrast with this is his loony appearance, aided by long black hair and protruding rabbit teeth. He rolls black eyes and ties his hair in a knot for comedy effect. Routine is goofy-style patter and travesty of such songs as "Ah, Sweet Mystery of Life."

With proper grooming, okay for British and Commonwealth vaude dates, and tv. *Gord.*

ROM DESMOND
Songs
15 Mins.
One Fifth Ave., N. Y.

Baritone Rom Desmond belts out a song solidly. His appearance is good and he's easy to listen to. However, there's nothing outstanding about his stint to indicate a bright future in niteries. The legituner field figures as a more suitable outlet for him.

His repertoire includes standard items such as "Come Back to Sorrento" and "O Sole Mio," an occasional pop entry like "Love Is a Many-Splendored Thing" and some tunes associated with Jean Sablon and Charles Trenet. *Jess.*

PHIL RAMONE
Song-Violin
10 Mins.
Palace, N. Y.

An obvious pro, though young, Phil Ramone has escaped New Acts. His presentation figures between a nice set of baritone chords and an equally fine violin. He complies with Palace tastes by pouring out a melodic "Gypsy Airs."

Tall and dark, he also injects humor. Nice is the medley and chatter tracing American music to present. Good for all situations. *Art.*

Hub Kids

Continued from page 1

and Fenway goes to second runs Thursday (15) with two different horror shockers every day for seven days.

The list of pix to be shown at the twin houses includes: "House of Frankenstein," "She-Wolf of London," "The Mummy," "Murder in the Rue Morgue," "Frankenstein," "Dracula," "The Black Cat," "House of Horrors," "The Vanishing Body," "Weird Woman," "Ghost of Frankenstein," "Tower of London," "House of Dracula" and "The Mummy's Curse."

DESIGNERS WANNA HITCH-HIKE

Accounting and Referee Ordered To Speed Lee Shubert Probate

The legal affairs of the Shuberts moved slightly nearer clarification last week with a decision by the Appellate Division of N. Y. Supreme Court ordering an immediate accounting and the appointment of a referee in the will of the late Lee Shubert. Compliance will probably be delayed by an appeal to the N. Y. Court of Appeals, highest tribunal in the state.

The Appellate Division decision was on a four-to-one vote, with presiding Justice David W. Peck the lone dissenter. The suit, brought by Milton Shubert and Sylvia Golde, heirs and respective nephew and niece of Lee Shubert, seeks the accounting and appointment of a referee so that the terms of the latter's will can be carried out.

Lee was partnered with his brother, J. J. Shubert, in the Shubert theatrical firm, with huge real estate holdings in New York and other cities. The principal asset of the estate is the half-interest in the firm.

Defendants in the suit, which was filed about a year ago in N. Y. Supreme Court, are J. J. Shubert; his nephew, Lawrenee Shubert Lawrence, and his attorney, William J. Klein. The action was primarily aimed at J. J. as surviving partner. However, Lawrence Shubert Lawrenee and Klein, as co-executors of Lee's will, refused to be parties of the action with Milton Shubert and Mrs. Golde, so they were named as co-defendants.

The majority opinion of the Appellate Division was comparatively short, merely noting the facts involved and giving the decision. Presiding Justice Peck's minority opinion was also relatively brief, arguing that the Lee Shubert will "anticipated situation presented in the case "and provided for it." The opinion added, the testator wishes for the Shubert theatrieal firm "not to be disrupted or fall afoul of internal friction."

Qualified Offer

The Dunean Yo-Yo Co., which recently agreed to supply yo-yos for a novelty production number in the forthcoming Broadway musical, "The Amazing Adele," has since become enthusiastic about the exploitation possibilities of the project.

One of the toy eompany officials wrote last week to "Adele" eo-producer Morton Gottlieb, offering to supply yo-yos to the entire first-night audience. As an extra gimmick, it suggested special ones for the critics, "if needed."

Will Ask State Theatre in Cal.

Los Angeles, Dec. 13.

State aid is being sought to stimulate Coast legit activity. A bill is slated to be introduced at the next California legislative session ealling for the creation of a State Professional Theatre.

Edd Russell, Coast rep for Actors Equity, sparked the move for state assistance at the recent California State Theatrical Federation and the California State Federation of Labor conventions in San Diego. He presented a resolution to the two groups pitching for legislation to set up a California State Professional Theatre for the "cultural and artistic employment and benefit" of Coast residents.

The resolution was passed unanimously, with an amendment stating that at the next Legislative session, the SFL "will use every effort in its power to see that this bill shall pass and become a law of the state." The resolution presented by Russell was prepared by him and Equity's Coast attorney, Dorothy Davis.

ASK DRAMATISTS POLICE O'SEAS

By HOBE MORRISON

A drawn-out struggle is in prospect between the Dramatists Guild and the United Scenie Artists over the issue of author responsibility for designer rights in legit productions. The scenic union is trying to hold the playwrights responsible for preventing "pirating" in foreign countries of scenic concepts for Broadway shows.

The authors' group has refused to accept such responsibility and the scenic artists have attempted to foree the situation by turning down deals for designing shows unless the respective authors include in the production eontract a proviso protecting the designer under subsequent foreign production deals. There have been reports of a few productions being delayed by designer holdout on the point, and it's predicted that the scenic union is prepared to order its members to refuse to sign any deals unless the author responsibility clause is included.

DG leaders point out that the designer stand is in effect a secondary boycott, which is illegal, and argue that much as they may be in sympathy with the designer position in regarding to foreign "pirating" of original designs created in the U.S., the playwrights cannot be held responsible. They point out that a seemingly innocuous clause in new author-producer agreement proposed by the Scenic Artists would call for compulsory arbitration and thus make the

(Continued on page 68)

Stratford Wants 984G

Stratford, Ont., Dec. 13.

A campaign to raise $984,000 to build a permanent theatre to replace the tent used for the Shakespearean Festival productions here will be launched throughout Canada early in 1956.

The Festival Board hopes to have the house in operation for the 1957 season.

Newspaper Guild Eyes Legit Field As Sheaffer Issue Splits ATPAM

Try Twisting That!

Washington, Dec. 13.

Crities who have suffered in helpless irritation at legit or film quote ads that have taken portions of a review out of context to make it seem that a pan was really a favorable notice, got a sample of reprisal here last week. The case involved Jay Carmody, of the Evening Star, and the management of tiny Studio Theatre.

Wrote the normally mild Carmody, in a box on the sheet's drama page, "The management of the Studio Theatre having seen fit to hack out of The Star's review of 'La Ronde' a quote advertisement, the drama department in turn sees fit to reitcrate:

"That the Studio Theatre's 'La Ronde' is a stupid, witless performance that is a complete waste of the theatregoer's time."

S. F., Canada Get On Show Trains

San Francisco, Dec. 13.

A new agency to promote theatre parties to San Francisco has been formed by Jean Chenoweth and Shirley Barde, with offices in the Curran Theatre building. The area to be covered ranges from San Luis Obispo, 200 miles south of Frisco, to Santa Rosa and Sacramento in the north.

Organization, using the name "San Francisco Theatre Parties," will arrange complete junkets for out-of-town groups, more or less along the lines of various such projects in New York.

Canadian Trains and Planes

The show train gimmiek has now spread to Canada. The Canadian National Railways is getting on the ball with roundtrip, all-expense

(Continued on page 68)

The N. Y. Newspaper Guild, which has long been itching to get its foot into the door of the legit publicity field, is understood to be watching the situation with increased interest. Despite last week's AFL-CIO merger, officials of the journalist union figure that the prospect of a Taft-Hartley suit to break the allegedly closed-shop setup of the Assn. of Theatrical Press Agents & Managers might create an opening.

The Taft-Hartley action is said to be ready for filing by an attorney representing Louis Sheaffer drama critic of the Brooklyn Eagle until the sheet's fold last spring. Despite favorable sentiment by the union's pressagent chapter, as expressed by unofficial secret ballot, the membership committee and more recently the board of governors has first given Sheaffer's application a brushoff and then a flat turndown.

ATPAM has avoided a Taft-Hartley showdown on previous oecasions, notably in the admission a couple of years ago of Richard Horner as a manager, under the "new blood" clause, on the recommendation of producer Gertrude Maey. In Sheaffer's case, he is sought by producer Cheryl Crawford, as an associate of her regular p.a., Ben Washer, for an upcoming musical.

Invasion Angle New

Thus far, ATPAM has never faced a jurisdictional invasion. Since the union was organized, with a key assist from the team-

(Continued on page 68)

It's a Boffola Season For Contract Payoffs; Henry Morgan's 'Raise'

This is proving a big season for actor layoff's-with-pay. More than normally, performers have collected for not appearing in shows for which they'd been signed.

Talent falling into that category includes Paul Hartman, Fifi D'Orsay, Myron McCormick, Sonny Tufts, Jack Lord, Evelyn Keyes and Henry Morgan. All, but Morgan, got flat sums as payoff, ranging from $755 to $7,500.

Morgan, who was replaced by Martin Gabel in "Will Success Spoil Rock Hunter?" during rehearsals, is understood to be under run-of-the-play contract for $600 weekly, with provision for a raise after the George Axelrod comedy's 15th week on Broadway. Miss Keyes was also originally slated for the Jule Styne production, but bowed out for a $2,000 settlement.

Hartman and Miss D'Orsay got $7,500 and $755, respectively, when they exited "Seventh Heaven" during the musical's out-of-town run last season. Similarly, Tufts got a $2,906 payoff when he withdrew from "Ankles Aweigh" during the tuner's hinterland warmup last season. McCormack, who was tagged for that musical, never appeared in production, receiving a $1,500 contract settlement. He's currently featured in the comedy smash, "No Time for Sergeants."

Lord, who replaced Ben Gazzara in "Cat on a Hot Tin Roof" on Broadway earlier this semester, got $5,000 as a payoff on his run-of-the-play contract when he left the show about two months ago.

Houston Now Hot Town, With Lotsa (3) Legits; First Time in a Year

Houston, Dec. 13.

This town is now jumpin' with legit. For the first time in nearly a year, three local theatres are active. Besides the Equity-policy, arena-style Playhouse and Alley, both offering straight plays, there's the non-profit civie Theatre, Inc., presenting musicals with non-Equity casts.

The Playhouse, dark since last February, was acquired by New York produter-director Herbert Kramer, who reopened it Nov. 21 with a revival of "Hamlet." Future shows will include "Charley's Aunt," "Stalag 17" and "Catherine the Great." The 306-seat house has a $3.25 top.

The Alley is currently in its seventh and final week of "Glass Menagerie," starring Fay Bainter. Previous offerings this season have been "Light Up the Sky" (seven weeks), "Remarkable Mr. Pennypacker" (eight weeks) and "Rainmaker" (five weeks).

Theatre, Inc., is currently in the third week of "South Pacific," having clicked previously this season with "Carousel" and "Oklahoma." The spot, operated by Johnny George, generally runs its shows seven weeks.

Buff, Cleve. Tune Tents To Swap Next Summer

Buffalo, Dec. 13.

Management of Melody Fair, Buffalo's projected new musical tent, has reportedly arranged to interchange of guest stars next summer with the Cleveland Music Tent.

The local operation will be housed on the grounds of the Wurlitzer Co. Park at its North Tonawanda plant, and will open June 20 with "South Paeific."

Produce 'Rainmaker' For Convention One-Nighter

Minneapolis, Dec. 13.

New kind of convention entertainment has been set up by the Midland Coopcratives here. It's a complete performance of the legit comedy, "The Rainmaker," to be presented for the delegates of the company's upcoming annual meeting here.

Don Stolz, whose Old Log strawhat theatre is a local summer perennial and who is also a tv producer, has been engaged to put the play on for the single performance.

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Shows Out of Town

Red Roses for Me

New Haven, Dec. 7.

Gordon W. Pollock production of drama in two acts (five scenes), by Sean O'Casey. Features Kevin McCarthy, Eileen Crowe, Joyce Sullivan, Michael C. Laurence, Virginia Bosler, Shamus Locke, Ann Dere, Whitford Kane, E. G. Marshall. Directed by John O'Shaughnessy; choreography, Anna Sokolow; scenery and lighting, Howard Bay; music, Edwin Finckel; costumes, Ballou. At Shubert Theatre, New Haven, Dec. 7, '55; $4.50 top.

Mrs. Breydon ..... Eileen Crowe
Ayamonn Breydon ..... Kevin McCarthy
Eada ..... Ann Dere
Dympna ..... Katherine Hynes
Finoola ..... Virginia Bosler
Neighbors ..... Farell Pelly, Page Johnson, Vincent Dowling
Sheila Moorneen ..... Joyce Sullivan
Brennan O' the Moor ..... E. G. Marshall
Sammy ..... David McDaniel
Roory O'Balacaun ..... Eamon Flynn
Mulcunny ..... Casey Walters
Rev. E. Clinton ..... Michael Clarke Laurence
Railwaymen ..... James C. Kelly, Lou Frizzell, David McDaniel
Inspector Finglas ..... Shamus Locke
Loungers ..... Paul Sanasardo, Jeff Duncan
Old Woman ..... Beatrice Seckler
Idle Woman ..... Judith Coy
Lonely Man ..... David Gold
Girls ..... Sandra Pine, Eve Beck
Drifter ..... Jack Moore
Samuel ..... Whitfield Kane
Foster ..... Barry McCollum
Dowzard ..... Jock McGraw
Lamplighter ..... David Ryan

Coming to town with little fanfare and a cast without names, Sean O'Casey's "Red Roses for Me" made local legit fans sit up and take notice at its opening here. Combining beauty of writing with beauty of physical appurtenances, and with skilled staging, it is a fine theatrical effort. Its overall merit should give it better than an even break.

To note that the play's content is controversial is merely to echo a foregone conclusion. O'Casey has never been known to tread gingerly on the toes of tradition, and in "Roses," he stomps on the digits of a number of sacred cows. His flair for mixing fireworks and verbal ambrosia makes engrossing listening.

Backgrounding his story against the Dublin transport workers' strike of 1913, the author pictures a young man who sacrifices everything, including his life, for his principles. Kevin McCarthy gives a sincere performance that sells this character to the audience. Without bluster, he puts over his points convincingly. As his understanding mother, Eileen Crowe does a fine bit of emoting. E. G. Marshall scores handily in a comedy-loaded role, Joyce Sullivan makes a capable fiancee for the hero, and Eamon Flynn and Casey Walters are good as adherent and opponent (respectively) of the faith.

Michael Clarke Laurence is effective as a minister, Shamus Locke is efficiently stuffed shirt as an inspector, Whitford Kane does well as a sexton, and there are good minor roles capably handled by Ann Dere, Virginia Bosler and David McDaniel. In these days of two- and three-character plays, O'Casey is downright prodigal with this cast of 30.

John O'Shaughnessy has staged "Roses" with an impressive tongue-in-cheek, lump-in-throat technique. There's a hilarious scene in which the characters argue the origin of man, meanwhile unconsciously cavorting like a trio of apes. Then there are tender and stirring scenes as outstanding change of pace.

Production is visually striking. Employing a pronounced rake, what might otherwise have been routine sets are made to stand out in excellent relief. Lighting, too, is grade-A.

Marking "Roses" as somewhat apart from a standard straight play are the choreography of a dream ballet by Anna Sokolow, background music by Edwin Finckel and a sort of theme song delivered nicely by David McDaniel. Ballou's costumes reflect the 1913 era appropriately. *Bone.*

Hellzapoppin '56

(Olsen & Johnson)

Hollywood, Dec. 6.

Richard C. Kahn production of musical comedy in two acts, by Olsen & Johnson. Staged and directed by Busby Berkeley; music and lyrics, Walter G. Samuels; music director, Waldemar Gutersonj scenery, Norman Houle; costumes, Jacks of Hollywood. At Music Box, Dec. 6, '55; $4.40 top.

Cast: Ole Olsen, Chick Johnson, Marty May, Joy Lane, June Johnson, Barbara Perry, Stewart Rose, Four Jacks, Frankie Darro, Jeanette Williams, Bobbie May, Connie Van, Andy Wolandi, Britt Wood, Red Pierson, Bert Nagle, The Covan-Ettes (10); The Hellzapippins (10).

All the lunacies that have popped from Olsen and Johnson's menagerie for the past couple of decades are still around if not in their full-blown estate. But so many things went wrong opening night that it was probably more disconcerting to O & J than the audience. Despite the relatively high tariff for this 700-seater off-the-rialto, it's still a good entertainment buy.

Noticeably missing is the shriekish laugh of Chick Johnson, long his trademark. Now merely mumbles. Nor is the grayed and less ebullient Ole Olsen the prankster and trickster he was in the days of riding high. That's not to say the vet stars aren't active when the "kids" aren't in command. All the gags are still around and, like a circus, there's always something happening, on the ceiling, through the aisles and even in a tree out front after the curtain falls.

It's not all crawling spiders, shotgun blasts, flying storks and apes amok. On the rational side there's some worthwhile entertainment and a line of shapely, well trained girls. Joy Lane, a long stemmed singer; Marty May, a fast comic with a flip; June Johnson, comedienne, and Barbara Perry, a fast stepper, carry the major burden convincingly for "the elders."

Other assets include Jeanette Williams and her 10 Covan-ettes, a group of Negro moppets in perpetual motion; as well as Stewart Rose, Four Jacks, Frankie Darro, Bobbie May, Connie Van, Andy Wolandi, Britt Wood, Red Pierson and Bert Nagle.

Busby Berkeley's staging is well executed despite the close quarters and a p.a. system that occasionally went sour at the preem. Waldemar Guterson is music director and Walter Samuels provided the music and lyrics. *Helm.*

Lusty Winter

Hollywood, Dec. 9.

Rainbow Theatre production of comedy in three acts (six scenes), by John Trayne. Staged by the author; setting, Earl Graves. At Rainbow Theatre, Hollywood, Dec. 9, '55; $1.20 top.

Guy Madden ..... John Trayne
Janis Sherwin ..... Gayle Gleason
Victor Blinn ..... Karl Schanzer
Madge Sherwin ..... Shirley Harrison
Patrick Domique ..... Earl Graves
Greta Gill ..... Miriam Saunders
Dr. Eddie Phillips ..... Charles Reade
Barton Storm ..... Peter Fogle

At one point in "Lusty Winter," one of the characters asks another, "Where the hell did you get this script?" It's a good question.

This John Trayne opus purports to be a comedy about the lives, loves and problems of Broadway legit folk. But like most amateurish efforts it derives its few laughs from the use of profanity or blunt language and its limning of legit can best be judged from the situation which finds one actress trying to buy an unread, unproduced play from another—and offering $30,000 and 15% of her life's earnings.

The author's direction consists of posing his cast like statues, and he and the other seven performers recite their lines with delight and not much else. This is little theatre with a vengeance. *Kap.*

Start Another New Barn In Old Lyme, Conn., Area

New Haven, Dec. 13.

If plans materialize, the Old Lyme area may be a modest legit center next summer. Following the announcement last week that Milton Stiefel will operate a musical tent near there in 1956, it is revealed that a group headed by Wilbur Jurden, of Old Lyme, has begun construction on a 1,600-seat theatre to offer straight plays as well as musicals. Project is part of a restaurant-inn setup located on the site.

The Old Lyme area has the Ivoryton Playhouse, operated for a quarter century by Stiefel, and the Clinton Playhouse, handled by Charlotte and Lewis Harmon for the last several seasons.

Legit pressagent **Peggy Phillips** has written the script for a feature pic, tagged "Kelly," to be produced in Madrid and Paris next spring by **Theodore B. Sills** and **Pierre Schwab.**

'Lost Colony' (Vice-Versa) $20,059 on 1955 Season

Greensboro, N. C., Dec. 13.

"Lost Colony," the state-supported annual summer pageant at Roanoke Island, closed the 1955 season with a $20,059 production loss. According to State Auditor Henry Bridges, the outdoor drama's deficit was smaller than for the better-attended 1954 season.

"In our opinion," Bridges says in his audit, "the decrease in ticket sales was due to unfavorable weather conditions, caused by several hurricanes during the show season." A profit of $2,933 from other operations of the drama, plus the collection of $2,263 in membership dues, helped reduce the deficit to $14,864 for the sponsoring Roanoke Island Historical Assn.

SHUBERT SUES 'VARIETY' FOR $500,000

Jacob J. Shubert thinks VARIETY done him wrong to the extent of $500,000, which is what the legit impresario is suing this paper for in N. Y. Supreme Court. Through Klein & Lund, the surviving frere of the three Shubert brothers avers that what VARIETY said about him, in a story bylined by Hobe Morrison in the Nov. 30, 1955 issue, tends "to produce an evil opinion" of him "in the minds of right-thinking persons."

J. J.'s complaint sets forth that VARIETY is "a leading trade newspaper in the entertainment industry"; that via various corporations he owns or operates "at least 50% of the first-class legitimate theatres in the City of New York." Shubert in the same paragraph adds that these corporate affiliates are defendants in a U.S. antitrust action.

He continues that nonmusical sharing terms are 70/30; that musicals are 70/30 up to $20,000 and beyond that the attraction shares 75/25% of the gross. This phase was touched on in the VARIETY story to which Shubert takes exception.

'DAMN' PRODUCERS SUE OVER CAFE TAB SHOW

Cleveland, Dec. 13.

"Damn Yankees" allegedly got an unauthorized nitery tab treatment recently at the Alpine Village here. A Federal suit filed yesterday (Mon.) by the producers and authors of the Broadway musical against Herman Pirchner, owner of the club, claims one of his recent shows used 10 songs and bits of business from "Yankees."

The action seeking approximately $3,000 damages, charges Pirchner and the nitery with infringement of copyrights and unfair competition. Pirchner denied the infringement charges, claiming that under Ohio copyright laws he is entitled to use the music, with loosely improvised dialog, as long as he pays proper royalties.

Shirl Conway and **Richard Derr** leave the cast of the N. Y. production of "Plain and Fancy" to repeat leading roles in the London version of the musical, opening Jan. 25 at the Drury Lane. **Jayne Meadows** will replace Miss Conway in the Broadway company, and **Steve Allen** may take over temporarily as the leading male, pending a permanent successor.

Too Many Cassandras

The legit trade can usually be relied on to find something to complain about. With Broadway having its best season in many years, from both critical and boxoffice standpoints, the 44th Street and Shubert Alley viewers-with-alarm have begun to buzz about "too many hits."

One of various rationales is that there have been less quick-folding shows than normally, thereby leaving fewer theatres available for scheduled productions In other words, it would have been better if some of the hits had failed, so there would have been more vacant houses for the standard ratio of flops.

Another theory was advanced last week by N. Y. World-Telegram amusements columnist William Peper. He reported, "Hard-headed ticket sellers are also viewing the current boom with alarm. Some feel that the number of good shows is reaching the saturation point and there won't be enough ticket buyers to go around."

Saturation point of good shows? Whatever that is, would it be bad? Instead of hard-headed, presumably he meant cement-headed.

Inside Stuff Legit

When Thornton Wilder's "The Matchmaker" was originally produced by Herman Shumlin at the Guild Theatre, N.Y. (now the ANTA Playhouse), it was billed as a farce in four acts (it's now called a comedy in two acts), and the derivation was given as "based on a comedy by Johann Nestroy, which was taken from an English original." It was staged by Max Reinhardt, assisted by Maria Solveg, with scenery by Boris Aronson and musical arrangements by Alexander Haas. It starred Jane Cowl and featured June Walker, Percy Waram and Nydia Westman. The top was $3.30 ($4.40 opening night). It opened Dec. 28, 1938, and had a 39-performance run.

The original cast, with the respective players of the current revival indicated parenthetically, included Waramf (Loring Smith), Bartlett Robinson (Alexander Davion), Philip Coolidge (Philip Leeds), Carrie Weller (Charity Grace), Tom Ewell (Arthur Hill), Frances Harrison (Prunella Scales), Joseph Sweeney (Patrick McAlinney), Miss Cowl (Ruth Gordon), John Call (Robert Morse), Miss Walker (Eileen Herlie), Nydia Westman (Rosamund Greenwood), Edward F. Nannery (Peter Bayliss), Max Willenz (William Lanteau), Peter Struwel (John Milligan), Maida Reade (Christine Thomas), Minna Phillips (Esme Church), with Philip Leeds of the current company doubling as the Barber and the new character of the Musician.

Incidentally, the show's click on Broadway as "The Matchmaker" after previously failing as "The Merchant of Yonkers," is a repeat of London. Under the earlier title, the play was presented by Anthony Hawtrey at the Embassy, London, Dec. 27, 1951, with Andre Van Gyseghem staging and Sophie Stewart in the key role of Mrs. Levi. None of the other cast members of that production is a recognizable name in the U.S. As "The Matchmaker," the play was a hit in London last season, with most of the present cast except for Sam Levene in the part now played by Loring Smith.

Lucinda Ballard will be in charge of costumes and decor for the "Command Performance" to be offered Dec. 30 at the American Theatre Wing's First Night Ball at the Waldorf Astoria Hotel, N. Y. Production staff for the ball, to honor Helen Hayes on her 50th anni in the professional theatre, also includes Moss Hart, who conceived the idea and will also produce; Ezra Stone, director; Louis A. Lotito, general manager; Jo Meilziner, general advisor on staging; Ben Kranz, production stage manager; Abe Feder, lighting; Milton Rosenstock, conductor; Joseph Santley, dance director; Blanca Stroock, assistant to Miss Ballard; Walter Russell, assistant to Feder, and Ty Perry, assistant to Stone.

"Fanny," the musical currently at the Majestic Theatre, N. Y., is not the first Broadway show of that title. The previous one was a straight play, billed as a "melodramatic comedy," by Willard Mack and David Belasco, produced and staged by the latter, opening Sept. 21, 1921, at the Lyceum, for a 63-performance run. It was a sort of western, but with a Yiddish dialect angle. The current show is a musical version of three Marcel Pagnol novels and plays, with a book by S. N. Behrman and Joshua Logan. and songs by Harold Rome. With Ezio Pinza and Walter Slezak costarred, it opened Nov. 4, 1954.

Edward Kook, Century Lighting Co. president currently touring Europe, writes that he caught Continental productions of "Mourning Becomes Electra," "Silbersee," "Cold Light" and "Requiem for a Nun." "None impressed too much except for the scenic effects," he reports. "Some acting was satisfactory. The lighting was bad. Seems to be a fad to underlight, which defies the first function of stage lighting—that is, visibility.

"Germans jammed theatres nightly. They are prompt, attentive, responsive, respectful and appreciative, which should encourage everyone backstage."

Robert Boyar, of the Boyar & Oring insurance agency, is now offering an extended policy to cover potential loss to a production in case of interruption of a run for some reason outside of the show itself. For example, the show would be covered for loss of its anticipated profit over a specified period in case a theatre fire ended or interrupted the engagement. The assumed profit would be based on the actual operating net for the previous weeks. The new clause, which various companies are writing through Boyar & Oring, is part of traveling business interruption policies.

Hal James, Ellington ad agency v.p. in charge of tv-radio, is making a "comeback" as an actor. He and Paul Kwartin, head of Associated Artists, a new sales agency for films, are after-hours members of the Professional Actors Studio at the White Barn Theatre, Westport, Conn., in classes conducted by legit-film star Arthur Kennedy. Way back when, James was a pro actor, playing minor roles with (wasn't it?) Eva Le Gallienne's Civic Repertory Theatre.

Palm Springs Playhouse Plans Lotsa Tryouts

A heavy tryout sked is planned for the Palm Springs (Cal.) Playhouse for its 15-week season opening Jan. 16. Herb Rodgers, who operates the winter stock spot, hopes to present at least five new scripts.

The producer plans to repeat two of the tryouts at his summer operation, the Tenthouse Theatre, Highland Park, Ill., to get the critical reaction of the Chicago aisle-sitters. He'll then decide whether to make his Broadway managerial bow with them.

The Palm Springs operation, entering its seventh season, has been on a virtually guaranteed profit basis for the past two years. An organization, tagged the Palm Springs Playhouse Guild, guarantees an approximate $40,000 subscription ticket sale per season.

Need $75,000 to Revive G. B. Shaw's 'Apple Cart'

A $75,000 budget has been set for the revival of George Bernard Shaw's "Apple Cart," slated for Broadway next October by Charles D. Adams and Joseph H. Neebee. The show will star Maurice Evans.

The budget includes $20,850 for production, $13,700 for rehearsal expense, $4,700 for preliminary advertising and $4,500 for general expenses. Another $14,870 is allotted for bonds and advance royalties.

'MOON' PAYS 13G MORE; TOTAL NET NOW 222%

"Moon Is Blue," the F. Hugh Herbert comedy smash produced on Broadway in 1950-51 by Aldrich & Myers, is still paying off. It recently paid a $13,000 dividend, bringing the total profit distribution to $333,500 to date. On the basis of the customary 50-50 split between management and backers, that gives the latter a 222½% profit on their $75,000 investment.

The latest payoff includes returns from the film version of the show, plus stock royalties, etc. The original production, starring Donald Cook and Barbara Bel Geddes, had a 924-performance run on Broadway, and there were two separately-financed touring companies.

Name Demetrios Vilan As Coast Theatre Head

Hollywood, Dec. 13.

Demetrios Vilan, veteran Coast director, has become the third associate producer at the Huntington Hartford Theatre since the house opened 15 months ago. He succeeds Stephen Mitchell, London producer imported by Hartford last fall. Mitchell followed Richard Skinner.

Vilan will select vehicles for the theatre, as well as direct each locally produced show. Les Thomas remains as house manager and Helen M. Newbury is business manager.

Pre-Xmas Nips Chi; 'Kismet' 15G (7), 'Anastasia' $12,200, 'Pajama' $40,500

Chicago, Dec. 13.

Loop's legit biz took the normal pre-Christmas dive last week, despite a couple of conventions in town. Two new shows arrived.

Prospects for next month include a touring company of "Inherit the Wind," starring Melvyn Douglas, probably Jan. 23 at the Blackstone, and "Plain and Fancy," Jan. 24, probably at the Great Northern.

Estimates for Last Week

Anastasia, Blackstone, (1st wk) ($4.50; 1,450) (Dolly Haas, Eugenie Leontovich, John Emery). Slow $12,200, on subscription.

Bus Stop, Selwyn (3d wk) ($5; 1,000). Almost $20,500, on subscription (previous week, $21,500); leaves town Dec. 24.

Kismet, Great Northern (1st wk) ($4.95; 1,500). Nearly $15,000 for first seven performances; opened last Tuesday (6) to three affirmative notices (Cassidy, Tribune; Harris, News; Dettmer, American) and one pan (Kogan, Sun-Times).

Pajama Game, Shubert (4th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Almost $40,500 (previous week, $46,500).

Teahouse of the August Moon, Erlanger (14th wk) ($5; 1,335) (Burgess Meredith, Scott McKay). Nearly $34,600 (previous week, $35,100); lays off next week.

'Seed' Big $29,200, 'King' 33½G, Philly

Philadelphia, Dec. 13.

With good reviews and large Theatre Guild-American Theatre Society subscription, "Bad Seed" got off to a fast opening stanza last week. "King and I" announced its sixth and last week at the Shubert, which means that it'll fold in time to avoid the week-before-Christmas doldrums.

Departure of both shows next Saturday (17) will leave the town dark for the first time since September. Three offerings come in for the Christmas Week holiday: "Amazing Adele," Shubert, Dec. 26; a return of "Anniversary Waltz," at the Forrest the same night, and "Hot Corner," Locust, Dec. 27.

Estimates for Last Week

Bad Seed, Locust (1st wk) (D) ($4.20; 1,580) (Nancy Kelly). Meller got fine press and potent word-of-mouth; chalked up $29,200.

King and I, Shubert (5th wk) (M) (Patricia Morison). Weekend still top-heavy; got $33,500; folds next Saturday.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Hamlet, Phoenix, (12-9-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Komuso, Arts (11-8-55).
Lucky Strike, Duke York's (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (8-17-55).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Queen & Rebels, Haymarket (10-26-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Strong Are Lonely, Piccadilly (11-15-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Winter Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).

SCHEDULED OPENINGS

Such is Life, Adelphi (1-14-56).
Morning's at 7, Comedy (1-14-56).
Girl Named Jo, Piccadilly (1-15-56).
Listen to the Wind, Arts (1-16-56).
Wild Duck, Saville (1-21-56).
Charley's Aunt, Globe (1-22-56).

CLOSED LAST WEEK

Talk of Town, Adelphi (11-17-54).

TOURING

Abie's Irish Rose
All for Mary
Bell, Book and Candle
Call Girl
Call of the Flesh
Can-Can
First Night
For Better, For Worse
Guys and Dolls
Hippo Dancing
Hour and the Woman
Intimate Relations
Kinloch Players
Ladies for Hire
Love From Judy
Love Her to Death
My Wife's Lodger
Three Times a Day
Wedding in Paris
Wild Duck
Women of Twilight

'Valour' ('Time') $15,400, First Week in Wash.

Washington, Dec. 13.

"Valour Will Weep" to be retitled "Time Limit" before it reaches Broadway, turned in a fair first week at the National Theatre for this season of year. It holds this week. The National then goes dark for a week, but will relight Dec. 26 with Tyrone Power in "Quiet Place."

The Shubert Theatre, currently dark, reopens next Monday (19) with a fortnight of "Boy Friend."

Estimate for Last Week

Valour Will Weep (Time Limit) National (D) (1,677; $4.40) (Arthur Kennedy). Fair $15,400, with mixed reviews. Play got over $8,600 the previous week in four performances, Dec. 1-3, at the Hartman, Columbus.

Pre-Xmas Sloughs L.A.; New 'Hellz' Sober $7,000, 'Rainmaker' Arid $5,000

Los Angeles, Dec. 13.

Yuletide shopping continued to bite into legit biz last week and even the new arrivals found tough sledding despite good notices. "Can Can" opens at the Biltmore tonight (Tues.) and continues through Dec. 31.

Estimates for Last Week

Hellzapoppin' of '56, Music Box Theatre (1st wk) ($4.40; 800). Olsen-Johnson revue got okay notices but dour biz; around $7.000, which is more than $5,000 in the red.

Marcel Marceau, Biltmore (1st wk) ($3.30; 1,636). French mime drew around $17,500 for nice profit.

The Rainmaker, Huntington Hartford Theatre (3d wk) ($3.85; 1,032). Wound up with another $5,000, or around $16,000 for the run. Lost about $6,000.

Savoyards Hefty $32,800 On Holdover in Toronto

Toronto, Dec. 13.

The D'Oyly Carte Opera Co. grossed a fast $32,800 last week at the 1,525-seat Royal Alexandra Theatre here, at a $4.40 top. The previous week's take was $33,100.

The Gilbert & Sullivan troupe split last week between "Pirates of Penzance" and a dual-bill of "Trial by Jury" and "Pinafore." The previous week's split included "Mikado" and "Iolanthe." The company went from here to Montreal for a two-week stand.

"Teahouse of the August Moon," starring Larry Parks, opened at the Royal Alexandra last night (Mon.) to a reported advance of $40,000 on the three-week engagement, with a $4.40 top ($6.50 New Year's Eve).

'Waltz' 15G, Frisco

San Francisco, Dec. 13.

Fourth frame of "Anniversary Waltz" at the Alcazar did a solid $15,000 last week and the run has been extended until Dec. 31.

"Can-Can" is due Jan. 2 at the Curran.

Touring Shows

(Dec. 12-25)

Anastasia (Eugenie Leontovich, Dolly Haas, John Emery)—Blackstone, Chi (12-24).
Bad Seed (Nancy Kelly)—Locust, Philly (12-17); Plymouth, Boston (19-24).
Boy Friend—Shubert, Boston (12-17); Shubert, Wash. (19-24).
Bus Stop (2d Co.)—Selwyn, Chi (12-24).
Can-Can—Biltmore, L.A. (13-24).
Dancing in the Chequered Shade (tryout)—McCarter, Princeton (20-23).
Great Sebastians (tryout) (Alfred Lunt, Lynne Fontanne)—Colonial, Boston (12-24) (Reviewed in VARIETY, Nov. 9, '55).
King and I (Patricia Morison)—Shubert, Philly (12-17).
Kismet—Great Northern, Chi (13-25).
Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (12-24).
Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—Lyceum, Mpls. (12-14); KRNT Theatre, Des Moines (16-17); Victoria, K.C. (19-24).
Quiet Place (tryout) (Tyrone Power)—Hanna, Cleve. (12-17); Nixon, Pitt (19-24) (Reviewed in VARIETY, Nov. 30, '55).
Red Roses for Me (tryout)—Wilbur, Boston (13-24). (Reviewed in VARIETY this week).
Tea and Sympathy (Maria Riva, Alan Baxter)—College Aud., Huntington, W. Va. (12-13); Aud., Lafayette, Ind. (14-15); Aud., Wheeling, W. Va. (16); Aud. Zanesville, O. (17) (lays off Dec. 19-24).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi. (12-17) (lays off Dec. 19-24).
Teahouse of the August Moon (2d Co.) (Larry Parks)—Royal Alexandra, Toronto (12-24).
Time Limit (tryout) (Arthur Kennedy)—National, Wash. (12-17); Ford's, Balto (19-24) (Reviewed in VARIETY, Dec. 7, '55).

Big Daddy, No. 3

During Burl Ives' recent vacation from "Cat On a Hot Tin Roof," R. G. Armstrong, his understudy, played "Big Daddy." Producers were presented with problem of finding an actor who, overnight, could get up in the long part to cover Armstrong. Dilemma was solved by hiring Bob Downing, former stage manager for "Cat," who also acts.

Downing resigned from "Cat" in June to write, direct and act—but gladly put aside other chores temporarily to follow in Ives' gargantuan footsteps!

Lunts $27,700 (7), Ty's 'Quiet' $8,200, 'Boy' $45,800, Hub

Boston, Dec. 13.

Legit, back in stride in the Hub, has thus far held up okay in the pre-Christmas slump, with three shows on the boards. Newcomer is "Red Roses for Me," opening at the Wilbur tonight (Tues.) for a two-week tryout.

"Great Sebastians," at the Colonial, received good reviews and is hitting a pace which bids to rack up a record gross on its four-week stay. The Alfred Lunt-Lynn Fontanne starrer goes to a $6.60 top for New Year's Eve.

"Quiet Place" took a nosedive in its second week at the Plymouth and exited town over the weekend for Cleveland. Poor reviews hurt badly. "Boy Friend" at the Shubert, on second stop of its road tour, netted mixed reviews, but pulled strongly on its Broadway musical comedy rep.

The Plymouth is dark this frame, but has "Bad Seed" opening next Monday (19) for two weeks.

Estimates for Last Week

Great Sebastians, Colonial (C) (1st wk) ($4-$4.95; 1,590) (Alfred Lunt, Lynn Fontanne). Boff $27,700 for first seven performances looks to hit near-record gross this week. Guild subscription for first two weeks of a four-weeker.

Quiet Place, Plymouth (D) (2d wk) ($3.85; 1,200) (Tyrone Power). Mild $8,200 on the holdover; the star's mixed-reaction appearance here last season in "Dark Is Light Enough," followed by the poor reviews for the present vehicle probably hurt his b.o. draw; "Place" exited town Saturday (10) to continue its tryout tour.

Boy Friend, Shubert (MC) (1st wk) ($5.50; 1,717). Hub critics rated it as having limited appeal, but the show grossed a potent $45,800.

O'CASEY 'ROSES' $13,100, BREAKIN 5, NEW HAVEN

New Haven, Dec. 13.

Sean O'Casey's "Red Roses for Me," in a five-performance breakin last Wednesday - Saturday (7-10), drew a fair $13,100 at the 1,657-seat Shubert Theatre here. Top was $4.50. The show, with a no-name cast, had a light advance sale, but built on favorable word-of-mouth to good weekend business.

House is dark until Dec. 28, when it gets a five-performance tryout of the revival of Noel Coward's "Fallen Angels," costarring Nancy Walker and Margaret Phillips. That will be followed Jan. 4-7 by a breakin of "Ponder Heart," starring David Wayne.

'Can-Can' Sedate $22,100, For Kansas City Week

Kansas City, Dec. 13.

"Can-Can" grossed a sombre $22,100 last week at the Victoria Theatre here at a $4.95 top. The Cole Porter-Abe Burrows musical was crimped by the holiday shopping season and unusually cold weather.

Presence of John Tyers and Ronnie Cunningham in the cast sparked some interest because of their summer appearances in the local Starlight Theatre.

Larry Parks-'Teahouse' Gets $28,300, Rochester

Rochester, Dec. 13.

The Larry Parks edition of "Teahouse of the August Moon" took in over $28,300 in eight performances at the 2,574-seat Auditorium last week.

The comedy is current at the Royal Alexandra, Toronto.

B'way Pre-Xmas B.O. Best in Years; 'Pipe' Record $55,300, 'Match' $31,200, Muni 31G, Booth 31½G, Harris 28G

Business on Broadway zoomed last week, reversing the usual early December form. Receipts for practically all shows climbed, with only a few registering slight dips. Seven entries went over capacity, "Cat on a Hot Tin Roof," "Damn Yankees," "Desk Set," "Janus," "Matchmaker," "No Time for Sergeants" and "Pipe Dream."

There was one preem last week, "Matchmaker." Only opening this week was the "off-Broadway" Phoenix Theatre production of "Six Characters in Search of an Author," which bowed last Sunday (11). There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) (41st wk; 326; $5.75-$4.60; 1,010; $27,811) (previous week, under $20,000). Last week, almost $20,800.

Cat on a Hot Tin Roof, Morosco (D) (38th wk; 300; $6.90-$5.75); 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, almost $31,600). Last week, same; Ives returned from a two-week vacation last Monday (12).

Chalk Garden, Barrymore, (CD) (7th wk; 53; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $22,500). Last week, almost $24,500.

Damn Yankees, 46th St. (MC) (32d wk; 252; $8.05-$7.50; 1,297; $50.573) (Gwen Verdon) (previous week, topped $50,800). Last week, same.

Desk Set, Broadhurst (C) (7th wk; 56; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $31,300). Last week, almost $31,500, with theatre parties.

Diary of Anne Frank, Cort (D) (10th wk; 77; $5.75-$4.60; 1,066; $27,580) (Joseph Schildkraut) (previous week, $27,300). Last week, nearly $26.900, with theatre parties.

Fanny, Majestic (MD) (58th wk; 460; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $52,600). Last week, almost $54,700.

Hatful of Rain Lyccum (D) (5th wk; 37; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, over $21,000). Last week, nearly $22,200, with theatre parties.

Inherit the Wind, National (D) (32d wk; 253; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $27,000). Last week, almost $31,000.

Janus, Plymouth (C) (3d wk; 20; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $32,300). Last week, nearly $32,100, with theatre parties.

Lark, Longacre (D) (4th wk; 28; $5.75-$4.60; 1,101; $29, 378) (Julie Harris) (previous week, over $28,100). Last week, almost $28,000.

Matchmaker, Royale (C) (1st wk; 8; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, nearly $23,600 for seven previews). Last week, almost $31,200, with theatre parties.

No Time for Sergeants, Alvin (C) (8th wk; 60; $5.75-$4.60; 1,331; $38,500) (previous week, $38,000). Last week, over $38,000, with theatre parties.

Pajama Game, St. James (MC) (83d wk; 660; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) (previous week, nearly $45,500). Last week, over $47,700.

Pipe Dream, Shubert (MD) (2d wk; 13; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $33.100 for the first five performances). Last week, Almost $55,300, new record for the house.

Plain and Fancy, Hellinger (MC) (46th wk; 364; $6.90; 1,527; $55.916) (previous week, $42,000). Last week, nearly $41,000.

Roomful of Roses, Playhouse (D) (8th wk; 64; $5.75-$4.60; 994; $25,500) (Patricia Neal) (previous week, $8,800; has to vacate theatre Jan. 6). Last week, over $8,300.

Silk Stockings, Imperial (MC) (42d wk; 332; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $41,400). Last week, over $44,600.

Teahouse of the August Moon, Beck (C) (113th wk; 1,009; $6.22-$4.60; 1,214; $33,608) (John Beal, Terrence Kilburn) previous week, $26,300). Last week, nearly $27,400.

Tiger at the Gates, Helen Hayes (D) (10th wk; 80; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $29,000). Last week, almost $28,300.

Vamp, Winter Garden (MC) (5th wk; 36; $7.50; 1,494; $60,000) (Carol Channing) (previous week, $35,500). Last week, over $39,700, with theatre parties.

View From the Bridge, Coronet (D) (11th wk; 84; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, $23,000). Last week, almost $24,300, with theatre parties.

Will Success Spoil Rock Hunter, Belasco (C) (9th wk; 68; $5.75; 1,073; $31,582) (previous week, $23,300). Last week, nearly $25,700.

Witness for the Prosecution, Miller (D) (52d wk; 412; $5.75-$4.60; 946; $23,248) (previous week, $22,000). Last week, nearly $21,800.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) ($3.45; 1,150; $24,067). Play by Luigi Pirandello, adapted by Tyrone Guthrie and Michael Wager, presented by T. Edward Hambleton-Norris Houghton and Clinton Wilder as the second production in the Phoenix's third season of stock presentations; opened last Sunday (11) night to four favorable reviews (Atkinson, Times; Chapman, News; Hawkins, World-Telegram; Kerr, Herald Tribune) and three pans (Coleman, Mirror; McClain, Journal-American; Watts, Post).

OFF-BROADWAY

(Figures denote opening dates)

Cherry Orchard, 4th St. (10-18).
Cradle Song, Circle in Square (12-1).
Dragons Mouth, Cherry Lane (12-13); closes Dec. 31.
Ebeth, Jan Hus Aud (10-19).
Out of This World, Actors Playhouse (10-12-25).
Thesmophoriazusae, Rooftop (12-13).
Threepenny Opera, de Lys (9-20).
Trouble in Mind, Greenwich Mews (11-13).

'PLAIN' $25,200 FOR 7, SPLITTING MPLS.-ST. P.

Minneapolis, Dec. 13.

Although "Plain and Fancy" was only the season's second legit booking at the 2,800-seat St. Paul Auditorium, it did a poor $7,100 at a $4.95 top for two nights and a matinee last Tuesday-Wednesday (6-7). At the 1,850-seat Lyceum here as an A.T.S.-Theatre Guild subscription offering at the same scale it hit a good $18,100 for three nights and a matinee Thursday-Saturday (8-10) for a total of $25,200 for the five-day (seven performances) Twin Cities' week. Show was traveling and gave no performance Monday (5).

The touring musical, costaring Alexis Smith and Craig Stevens, drew favorable critical and audience reaction, but adverse seasonal influences and sub-zero temperatures undoubtedly cut into take. It holds over at the Lyceum here for four more nights and a matinee through Dec. 14, to give it nine performances in Minneapolis.

'Tea' Weak $5,200, Cincy; Riva-Baxter Starring

Cincinnati, Dec. 13.

"Tea and Sympathy," which played here last year with Deborah Kerr as star for a record $34,500 gross at the Taft, didn't stir much interest in a repeat with a company headed by Maria Riva and Alan Baxter. The latter scraped up a dismal $5.200 in eight performances at the 2,100-seat Shubert, at a $3.39 top.

The George Brandt production was the third offering of the season at the Shubert, after an eight week pause. House will be dark until "Bus Stop" rolls in Jan. 9.

Draper $5,700, Cleve.

Cleveland, Dec. 13.

Ruth Draper's one-woman show got a slim $5,700 in eight performances at the Hanna last week at a $3.50 top.

"Quiet Place," starring Tyrone Power, is current.

Off-Broadway Shows

Six Characters in Search of an Author

Phoenix Theatre (T. Edward Hambleton-Norris Houghton), in association with Clinton Wilder, production of comedy-drama in two acts by Luigi Pirandello, adapted by Tyrone Guthrie and Michael Wager. Features Francis Bethencourt, Whitfield Connor, Betty Lou Holland, Kurt Kasznar, Natalie Schafer, Katherine Squire, Michael Wager. Directed by Guthrie; scenery and lighting, Klaus Holm; costumes, Alvin Colt. At Phoenix Theatre, N. Y., Dec. 11, '55; $3.45 top.

Father ..... Whitfield Connor
Mother ..... Katherine Squire
Stepdaughter ..... Betty Lou Holland
Son ..... Michael Wager
Boy ..... James Laciriguola
Girl ..... Karen Sue Trent
Madame Pace ..... Maud Scheerer
Director ..... Kurt Kasznar
Leading Lady ..... Natalie Schafer
Leading Man ..... Francis Bethencourt
Second Woman ..... Shirley Grayson
Second Man ..... William Cottrell
Character Actress ..... Aileen Poe
Juvenile ..... William Whitman
Ingenue ..... Hale Gabrielson
Character Juvenile ..... John Glennon
Stage Manager ..... Fred Warriner
Wardrobe Mistress ..... Mildred Chandler
Stagehand ..... Russell Morrison
Supporting Cast ..... Dario Barri, Marylin Stevens, Mervin Williams

The Phoenix Theatre has a powerhouse entry in its production of this Tyrone Guthrie-Michael Wager adaptation of Luigi Pirandello's "Six Characters in Search of an Author." It's exciting theatre on all counts. The script, though somewhat obscure, is absorbing, while the performances are colorful and crisp.

The play, originally produced in N. Y. in 1922, is a bright mixture of fantasy, reality and philosophy. A group of performers rehearsing in a theatre are suddenly confronted with six characters, who claim to have been deserted by their author. They then audition the story of their lives, which they want re-created in play form. It's an intriguing plot, spiced with humor, and dramatic in its overall effect.

There are several lush roles, with Betty Lou Holland, Whitfield Connor, Kurt Kasznar, Natalie Schafer and Francis Bethencourt copping prize assignments. They and the rest of the cast are excellent.

Guthrie and Wager, who adapted the Pirandello script, are involved in the production in dual capacities. The former as director and the latter as a member of the cast. The staging is intelligent and forceful. Klaus Holm's lighting and rehearsal stage setting are definite assets, while Alvin Colt's period costumes are good. *Jess.*

The Cradle Song

Circle in the Square (Leigh Connell, Theodore Mann, Jose Quintero) production of a comedy in two acts by Gregorio and Marie Martinez Sierra, adapted by John Garret Underhill. Staging, Jose Quintero; setting and lighting, David Hays; costumes, Charles Martinelli. At Circle in the Square, N.Y., Dec. 1, '55.

Cast: Betty James, Katherine Ross, Ellen Lowe, Lola D'Annunzio, Jean Arley, Mary Gordon, Miriam Green, Mabel Cochran, Woodrow Parfrey, Betty Miller, G. Wood, Mary Fosket, Charles Quinlivan, Jacqueline Michaels, Prudy Broadley.

As an off-Broadway entry, "Cradle Song" is in safer territory than it would be under commercial sponsorship. The play is loaded with warmth and humor, and the performances are excellent. It's appealing, but hardly exciting enough for bigtime boxoffice.

Adapted by John Garrett Underhill from an original play by Gregorio and Maria Martinez, "Song" was originally produced in N. Y. in 1921 by Augustun Duncan. It had a brief run at the Times Square Theatre and was revived for 57 performances during the 1926-27 season by the Civic Repertory Theatre.

Ellen Lowe is particularly notable as the Prioress, while Lola D'Annunzio, Jean Arley, Mary Gordon, Woodrow Parfrey, Betty Miller, G. Wood, Mary Foskett, Charles Quinlivan and the other cast members register impressively. *Jess.*

Venice Preserv'd

T. Edward Hambleton & Norris Houghton's "Sideshow" presentation of tragedy in two acts by Thomas Otway. Directed by Strowan Robertson; production supervisor, Edward Parone. At Phoenix, N.Y., Dec. 12, '55; $3.45 top.

Cast: Dana Elcar, Joyce Henry, Alan Bergmann, Mark Lenard, Zohra Alton, Anthony Holland, Bernard Tone, James Ray, Edward Asner, Rene Zwick, Ronald Durling, Andrew Krowetz, James Wright, Larry Barsness, Robert Kamlot, Mark Fleischman, Maryon Dorkin, David Bowen, John O'Leary, Joel Parsons, Ron Soble, Jimmy Gavin, Jan Gernaat, Albert Corbin, Robert Smith, Anne Edwards, Doris Cooper, Valerie Spear, Irving Deutsch, Robert Dowdell, Richard Fithlan, Joanne Hill, Arne Sundergaard.

Phoenix Theatre's "Sideshow" No. 2, like its counterpart of last season, is a revival of an English classic seldom seen on the American stage. "Venice Preserv'd" does not catch fire, however, as did its predecessor, "The White Devil." The ingredients of betrayal, murder and intrigue are present, but the group of willing actors has not been able to remove Thomas Otway's turgid piece far from the library shelf.

Whatever this "Sideshow's" production failings, it is to the credit of the Hambleton-Houghton combine that they are able to offer lucid and dignified performance-readings such as "Venice Preserv'd." The story of a man torn on the rack of conflicting loves for wife, friend and country is punctuated by moments of high tragedy, low comedy and melodrama.

The company assembled under Strowan Robertson's direction avoids going off the deep end, so that although there are wrong laughs and gaucheries, nobody is guilty of tearing a passion. In a play of blood and guts, this seems to have been a serious fault, the resulting effort being largely an earnest parlor reading.

The play is costumed, there is virtually no scenery, and lighting is used to good effect. As the man who betrays his friend, Dana Elcar is straightforward, if without urgency. Mark Lenard plays the friend with quiet reserve, his dignity and occasional energy being useful.

Anthony Holland, as a florid speaker and antique lover, shares with Zohra Alton, as a not unwillingly betrayed wife, the play's quota of welcome yocks. In not treating the script with the respect accorded a "classic," the pair seem to have come closer to Otway than their peers. *Geor.*

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'HAMLET' FAIR, LONDON AFTER SOVIET 'TRYOUT'

London, Dec. 13.

Having returned from its successful engagement in Moscow, the Tennent Productions revival of "Hamlet" was something of a letdown here last week. It opened Thursday night (8) at the Phoenix Theatre to generally critical reviews, but the production was rated standout and is figured a boxoffice draw for its limited engagement of eight and a half weeks.

Paul Schofield in the title role and Alec Clunes as the King give distinguished performances, but Diana Wynward as the Queen and Mary Ure as Ophelia are disappointing. Production, under the non-profit setup of the Arts Council, was staged by Peter Brook, with scenery and costumes by Georges Wakhevitch and music by Thomas Eastwood.

Equity O.K.'s 2 Agents

Actors Equity has franchised two new agents, Bret Adams and Jack Lenny.

Adams was formerly with Daniel Hollywood Associates, while Lenny was with the Howard Hoyt office.

ATPAM-Sheaffer

Continued from page 65

sters, it has been active chiefly in Broadway legit, with slightly less effectiveness on the road and very spotty representation in stock, concert, opera, ballet and film. It took one serious loss some years ago when the boxoffice men went over to the stagehands union.

Since the Newspaper Guild is CIO, it would previously have had no high-up opposition to a tussle with the AFL-affiliated ATPAM. It remains to be seen, however, what the situation will be under the new merger between the major parent organizations.

With the likelihood of a Taft-Hartley suit, plus pressure from some of its own members, ATPAM last week maneuvered to get off the spot on the Sheaffer issue. With unusual speed, the board first withheld final decision on Sheaffer's application. Then, it quickly adopted a resolution for a constitutional amendment that would permit his entry without the waiver sought by the pressagent chapter. The question will come to a membership referendum (under which two-thirds vote is required for adoption) in January.

Sheaffer supporters regard the constitutional amendment proposal as a diversion and a blind. Since there's little time to educate the membership on the issue, it's figured to have only an outside chance of adoption. Meanwhile, the agitation for a waiver admitting Sheaffer would presumably be quieted by pleas for an "orderly" and "legal" handling of the question.

Anticipating tomorrow's meeting, William Fields, a former board member and one of the founders of the union, circularized fellow-pressagents yesterday (Tues.) with a warning that the Sheaffer turndown represents "an outright violation of the written agreement" whereby the pressagents' chapter "in return for entering the union was forever guaranteed the right of self-government in its own affairs and working conditions."

The letter asserted that the chief opposition to Sheaffer's entry into the union comes from the managerial groups, whose "persons and livelihood would in no manner be periled through his admission." Cited as ringleaders (with individual capsule comment on each) were Abel Enkelwitz, Walter Fried, Joseph Burstin, Sam Handelsman and Oliver Sayler.

The circular also made an issue of the board's recent rejection of Morris Yuter, house pressagent for the Shuberts in Philadelphia, for local membership in ATPAM. It argued that Yuter is "of vast help to New York and road pressagents who play that city" and urged that "it is both right and to your own interest to protest this colossal blunder on the part of the board."

The letter concluded with an appeal to the pressagent members to attend tomorrow's meeting, for "if your freedom of chapter self-government goes by default this week, it is unlikely that you'll ever get it back again."

Legit Bits

Pressagent **Karl Bernstein** is recuperating from an eye operation last week in N. Y. Eye & Ear Infirmary, but members of his office staff say "he wants no publicity."

George Banyai, general manager for **Gilbert Miller**, planes to Europe tomorrow (Thurs.) for a three-week stay.

David Niven is being sought for the Broadway production of **Hugh Mills'** "Little Glass Clock," which is on the **Richard Aldrich-Richard Myers** production slate.

Richard Kollmar and **James W. Gardiner** took a quickie trip to the Coast last week to line up talent for their forthcoming Broadway production of "Ziegfeld Follies."

Anne Sloper joins the touring edition of "Plain and Fancy" next Jan. 3 as company manager, replacing **Jim Miller** who's switching over to the national company of "Damn Yankees."

"Solomon Grundy," a musical with book and lyrics by **Mike Stewart** and music by **Shelly Mowell**, is slated as the initial venture of the new **Hillard Elkins-Bernie Ilson** production firm. The tuner was tried out in 1953 on the strawhat circuit.

Lynn Austin and **Thomas Noyes** have added **Peggy Mann's** novel, "A Room in Paris," to their production sked. Also under option to the producers are **Louis Peterson's** "Count Me for a Stranger" and **James Leo Herlihy** and **William Noble's** "Children's Comedy," which had a barn tryout last summer under the title, "Blue Denim."

Edward Choate has optioned **Edward Chodorov's** "Monsieur Lautrec" for Broadway production next season.

Harald Bromley will direct **Milton Scott Michel's** "Muddle Brain," which is slated for production next spring by **Thelma Fingar.**

Sylvia Sidney will star in "Protective Custody," melodrama by **William Berney** and **Howard Richardson**, to be produced this season by **Anderson Lawler**, in association with **Lillian Emerson.**

Daniel Reed does a one-nighter reading of **Edgar Lee Masters'** "Spoon River" tomorrow (Thurs.) at the McCarter Theatre, Princeton.

Characteristic of the way **Helen Hayes** plays down her professional name in favor of her status as a local matron was a society-page note of last Saturday (10) in the Nyack (N. Y.) Journal-News reporting that Mrs. Charles MacArthur was a co-hostess at the year's final meeting of the Nyack Garden Club.

Show Trains

Continued from page 65

package visits from Montreal to New York, offered in conjunction with Canadian Theatre Tours.

The first of the international show trains, to get underway Feb. 5, will take in four Broadway shows, Radio City Music Hall, tv programs, a United Nations tour and the film, "Oklahoma." Martin Snyder, N. Y., show train promoter, heads the Canadian-U. S.-backed CTT. The package price for the trip is $105.

A show plane, offering the same deal for $125, will leave Feb. 6, from Montreal. Trans-Canada Airlines will provide the transportation. CNR and Trans-Canada are government-owned.

Equity Show

(Dec. 14-18)

Admirable Bashville & Dark Lady of the Sonnets—Lenox Hill Playhouse, N. Y.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Righteous Are Bold, Holliday (12-22).
Red Roses for Me, Booth (12-28).
Great Sebastians, ANTA (1-4).
Chequered Shade, Playhouse (1-11).
King Lear, City Center (1-12).
Time Limit (wk. 1-16).
Fallen Angels (1-17).
Tamburlaine the Great, B'way (1-19).
Ponder Heart (wk. 1-23).
Quiet Please, Booth (wk. 1-23).
Waiting for Godot (wk. 1-23).
Innkeepers (wk. 1-23).
Hot Corner (1-25).
Middle of Night, ANTA (2-8).
Mister Johnson (wk. 2-6).
Ponder Heart (wk. 2-6).
Strip For Action (2-13).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
My Lady Liza, Hellinger (wk. 3-10).
Little Glass Clock (wk. 3-12).
Mr. Wonderful (3-16).
King and I, City Center (4-25).
Kiss Me Kate, City Center (5-16).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Third Person, Pres. (12-29).
Dandy Dick, Cherry Lane (1-10).
Uncle Vanya, 4th St. (2-6).
Marching Song, Phoenix (3-8).

Designers

Continued from page 65

playwright responsible for foreign "piracy" of theatrical designs.

The scenic union position is apparently an attempt to deal with a situation that has previously defied solution. In cases where original scenic designs for Broadway shows have been copied or imitated for foreign productions it has been found impractical if not impossible to obtain legal satisfaction in other countries. So the scenic artists are trying to force the inclusion of protection in the original production contract between the author and U.S. manager.

The Dramatists council, in turning down the scenic union proposal, offered to "help you on an informal basis in any way we could in trying to solve, to some extent, your problems of piracy abroad. We have, as you may know, been fighting for years to protect our own members against such piracy, and have gained some ground. If you feel a meeting with a committee of yours would help, we would be glad to appoint a committee to explore possibilities with you."

The Guild council added, however, "At our meeting, members present emphasized that they knew of no case where an author has authorized the use of a scenic artist's designs without the designer's permission. You have written us that you have received such complaints. If you will give us the necessary information, we will be glad to investigate these charges. If you prefer to file the specific complaints with the League of N.Y. Theatres, we will cooperate with them in an investigation."

There have been reports of several playwrights permitting the inclusion of the designer-sponsored clause in recent production contracts, presumably under pressure to get a scheduled show into production. The Guild council indicates, however, that it will instruct members to refuse hereafter.

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Hurok's 'Folly' Turns Into Goldmine; Scots Guards Sock 970G in U.S. Trek

The Scots Guards wound up their first U. S. tour in N. Y. Sunday (11), with a whopping $970,000 gross for 62 shows before 420,000 people in 48 cities over a nine-week period. Tour is one of the biggest show biz stories of the year, a calculated risk that paid off hugely for impresario Sol Hurok.

Hurok, taking the biggest risk of his career, guaranteed all expenses (overseas fares, internal expense and transportation) for an offbeat attraction of 100 people that practically no one knew anything about. His risk involved about $300,000. Rival managements figured Hurok would come a big cropper, and even his own staff was against the project.

Very few local concert managers would touch the attraction, and arena managers (where Hurok booked most of his dates) were cool to the idea, and had to be won over. N. Y.'s Madison Sq. Garden wouldn't take the first date on a sharing basis, but only on flat four-wall rental. Hurok had to fully guarantee the date, with his expenses close to $15,000.

One date was originally set for

(Continued on page 70)

Ballet Theatre Set For 21-Wk., 200G O'Seas Trek

Ballet Theatre, which toured South America this summer and fall, will be off again next September on a 21-week tour of the Mediterranean and Near East, again for the International Exchange Program of ANTA.

Company will spend six weeks in Italy, then one or two weeks each in Yugoslavia, Greece, Turkey, Austria, Lebanon, Syria, Iran, Iraq, Egypt, Israel, Spain and Portugal. Tour should cost the State Dept. (sponsoring through ANTA) around $200,000.

Troupe is angling for commercial dates prior or after the ANTA setup, in Scotland and elsewhere.

Piastro's Fest Guester

N. Manchester, Ind., Dec. 13.

Mishel Piastro, conductor of the Longines Symphonette, has been named Guest conductor for the 10th annual Manchester College String Festival to be held next May 17.

More than 130 string musicians from high schools in Ohio, Illinois and Indiana will appear in this annual performance, held in connection with the college's Mother's Day celebration.

D.C. Symph's Snow Bureau Buy-Up Puts It in Concert Biz; Other Orchs Booked

Washington, Dec. 13.

Washington's National Symphony Orchestra, as indicated last issue, has gone into the business of booking other longhair organizations for this city by acquiring the Snow Concert Bureau. It will handle D. C. bookings for the Boston Symphony, Philadelphia Orchestra, Metropolitan Opera, Royal Danish Ballet, and other choice concert-opera items it can land.

The unprecedented step will be followed by a second. The four organizations listed as being handled by the National Symphony will be tied into its own subscription series.

This year, National Symphony offered two subscription series of 10 concerts apiece. Next year it will offer its subscribers two series of 15 events each. A series will consist of 10 National Symphony concerts, two by the Philly orch, one by the BSO, one Met Opera performance and a single by the Royal Danish Ballet.

In addition, the Philly orch will play two single concerts. The others are not now scheduled for additional single programs.

New Music Quartet Set For First O'Seas Tour

The New Music Quartet will tour North Africa, France, Italy and Germany in January, February and March, 1956, under auspices of the International Exchange Program of ANTA.

Quartet comprises (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola, and Aldo Parisot, cello. This will mark their first concert tour abroad.

N.Y.C. Opera Ends Fall 138G Tour

The N. Y. City Opera Co., with its fall tour just ended, is already prepping for its spring season at City Center, N. Y., when it's probable that two new productions will be presented. Season will run March 29 to April 22.

Troupe wound up a three-week tour of 22 performances that grossed about $138,000. Management said it made money on the tour, even though grosses were below those in the same cities last year. Boston took in $38,000 for seven shows; Detroit, $88,000 for nine, while the two in East Lansing and two of the four in Cleveland were on guarantees.

Prior to the tour, the company had a five-week fall season in N. Y., with the 34 performances garnering $165,000 and the troupe losing heavily on the run.

The tour taught management something. Out-of-town critics might demand new or offbeat works, but the public does not. It's not like N. Y., where a company lives on new things. Out-of-towners want conservative programming, the standard "Aida"-"Butterfly"-"Boheme" repertory. Only a handful of people want new things.

Tv, too, is making its inroads.

Sadler's Wells "Sleeping Beauty" tv'er Monday (12) is reviewed in the television section.

Tebaldi N.Y. Concert Clouded Midst Mess of Managerial Coin Snafus

By ARTHUR BRONSON

An unprecedented situation has arisen in the longhair field in which a concert by the hottest soprano in America—a recital that has been sold out for weeks—is jeopardized by a mishmash of managerial snafus.

Event is a concert by Met Opera soprano Renata Tebaldi scheduled for Dec. 18 at Carnegie Hall, N. Y., to be presented by Conlin Associates Inc. Joseph H. Conlin Jr. made his bow as a concert manager last season, when he presented Mme. Tebaldi in two events at the Met Opera House, N. Y., with signal success.

Conlin, however, has run into difficulties this fall with his concert activities. He took the Carmen Amaya troupe from manager Maurice Attius for a week's touring that wound up deeply in the red. He also contracted for a week's tour of Ballet Espanol and then cancelled. Whereupon Espanol impresario Michaux Moody sued Conlin, and a judgment for $14,034.85 was entered against Conlin in N. Y. Supreme Court on Nov. 4.

The Tebaldi situation is a cloud-

(Continued on page 70)

Heifetz Sabbatical

Jascha Heifetz, who cancelled a group of recitals this fall for illness, will run out his season's sked of dates. Then the violinist is taking a sabbatical of at least one year from concertizing in the U.S., although he may play abroad.

He's handled by the Judson, O'Neill & Judd division of Columbia Artists Mgt.

Devil Runs Wild In Philly As 'Faust' Tenor 'Ruins' It; 'Too Late For An Apology'

Philadelphia, Dec. 13.

Mephistopholes seemed to take complete control of tenor Robert Rounseville offstage as well as on, when he gave a performance of "Faust" described by critics as "ruinous and frightful." Singer occupied title role in the Philadelphia Grand Opera production of "Faust" at the Academy of Music last week.

Anthony Terracciano, troupe's general manager, who engaged Rounseville for $600, stated he was withholding the fee. Terracciano accused Rounseville of smashing dressing room furnishings, refusing to take curtain calls ("because the audience was laughing at him"), skipping bars of music, and unnerving the cast. In the third act the company became "apprehensive" and "Faust" was supplied with a blunt sword instead of the usual pointed weapon, Terracciano said.

The singer's actions are being protested to the American Guild of Musical Artists and to his managers, National Artists Corp. The singer apologized the next day, but according to the opera company manager, "that was too late."

Novaes, Brailowsky, Sullivan in Switch

Brian Sullivan, top Met Opera tenor, has left National Artists Corp. to go with Kenneth Allen Associates.

Sullivan, who appeared in the Broadway legiter, "Street Scene," in. 1947, joined the Met a year later.

Pianist Alexander Brailowsky also is leaving NAC end of this season, to go with Columbia Artists Mgt.

Pianist Guimar Novaes is also switching next season, going from NAC to Herbert Barrett Mgt. Barrett stable now has a strong quartet of pianists in Benno Moiseiwitsch, Moura Lympany, Wilhelm Backhaus and Mme. Novaes.

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Columbia Artists Marks 25th Anni; Still Topdog Despite Year's Quirks

Columbia Artists Mgt. quietly celebrates its 25th anniversary this week—under its old name, Columbia Concerts Corp., it was formed Dec. 12, 1930—as firm as ever despite unusual buffetings, and still topdog in the concert field. World's largest bureau claims it is the only company in the business with a large cash balance, and states that it wound up its fiscal year (Sept. 30) within $5,000 of the year before.

"Columbia has gone through the ringer this year," prez Frederick C. Schang admitted, referring to the Ward French schism and the Government's anti-trust suit. "Only a strong company could stand internal schism, such as losing 18 employees, and the Government suit, and come out whole," he added.

Bureau is in fine shape, Schang said, despite heavy taxes and high cost of operations. He pointed out that ticket scales haven't gone up proportionately in the last two decades, while everything else—fees, rentals, etc.—are up 100%. Possibility of additional revenue is limited by the size of concert halls, which haven't changed.

Schang added that Columbia conceives it to be its duty to keep the interest of the American concert public alive, by constantly feeding it new productions and importations. His imports this season have included great orchestras and Soviet artists; productions include "The Medium," while next season Columbia will offer the NBC Opera Co. Columbia doesn't regret its loss of coin on the recent U. S. tour of the Philharmonia of London, said Schang; "it was a great feather in our cap."

"Interest of the public is being competed for by sports, the theatre, etc.," Schang said, "and unless the concert field meets this competition, it won't get its share of the business. But it is doing it, as witness the success of the Scots Guard, Mantovani, Obernkirchen Choir and the Russians."

RABINOFS ON ANTA TOUR

Benno Rabinof, violinist, and his pianist wife, Sylvia, will tour Greece, Yugoslavia, Italy and Spain, sponsored by the International Exchange Program of ANTA.

Tour will start Dec. 20 in Athens, and wind up end of January.

B. Lewis' 2-World Sked: From 'Kate' to 'Salome'

Met Opera soprano Brenda Lewis is flying to Vienna today (Wed.) for three weeks of rehearsals on "Kiss Me, Kate," which will be done at the Volksoper, in German, next February, with N. Y. City Opera Co. maestro Julius Rudel conducting. After rehearsals, Miss Lewis will plane back directly to Houston for two performances of "Salome," in English, with the debuting Houston Opera Co. Jan. 19-20. Then she flies back to Vienna for "Kate."

Her spring sked includes a "Salome" with the new Greater Denver Opera Co. March 7-8; two concerts with the Dallas Symph March 12-13, and "Gypsy Baron" with the Little Symphony in N. Y. March 19. Interesting switch is that Miss Lewis, who has sung both works in the original, had to relearn "Kate" from English into German, and "Salome" from German into English.

METOP MAY DO MIAMI SERIES IN WINTER '58

Miami, Dec. 13.

The Metropolitan Opera Co. will play a three-day, mid-winter engagement here in 1958, if the Miami Opera Guild can arrange to raise an estimated $150,000 to defray costs of the trip. Met manager Rudolf Bing, here for the annual Opera Guild ball, met Sunday (11) with Guild director Dr. Arturo Di Filippi and trustees Horace Cordes and August Geiger to work out details of the proposal.

Bing plans, if arrangements are completed to fly cast and orchestra here in four planes, with the scenery to be brought in by train. The midwinter dates would be necessary, Bing said, in order not to interrupt the regular spring tour of the Met to key cities. Bing returned to New York Monday (12).

Miami Opera Guild presents two productions annually, featuring Met stars in the lead roles. First this season, "Cosi fan Tutte," will be staged Jan. 17 and 19 with Eleanor Steber, Blanche Thebom, Virginia McWatters, Brian Sullivan, John Brownlee and Frank Guarrera.

Dutch Symphs Give Break To Native Composers, Sez Conductor Van Otterloo

Willem van Otterloo, conductor of the Hague Philharmonic (Residentie Orkest), left N. Y. for home Monday (12) after a week's visit (his first) in the U. S. to conduct the National Symphony of Washington. Guesting last Wednesday-Thursday had been arranged by the Dutch Embassy. Van Otterloo offered the American bow of a harp concerto by a young Dutch composer, Lex van Delden, in his guester, along with Brahms and Mozart.

Dutch orchs, said van Otterloo, play native music steadily, and schedule the works of contemporary composers, like Henk Badings, Hendrik Andriessen and Willem Pijper. American contemporaries, like Morton Gould, Leonard Bernstein and Aaron Copland, also get played in Holland.

Dutch symph players are on annual salary, and get a year's work. A symph is 50% government-supported, and 50% city-supported. A conductor can sked new works without worrying about its effect on the boxoffice.

The Hague symph, van Otterloo's orch, is 51 years old, and comprises 96 men. It has two seasons, the winter (Oct. 15-May 15) in The Hague, the summer (June 15-Sept. 1) at Scheveningen. Van Otterloo took the symph on a 10-day tour of France and Belgium in November, and will take it to England in April. He's been its maestro since 1949.

Concert Bits

Albert B. Gins, N. Y. attorney-impresario, leaves Dec. 23 for a 10-day stay in Puerto Rico to set up details for the third annual P.R. Opera Festival next June.

Holland Festival officials are negotiating to bring Anton Dolin's Festival Ballet of England to Holland next year.

Opera singer **Rosanna Carteri** en route to Europe on the Queen Elizabeth.

The Geoffrey Holder Dance Co., featuring **Carmen de Lavallade**, Met Opera ballerina, will give a repeat recital at YMHA, N.Y., Sunday (18).

John Sebastian, harmonica player, is currently touring 15 cities in Italy for the International Exchange Program of ANTA, sponsored by the Gioventu Musicale d'Italia (Music for Youth).

Composer **Walter Piston** was elected to the American Academy of Arts & Letters last week.

One for the Birds

NBC's Samuel Chotzinoff, in the final segment of his four-parter on Arturo Toscanini in the January Holiday magazine, reveals how he clinched the winning over of the long-reluctant maestro to returning to America for the new NBC Symphony. He did it with canaries. Seems that Toscanini had been conducting the N. Y. Philharmonic in a broadcast of Beethoven's Ninth. A Cincinnati listener had a flock of canaries. These sat silent in his living room during the first three symphony movements. But at entrance of the chorus in the final, choral movement, the birds settled themselves on the radio console and sang along. This story, printed in a magazine, so astounded the maestro, that he gave in.

When Chotzy wanted to phone the good news from Milan to N. Y., Mme. Toscanini was shocked. He reassured her about payment for the call; "NBC pay." She looked relieved. "N. B. Chile pay," she laughed, making the name sound like the Italian equivalent of imbecile. She liked her little joke and everyone laughed with her.

Inside Stuff—Concerts

The opera department of Hunter College, N. Y., has commissioned Met Opera assistant manager John Gutman to write a new English text for Auber's little opera, "Fra Diavolo," which the Hunter Workshop will produce next spring, May 10-11-12. Rose Landver will stage it, and William Tarrasch conduct.

Robert McFerrin, Negro baritone, makes his first Town Hall, N. Y., recital appearance tonight (Wed.). Last Jan. 27, McFerrin made his Met Opera debut as Amonasro in "Aida," becoming the first member of his race to be engaged by the Met for leading roles on a repertory basis. He returns to the opera house this sping in the title role of "Rigoletto" and as Valentin in "Faust."

Hurok

Continued from page 69

N. Y., and Hurok had to add three more. He added an extra show in Washington, Philly and Louisville. The 16,000-seat N. Y. Garden had standees twice, with the first show's take about $43,000, the second $48,000, and the last two $46,000 each, for a take of $183,000 (on four) in N. Y. alone.

Chi drew $37,000, Toronto and Montreal went over $20,000 each, Boston did $16,000, Detroit $13,000, and Philly got $16,500 on each. Milwaukee had $24,000 for two shows, and Louisville $20,000 for three (two at student rates). Hartford, in an auditorium instead of arena, did $14,000 on two. Cleveland (aude) got $17,000; Minneapolis (aude), $13,000.

There were a few weak spots in the southwest, in Oklahoma City, Des Moines and Tulsa, where grosses ran $5,000 to $6,000. Hurok, the arenas, the Scot Guards, all made out beautifully, as Hurok's "Folly" turned into a goldmine.

Tebaldi

Continued from page 69

ed one. Almost $11,000 came into the Carnegie boxoffice. Of that sum, $6,700 has been taken out. Remainder of about $4,000 has been attached by Moody's attorney on the Espanol claim.

Conlin's contract called for him to pay Mme. Tebaldi's managers, Columbia Artists Mgt., her fee of $4,800 two weeks before the event, or on Dec. 4. This was not done. Although contract was breached, Columbia is holding the artist in readiness for the event should the fee still be forthcoming.

When fee wasn't paid and the Tebaldi event looked precarious, Columbia, caught in the middle, checked into details on putting on the concert itself. But the Carnegie $1,500 charge for the rental, ushers, etc., was unpaid, and the Hall would make no concession, even though Columbia offered to cut Mme. Tebaldi's fee and its commission. Putting on the concert would now mean $5,000 out of Columbia's pocket.

Event is further snarled by the fact that the Musicians Emergency Fund bought $1,200 worth of tickets from Conlin, and resold them at higher prices to benefit the Fund.

Efforts to reach Conlin have been fruitless. The Fund has been trying to find out from him if the concert is going on, as has Columbia. Up to press time yesterday (Tues.) the situation was still unresolved, leaving unanswered such questions as the Government tax angle and what the buyers of tickets would do if there is no concert.

Longhair Disk Reviews

Stravinsky: Petrouchka (Mercury). Brilliant-sounding, bright performance of the ballet score by the Minneapolis Symph under Dorati.

Mozart: Don Giovanni (Epic). Brisk, smooth-flowing and well-sung version, with George London a resplendent Don, and Hilde Zadek, Sena Jurinac and Graziella Sciutti his three flames. Vienna Symph under Moralt assists.

Chopin: Sonata & Shostakovich: Preludes (Angel). Russ pianist Emil Gilels in a poetic, simple, probing reading of the "Funeral March" Sonata. With the Shosty short pieces, it makes a fine disk.

Verdi: Arias (RCA Victor). Leonard Warren in standard baritone solos from seven great operas, wisely chosen, lushly (and artistically) sung.

Other good platters: Two **Mozart concertos** (K.466, 488), with an accomplished pianist in Clara Haskil, the Vienna Symph aiding (Epic); full-bodied reading of the **Brahms Fourth** by the Detroit Symph under Paray (Mercury); more **Mozart concertos** (K.453, 537), with Ingrid Haebler the musicanly soloist to orchs under Hollreiser (Vox); **A Brailowsky Recital** (Victor), with a warm, glowing reading of a Schumann sonata (Op. 11) standout; young Michael Rabin impressive in the **Glazounov violin concerto**, less mature in the **Paganini concerto** handling (Angel). *Bron.*

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OBITUARIES

ROBERT E. SHELBY

Robert E. Shelby, 49, v.p. and chief engineer of the National Broadcasting Company, died Dec. 8 at his home in Teaneck, N.J. A pioneer in the development of black-and-white and color tv, he had been associated with NBC since 1929. He was appointed v.p. and chief engineer in 1954.

In 1931 when NBC first established its tv development laboratory in the Empire State Bldg., he was placed in charge of the project, supervising the earliest experimental work in tv operation techniques. From 1936-37, he assisted in the organization of RCA-NBC field tests of all-electronic tv and in the design of equipment and facilities for those tests. During World War II, he directed NBC's wartime research and development activities. Before his promotion to v.p. and chief engineer, he was director of Color Television Systems Development for NBC, and in this post played a major part in the introduction of RCA pioneered compatible color tv. He was a member of the Society of Motion Pictures & Television Engineers.

His wife and two daughters survive.

MARTIN P. HENRY

Martin P. Henry, 50, a tv-film producer, died Dec. 6 in New York. Prior to entering tv, he was an assistant director at Famous Players-Lasky, Paramount and Fox Studios, from 1924-30. In 1930, he came to N.Y. and was in the securities brokerage business for several years. He later joined Video Pictures Inc. of N.Y. and the N.Y. office of West Coast Sound Studios as a director and producer. He became president of Video Pictures in 1952. From 1942-46 he served in the Signal Corps as a major in charge of producing training films for the army.

His mother and sister, Mrs. Gene Sarazen, wife of the former national open golf champion, survive.

TONY IAVELLO

Tony Iavello, 42, composer who handled musical arrangements for recording artists for the past 20 years, died Dec. 9 in Van Nuys, Cal., of a heart attack. He left the U. of Wisconsin at 19 to join the Pat Kennedy orch in Chicago as arranger, and later made arrangements for such bandleaders as Anson Weeks, Wayne King, Orrin Tucker and Lou Breeze.

Iavello joined NBC in Chicago in 1940, going to Hollywood in 1948, where he became active in the recording field. Among the stars for whom he arranged were Kay Starr, Nelson Eddy, Giselle Mackenzie, George Jessel and Mario Lanza, doing "Because You're Mine" for latter. At time of his death he was working on an arrangement for Eddie Fisher.

Surviving is his wife and seven children.

HAROLD WALDEN

Harold Walden, 66, English comedian who was a familiar figure to vaude, revue and concert goers, died Dec. 2 in Leeds, Eng., after collapsing at a railway station. He started his theatrical career in 1919, and made his London bow early that year at the Finsbury Park Empire.

Walden, who later toured India, Australia and South Africa, also was a member for several seasons of Ernest Binns' "Arcadian Follies" at Morecambe, Lancashire holiday resort. In 1927 he introduced a burlesque comedy act which included his topical song, "And Only Me Knows Why."

MANFRED F. BUKOFZER

Manfred F. Bukofzer, 45, musicologist who headed the U. of California's music department, died Dec. 7 in Oakland. A native of Germany, he taught at Basel, Cambridge and Oxford before coming to the U.S. in 1939.

Bukofzer, who was an instructor at Western Reserve U. for two years, subsequently joined the U. of California staff. He wrote more than 30 books and articles on music, his best known work being "Music in the Baroque Era."

His wife and a sister survive.

FRED TEJAN

Fred Tejan, 75, close friend of the late Will Rogers and a onetime horseman in Buffalo Bill's troupe, died of a heart attack Dec. 7 in Monterey, Cal. He started his career as a cowboy with Rogers in Oklahoma and together they joined the Buffalo Bill show. He later turned to training horses.

His wife and two sons survive.

ROY RUPARD

Roy Rupard, 70, State Fair of Texas executive from 1914 to 1947, died Dec. 8 in Dallas. He retired as secretary in 1947, after 34 years with the expo.

Rupard was active in staging the 1936 Texas Centennial and the 1937 Pan-American Exposition at the Dallas fairgrounds. In 1947 he was president of the International Assn. of Fairs and Expositions.

Survived by his wife, a son and daughter, two brothers and two sisters.

ROLF ENGELHARDT

Rolf Engelhardt, 53, who portrayed more than 400 roles for the Cleveland Playhouse, died of cancer Dec. 10 in Cleveland. Actor, whose real name was Ralph C. Engelhardt, joined Frederic McConnell's repertory theatre in 1927. He also was seen in summer stock in New London, Conn., appeared in several off-Broadway plays and toured with the Chautauqua (N.Y.) repertory company.

His parents and a brother survive.

J. JOSEPH CAHILL

J. Joseph Cahill, 83, former vaude performer and active in theatre management in Brockton, Mass., for more than 50 years, died Dec. 9 in Palm Beach, Fla. He was general manager of the M. & T. theatre chain in Brockton at the time of his retirement in 1944. He also supervised entertainment for the Brockton Fair for nearly 40 years.

Surviving are two daughters and a son.

GEORGE H. BURTON

George H. Burton, 55, bird trainer whose parakeets in Republic's "Bill and Coo" won him an Oscar, died Dec. 8 in Los Angeles of a heart attack.

Burton and his parakeets were featured on tv and on tour. He also appeared in Ken Murray's "Blackouts" in Hollywood.

BILLIE GATES

Mrs. Mae Perry, 55, mother of stage actress Barbara Perry and who formerly sang at the Metropolitan and in Ziegfeld shows under the name of Billie Gates, died Dec. 7 in Hollywood.

In recent years Mrs. Perry had operated the Perry Theatre Studio in Hollywood, which now will be run by her daughter.

HENRY J. MERLAND

Henry Joseph Merland, 63, vet cameraman, died Dec. 9 in Hollywood. He had been a lenser for Paramount since 1920.

Surviving is his wife.

JAMES V. MURRAY

James V. Murray, 59, one of Hollywood's first cameramen, died Dec. 5 of a heart attack in Los Angeles. He started his career at Inceville in 1911 and was the late James Cruze's first cameraman. During his 44 years in films he had also served as an assistant director and in recent years had been employed as a camera operator.

His wife, Maude Smythe Murray, former 20th-Fox studio secretary, and a brother and sister survive.

MAURICE BERNHARD

Maurice (Maurie) Bernhard, son of the late Joe Bernhard, vice-president of Warner Bros., was killed in a crackup of a Glenn Martin jet last week outside Baltimore.

Wife, two children, three brothers and mother survive. Details in Film Section.

ROY J. BOWLES

Roy J. Bowles, 48, central London organizer for the Musicians Union since 1949, died of coronary thrombosis Dec. 4 in London. Prior to assuming his post with the union, he was a cellist and string bass player.

His wife and son survive.

HENRY RINGLING

Henry Ringling, 49, member of the circus family and former Republican National Committeeman from Wisconsin, died Dec. 9 in Baraboo, Wis. Surviving are his wife and two children.

He renounced the circus for a political career.

THOMAS M. HACKETT

Thomas M. Hackett, 49, associate director of media relations of Young & Rubicam, New York advertising agency, died Dec. 7 in Mount Kisco, N.Y. Surviving are his wife, son, daughter, mother and a sister.

AMY LOVEMAN

Amy Loveman, 74, one of the founders of The Saturday Review, died Dec. 11 in New York. She also had been associated with the Book-of-the-Month club since its founding in 1926.

Three brothers survive.

Cecil B. Wood Sr., 82, veteran projectionist, died Dec. 9 in Jacksonville, Fla. Wood, who was known as "dean of U.S. film projectionists," toured the country for four years with "Birth of Nation." In 1914, when D. W. Griffith was set to unveil this classic, he picked Wood as one of the two projectionists to screen it for President Woodrow Wilson in a preview at the White House. Survived by his daughter.

Rudolph G. Faulds, 63, co-owner of the Des Moines Theatre Supply Co., died of cancer Dec. 1 in Des Moines. His wife and two sisters survive.

David Sapiro, a pianist and piano teacher died Dec. 8 in New York. His son, brother and two sisters survive.

Jerry L. Thayer, 68, former violin teacher and trombonist with bands in Exeter and Raymond, N.H., died Dec. 5 in Exeter.

Peter Capursi, former Montpelier and Barre, Vt., saxophonist and drummer, died recently in Washington, D.C.

Father, 59, of George E. Phillips, co-owner of the St. Louis Rolart Pictures franchise, died Nov. 27 in St. Louis.

Sam William Bean Jr., 34, dog trainer with the Ice Follies for six years, died Dec. 2 in San Franisco. He leaves his brother.

Sam Leavitt, 53, vet projectionist, died Dec. 11 in Cleveland. Surviving are his wife, brother and four sisters.

Mother-in-law of Max Shabason, assistant manager of M-G exchange in Pittsburgh, died Nov. 25 in that city.

Louis Linn, former concession manager at Warner's Skyline drive-in in Clarksburg, W. Va., died there Nov. 27.

Harry Rosenthal, 61, jukebox and vending machine distributor in Pittsburgh, died of cancer Dec. 6 in that city.

Paul Durand, 78, vet vaude agent, died Dec. 12 in New York. His wife survives.

Lillian Moseley, 70, former Columbia studio dressing room matron, died Dec. 6 in Hollywood.

Wife, 46, of Gene Krupa, jazz drummer and orchestra leader, died Dec. 8 in Yonkers, N.Y.

Father of Charlotte Fiedler, of Screen Guild staff in Pittsburgh, died there Nov. 30.

Mother-in-law of Mark Goodson, of Goodson-Todman Productions, died Dec. 7 in Omaha.

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

IN MEMORIAM

RAYMOND HUBBELL

1879 - 1954

Re-Fighting Civil War

Continued from page 2

producers, novelists, screenwriters, radio-television, et al., would become the mainmost suppliers of themes joined, of course, by the composers-lyricists, each of whom would be expected to press for the "dream tune" connoting the ballad of the Great War brought forward 100 years to spell out American development and achievements in all facets of life. Such "themes & dreams" shape as turning on how the U. S. literally "got up off the floor" to take its top position in world politics, statesmanship, industry, business and commerce, education, humanitarian works and, coincidentally, as "the greatest show bizzer on earth."

Sparked by Haverlin

Spearheading the "intellectual" part of the movement is, "it just so happens," a key member of the show biz firmament in Carl Haverlin, prexy of Broadcast Music Inc. One of the country's foremost students on the Civil War and owner of a large collection related to the conflict, he heads a recently formed group, the Civil War Centennial Assn., consisting of the nation's leading CW scholars, educators, writers, etc., which assembled in Memphis for three days last month to introduce the subject to the convening Southern Historical Assn. For obvious dramatic reasons, announcement of the results was made public on Armistice Day.

Based on that and other exploratory activities, it appears that Haverlin and his colleagues won't have to do much "selling." In the last couple of years, fiction and non-fiction treatises on 1861-65 have measured a new high in such historical material, and of late there have been several disclosures by producers that they are planning television film series on various CW angles. One now engaged in preparing such a series is Edward Byron ("Mr. District Attorney," etc.), who promises historical accuracy in a takeout on a mythical correspondent who covered the war for British newspapers.

Newspapers and magazines, too, are "discovering" 1861-65 all over again.

"The Civil War has become 'everybody's war'," said Haverlin in his opening speech at Memphis. "It holds a place in the interest of the average American beyond that in either World War I or II. It is actually the keystone of the arch of 190 years of our nation's history. The first shot of the Civil War was fired at Fort Sumter 95 years ago next April. Ninety-five years before that we were not yet a nation but a group of colonies, troubled by the Stamp Act that Benjamin Franklin was working to repeal.

"From personal experience we know that most of those who enter into our fascinating history through the gate marked 1861 are led back easily but inevitably to our foundation years. This spread of interest comes through a natural curiosity to know more about the men and events they are reading about. In retracing their steps they find that an aroused interest leads them through the Civil War years down to the present atomic age. So our first purpose is to stimulate public interest in reading the Civil War histories and biographies that have been written and the books that are going to be written about this stirring period. The more one knows of the Civil War, the more one knows of our American story as a whole. The more one knows of that story, the better an American one becomes."

Plans afoot by the CW Centennial Assn. include an information centre about the Civil War period, centennial events for press, radio and tv usage, and maintenance of an index of work planned or in progress as a service to writers and publishers. The show biz phase figures to develop from that "grand plan." Numerous historical associations and archivists already are at work on the centen in behalf of their states and municipalities, with Haverlin's New York headquarters, at 589 Fifth Ave., serving as the nerve centre for information, guidance and integration, latter to avoid conflicts. A good deal of stimulation toward the celebration is expected to stem from the 30 or so Civil War Round Tables existing in as many states, plus the newly organized Civil War Book Club.

Haverlin pointed out that radio and tv have contributed "great impact" by bringing the war period into millions of homes, singling out "You Are There," Hallmark's "Hall of Fame," "American Adventure," and declared that "Gone With the Wind" has been the means of introducing other millions to "the drama and heartache" of what has been called "the great family legend of America."

'Rebel' Mail

Continued from page 2

ciologists and psychiatrists who have paid tribute to the manner in which child-parent misunderstanding is highlighted.

Nick Ray, who directed the film, and Natalie Wood, who was co-starred, have received much of the mail. Thus far, Miss Wood has received roughly 5,000 letters—mostly from teenagers—while Ray has received more than 1,000.

H. R. Brickman, director of Clinical Services of the State of California Youth Authority, liked the "strong personal impact it must make upon parents and other adults, who, in their defensive and often condescending smugness, refuse to believe that delinquency is not just a matter of 'unfortunate circumstances' such as racial discrimination or even brain damage."

MARRIAGES

Donna Soward to PFC Lawrence Casazza Jr., Fort Ritchie, Md., Dec. 10. He's son of a veteran compositor with the Rogowski Press, printers of VARIETY.

Betty Miller to James Green, Dec. 5, in New York. Both are thesps.

Janet Gumprecht to Jerome Courtland, Newark, N.J., Dec. 9. He's a tv and film actor; bride is daughter of Nettie Rosenstein, the couturier.

Barbara Ganung to Edward (Kid) Ory, San Francisco, Nov. 15. He's a trombonist and bandleader; bride's his manager.

Nan Thornton to James Sheil, Dublin, Dec. 8. He's general manager of W. R. Fuller's terpery and band promotion interests.

Sandy Stewart to Saul Kane, Philadelphia, Dec. 10. She's vocalist on CBS Radio "Galen Drake Show."

Mary C. Montana to Enrique Cugat, Pittsburgh, Dec. 2. He manages brother Xavier Cugat's band.

Terry Van Tell to Jack Curtis, Poughkeepsie, N. Y., Dec. 11. Bride and groom are partners in the dubbing firm, Film-Sync Inc.

Rose Mark to Walter Baroff, Dallas, Dec. 8. He's a General Artists Corp. booker there.

Patricia Englund to Dunham Lefferts, New York, Oct. 28. Bride is the actress-daughter of scripter Ken Englund and actress-producer Mabel Albertson; groom is an author and editor.

BIRTHS

Mr. and Mrs. Richard Joseph, daughter, their first, Dec. 9, New York. He's travel editor of Esquire.

Mr. and Mrs. Joe Foss, son, Chicago, Dec. 8. Father is a Chi CBS news and sportscaster.

Mr. and Mrs. Nedd Flemming, daughter, Allentown, Pa., Dec. 1. Father's a deejay with radio station WAEB in that city.

Mr. and Mrs. Robert J. Enders, son, Washington, recently. Father is head of tv film producing firm bearing his name.

Mr. and Mrs. Al Smith, son, Washington, Dec. 1. Father is music librarian at radio station WWDC-MBS.

Mr. and Mrs. Sidney Wallach, son, Hollywood, Nov. 29. Father is KABC-TV newswriter and producer of the "Mildred Younger Show."

Mr. and Mrs. Harry Witmers, son, Pittsburgh, Dec. 1. Father's with Col exchange; mother, former Shirley Paulese, was with 20th.

Mr. and Mrs. Bobby Limb, daughter, London, Nov. 19. Father's an Australian vaude, nitery and radio comedian; mother's soubret Dawn Lake.

Mr. and Mrs. Ralph Freas, son, New York, Dec. 12. Mother is Loretta Leversee, legit and tv actress. Father is a tradepaper editor.

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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NEW H'WOOD FOCUS ON 'REALISM'

Sheet Music In For Biggest Push; Woolworth Resumes After 30 Yrs.

Sheet music is in for its biggest push in years. Sparked by a Music Publishers Protective Assn. drive, sheet music is going back into the F. W. Woolworth chain after a lapse of more than 30 years. Plans are also in the works for another national chain to install a music division, which will feature sheet music as well as records and phonographs.

The Woolworth pitch for sheet music was instituted by Walter Douglas, MPPA board chairman, who figured that the chain's weekly music show on CBS Radio was a natural lead-in for the installation of sheet music racks in its stores. Sheet copies will go into about 35 stores around the country on an experimental basis. If sheet sales catch on after a 90-day trial period, Woolworth will put racks into the majority of its branch outlets. During the experimental period, Woolworth's sheet orders and racks will be handled by Music Dealer's Service out of New York. The sheet copies will be displayed in or near the stores' record counters.

Woolworth stopped carrying sheet music several years after World War I, when the music publishers were forced to hike their prices from the 10c tab. Sheet copies now sell for 50c and 60c.

J. Willis Sayre, Dean Of Crix, Retires at 78; Vorhees Successor

Seattle, Dec. 20.

Following a recent light stroke while on the job, J. Willis Sayre, drama editor of the Seattle Post Intelligencer, said to be the dean of all American drama critics, has retired. He joined the P-I staff 54 years ago in the drama department and except for five years when he covered drama for the Seattle Times, was with the Hearst daily. Sayre is 78.

Even before coming to the P-I in 1901 he had been drama editor on the old Seattle Star.

Sayre started in the theatre as a kid folding programs for free admission to the show. In 1894 he started his regular stint with a theatre renting opera glasses (25c per evening) at the old Seattle Theatre, pioneer legit house.

The theatre was his love and he collected old programs and photographs which he has now donated to the local institutions; some 30,000 photographs to the Washington University drama school of actors and actresses going back to 1897; his complete collection of programs to the Seattle public library.

John Voorhees has been named as his successor on the Post Intelligencer.

More Song Than Sarong

Hollywood, Dec. 20.

Dorothy Lamour is dropping the sarong—as a prop, that is.

Singing-actress is going out on personals again, beginning next month, with a new act written by Earl Brent and costumed and staged by Mitch Leisen. There'll be less emphasis on the South Seas and more on song.

Miss Lamour has signed with Associated Booking Corp., and opens the first stint on the new tour Jan. 27 at the Montmartre, in Havana, Cuba.

M&L's $7,500,000 For 20 TV Shows In 5-Year Span

Hollywood, Dec. 20.

Martin & Lewis' new NBC-TV pact is an unprecedented five-year, no-option contract in which the comedy team will receive $7,500,000 for 20 shows. Team's old pact had two years to go, but they renegotiated a new deal with the web.

Their new pact calls for them to do four live shows a year for five years, and pair will receive $1,500,000 each year and retain all rights.

They plan to film negatives of each live show, and it will belong to M&L, not the network. In 28 starring shots on Colgate Hour, M&L beat Ed Sullivan every time. Last year or so the only time Colgate outrated Sullivan was when M&L toplined. They'll be integrated into the web's regular program schedules, as, for example, with tonight's (Tues.) Milton Berle stanza.

Martyn Green to Sing Some 'New' G&S Music

On New Year's Day, Martyn Green, the ex-D'Oyly Carte singer, guesting on CBS Radio's "Woolworth Hour," will do some original Gilbert & Sullivan music never before heard in this country. The last work of W. S. Gilbert was a rewritten version of "The Mikado" for children and for this he added a new version of the famous "I've Got Him On the List" song. In the version for youngsters, it's about nursemaids who plague and music teachers who insist on scales.

Green found reference to these verses in Gilbert's "Life and Letters" and dug up the unsung stanzas a year ago which he'll unveil on the Woolworth show.

BUT, PIX EXECS ASK: IS IT B.O.?

By FRED HIFT

Is Hollywood picking up the cue for a new semi-macabre cycle from the postwar Italian neo-realism splurge and American television's more recent run of seamy-side-of-life scripts? The advertising sponsors seem to have called a halt to that in tv, but not before the influence was felt in the Hollywood film studios and their purchase of a fair number of such tv stories.

New York film circles last week were speculating on what was in store following a first glimpse of Otto Preminger's "The Man With the Golden Arm." Trade disposition was to rate this a thoroughly depressing drama with few scenes to relieve the gloom. Preminger's argument, incidentally, is that, had he not overemphasized the stark realism in the film, he'd have been sharply criticized by those who would have said he was trying to glorify the dope addicts.

Also in current release is "The Big Knife," based on the Clifford Odets play, with the accent on realism and an atmosphere of deteriorated moral values in Hollywood. "Night of the Hunter," in a different sense, also left audiences in a bleak mood. True, Hollywood is going heavy on musical escapism, too (see story on Page 3), but against that strain New York sees upcoming quite a few "let's-be-depressing-because-that's-life" features. Metro has "I'll Cry To-

(Continued on page 46)

Sadler's U.S. Tour Hits $1,300,000

Sadler's Wells Ballet of London wound up its fourth tour of the U. S. for Sol Hurok last week, garnering a sock $1,300,000 on its 11-week trek. This take is exclusive of its $90,000 fee for the spectacular on NBC-TV Dec. 12.

Tour was shorter than the two previous, but the N. Y. stay was its longest—41 performances in five weeks—during which it racked up a hot $540,000. Seven weeks out-of-town, with 50 dates, drew $760,000 more. Troupe hit fewer cities this time, with no one-night stands included, the shortest run being for five days.

Troupe's take for Boston was $87,000; Philadelphia, $91,000; Washington, $73,000; San Francisco, $133,000; Los Angeles, $200,000; Detroit, $73,000, and Toronto, $103,000. Troupe arrived in Detroit in midst of a newspaper strike. But it had a big advance there, and grossed very well, although about $8,000 below expectations. Troupe flew home from N. Y. last Friday night (16).

Zanuck's Casting of Bergman In Face of 20th Sales Qualms

Signing of Ingrid Bergman by 20th-Fox to take the starring role in "Anastasia" was preceded by sharp disputes between the production and sales ends at 20th. Among those who opposed the casting was Spyros P. Skouras, 20th prexy.

Industry observers agree the company is taking a calculated risk in staging Miss Bergman's comeback, inasmuch as there are groups in this country who've never forgiven her for walking out on her husband and consorting with Italian director Roberto Rossellini, whom she later married.

L'affaire Bergman, coming on the heels of her characterization in Walter Wanger's "Joan of Arc," bristled some moralists, with Edwin C. Johnson, then Senator from Colorado, in a burst of righteousness, proposing to police Hollywood's private conduct. Since then living in Rome, Miss Bergman has appeared in a number of European pix, none of them particularly successful.

On a recent visit to her native Sweden, the star encountered a sharply critical reaction from the local press. She was appearing in "Joan at the Stake." Two of her films that have been privately screened in N. Y.—but haven't been exhibited as yet—are "Angst" and the film version of "Joan," an opera by Honegger.

"Anastasia" will be produced by Buddy Adler and directed by Anatole Litvak entirely on location in

(Continued on page 55)

Twangy Cushion

Hollywood, Dec. 20.

Despite his smash success on Broadway in "The King and I" and subsequent film starring roles in the picture version of the musical and in "The Ten Commandments," Yul Brynner apparently believes in keeping an anchor to the windward.

Brynner has transferred his activities to the Coast. As part of the move, he requested, and obtained, a transfer from AFM Local 802 in New York to Local 47 here —as a guitar player.

Crawl, Don't Run, U.S. Motto on Pix For Red Nations

Continuing the blow-by-blow on the matter of possible licensing of Yank films to Russia and/or its satellites: There'll be no deals made until at least the second half of 1956, if ever.

This is the significance of a meeting held within the past week among Motion Picture Export Assn. companies, representing all prinicpal distributors. They voted to renew membership for the standard period of six months.

These outfits collectively are opposed to trade with the Soviet; the blanket MPEA renewal removes the possibility of any individual company making a deal on its own.

Some time ago Asst. Sec. of State Herbert Hoover Jr. communicated to MPEA the State Department's attitude favoring Hollywood product for the USSR. American distribs took the position that all things would hinge on the overall United States-Russia relationship as it was to be developed at Big Four "summit" meetings. The first Geneva conference indicated the existence of a new harmony but this was reversed at the second, more recent, session. In view of the results of the latter, MPEA, as headed by Eric A. Johnston, has decided to stay away from that iron curtain.

Only 'Roses' Omitting Helen Hayes' Picture

Helen Hayes will be on the cover of all Playbills for Broadway shows next week, except one. The lone holdout is "Red Roses For Me," which bows at the Booth Theatre next Wednesday (28). The program for that show will have a picture of the author, Sean O'Casey, on the cover.

Miss Hayes is getting the mul-

(Continued on page 51)

Dr. Joyce Brothers Set For Toronto Nitery Date New Year's at $1,000

Toronto, Dec. 20.

Tommy Holmes, owner-operator of The Club One-Two, top Toronto nitery, has signed Dr. Joyce Brothers, second full winner on "$64,000 Question," to appear for one performance New Year's Eve at 12:15 a.m., with cover tariff set at $15 per person.

Comely blonde expert on boxing will be interviewed on fisticuffs lore by the sports editors of the three Toronto dailies; Jim Vipond, Globe & Mail; Milt Dunnell, Toronto Star, and Bobby Hewitson, Telegram.

They will attempt to stump the gal on boxing questions, with $100 forfeits (put up by Holmes) going to the chosen charities of Dr. Brothers or those of the three sportswriters. Femme gets $1,000 for the one appearance here.

Surrounding show, at that $30 a couple levy, will include The Revelaires, vocal quartet; Wee Willie Royce, dancer; The Savar Dancers, (5) girls. Backing will be Bill Butler's dance orch.

Chevalier's Pungent 'Self-Analysis' Sparks Tribute to Show Biz Great

By ABEL GREEN

Perhaps under no other occasion than the intimate dinner for Maurice Chevalier, given by the Waldorf-Astoria's veepee, Claude C. Philippe, would a frank show biz saga be so openly detailed as was the occasion last Thursday (15) night. Flanked by almost 40 of his friends, business associates, French brass, show biz pals and a show biz contingent, Chevalier heard a round-the-table salute to himself. This was unquestionably the payoff for Chevalier, something which the great French star dreamed of and spoke about during his waiting period until he got the U. S. visa for his reentry after a seven-year hiatus.

Chevalier proved himself the old pro that he is by a human confession that when he did the Max Liebman-NBC-TV spectacular he knew he was shooting the works on his popular U. S. acceptance. He recognized that his Lyceum Theatre (N. Y.) legit return to Broadway, under Gilbert Miller's management, was lacking on that opening night in September, but he quickly set about rerouting his stuff more to the current American idiom. He knew he was on the right road when he clicked unquestionably during his Empire Room engagement at the Waldorf-Astoria, but had recognition (1), these were maturer patrons; (2), they were moneyed.

Shooting the Works

The tv specola was the supreme test, and Chevalier confessed that on its acceptance might rest his (1) upcoming (now current) engagement at The Dunes, Las Vegas; and (2), might even have bearing on the Billy Wilder (Para-

(Continued on page 45)

Red Korean Mobile Units

Washington, Dec. 20.

Communist North Korea reports that it now has 304 mobile film projection units in operation.

This is in addition to 197 conventional film theatres and projection equipment at various halls.

Gambling Hall Becomes German Legit Theatre

Wiesbaden, Dec. 13.

The Wiesbaden State Theatre here is now undergoing about $30,000 in renovation to convert it from a gambling casino back into a stage theatre. Prior to the war, it had been used for legit shows, but following the war it served as a gambling hall. With the recent removal of the gambling to the city's Kurhaus, the house, financed by the city, is being reconverted. Completion is expected at the time of the annual Wiesbaden May Festival.

While renovation is going on, the winter season of operas will be performed at Wiesbaden's Grosses Haus Theatre. They include the first West German performances of two operas, Menotti's "The Saint of Bleecker Street," and Suchon's "Krutnava." The operettas include Benatzky's adaptation of "My Sister and I."

Saloon-In-Sky With Airborne Floorshows, New Fla.-Havana Pkge.

The first regularly operated saloon-in-the-sky has become a reality. Aviacion Cubana, in conjunction with the Tropicana night club, Havana, has started the first regularly scheduled aerial nitery with a regularly constituted floor-show. It's possible to get high in the sky with the added inducement of talent, and clients of this celestial cafe reach the entertainment peak at the start of an evening.

Presently, Cubana is operating the aerial oasis on Thursday only, with an inclusive tariff of $68.80 per person as the minimum. For that the customer gets transporation to and from his hotel in Miami Beach to the airport, a ride to Havana on this entertainment plane, dinner and show at the Tropicana and transportation back to the Havana

(Continued on page 44)

Hope & Co. to Iceland

Bob Hope, who entertained the troops in Greenland last Christmas and then spliced film of the tour into his subsequent showcase on NBC-TV, is doing a repeat this year, with the locale changed to Iceland. Hope and a troupe comprising Hedda Hopper and Britishers Diana Dors and Yana will do four shows in Iceland, one Friday (23) and three Saturday (24). Film will then be used in Hope's round on the Tuesday night (27) "Chevy Show."

Hope himself returns to London, where he's doing a picture with Katherine Hepburn. Jack Hope, producer of the show, planes back from Iceland with the film. Remainder of the show, featuring Hope with James Mason and Betty Grable, was pre-kinnied on the Coast.

Make Like Danes With Central Park 'Wasteland': Rose

By JESSE GROSS

Billy Rose advocates conversion of part of New York's Central Park into an entertainment-cultural-athletic area. Characterizing present use of the space as deadwood, Rose has in mind an American counterpart of Copenhagen's famed, 110-year old Tivoli Gardens whose two square blocks of downtown real estate contain arbors, walks and ponds plus pantomime, acrobatic and symphonic theatres, several jitterbug establishments, a midway and some 28 eating places, from sandwich to grand cuisine.

(VARIETY *published a detailed report on the Tivoli Gardens in the Sept. 28 issue, hailing it as the most dignified and varied amusement park in the world. Millions of admissions* (8c) *are recorded every summer. Gardens are privately operated but the land belongs to City of Copenhagen.*—Ed.)

Besides a replica of the Tivoli setup, Rose also envisions a Shakespearean Festival in the park, extensive musical programs (beyond those presently offered), a garden of modern sculpture, areas for sports, friendship centers for the oldsters and youth centers. In line with his theories on rehabilitating the park, Rose feels that the recent N. Y. Summer Festival campaigns have been "so much poppycock" since there's been nothing special offered during those periods.

Central Park, some 51 blocks long, three blocks wide, is now wasteland in Rose's book. He contends that except for the skating rink and zoo, the park is only used in the summer and at the height of the season "never draws a fraction of the crowd which shows up at Coney Island on a rainy day."

(Continued on page 40)

Swiss Distribs Boycott Ex-Nazi

Zurich, Dec. 13.

The Swiss federal court, highest judicial group in this country, has just rejected a complaint by Emil Reinegger, general manager of Gamma Film Lausanne, against the Swiss Distributors Assn., which has voted to boycott Reinegger because of his vigorous pro-Nazi activity in Switzerland during the war. In other words, should Reinegger at any time abandon his present post at Gamma Film, he has no chance of being employed by any other Swiss distributor.

From 1940 until the end of the war, Reinegger, then general manager of Nordisk Film, Zurich (the Swiss "ambassador" of German films at that time), had done everything in his power to promote the Nazi film crop in this country. This included, beside the usual features the distrib of UFA newsreel, one of the Reich's most powerful outlets for military and political propaganda. Furthermore, he had tried to kill "non-Aryan" members.

Gamma Film Lausanne is the Swiss outlet of German producer-distributors Gamma and Union Film Munich in which Reinegger takes an active part.

Free-Swinging Actors

Show people have usually exhibited a peculiar penchant for gags, hoaxes, stunts, or anything to make life more diverting. Toward the end of November when Al Friend, a dialect comic of pre-World War I vintage, died the obituaries innocently described him as a former bantamweight champion. Such is the durability of a gag.

This is how come. It goes back to the British music halls where Al Friend, and his partner Sam Downing, thrived for some years. While overseas Friend, a boxing fan, made pals with various promoters, matchmakers and pugs throughout the United Kingdom and was quite friendly with true greats like Freddie Welch, later lightweight champ, Jim Driscoll, a top featherweight, and many another. Borrowing the idiom of his favorite sport, a bit of offbeat billing, Friend began calling himself vaudeville's champ bantam. Nobody paid any particular attention for some years until a British comic, Teddy Benn, ups and challenges Friend to a bout, asserting that he was a much classier bantam himself.

Now the complication. Dick Burge, operator of a London arena called, plausibly, The Ring, and onetime lightweight champ of England, saw possibilities in taking up the Friend-Benn match literally. Champ Burge was no chump when it came to boxoffice sense. What started as one performer's offhand gag, and another performer's offhand taunt, ended in a six-round go one afternoon, with half of British show business on hand to whoop it up.

So what happened? It was murder. The two comics beat the gags out of each other. Bloodied, bruised, game but lame the two funnymen looked anything but funny at the decision—a draw. The stunt had gone too far, passed over from fantasy to brutality. It brought a firm end to all further pretensions to pugilistic prowess among the performers of that era although, as a postscript, there was a club juggler in the States, Eddie Emerson (& Baldwin), who wanted VARIETY to publish a challenge to both Friend and Benn. He offered to fight both men in the same ring at the same time. But VARIETY passed, and so did the profession. As a matter of cool calculation, Eddie Emerson was too well-known as a man prone to brag.

Speaking of the old British music halls, the Golden Jubilee Edition (any minute now) will have much fascinating lore to lay before the students of things theatrical. Incidentally, there are oldtimers of the varieties, both sides of the Atlantic, who have theories about why Charlie Chaplin, for all his success in the United States, never really liked Americans. To hear the oldtimers tell it Chaplin belonged to the class of English music hall performers before World War I who got very small money and were undoubtedly very badly exploited by the English managers. (It is said Chaplin came to the U. S. as a top comic in a vaude turn for $65 a week). It is typical of the psychology of exploited folk that they seek a scapegoat to assuage their own frustrations. American acts, which were getting much bigger coin in the British music halls, and arriving in considerable numbers, made a dandy alibi. Anyhow the oldtimers see this as a clue to Chaplin's point of view. He never did like Yanks!

Actors, it may be remarked, can nag a grudge as long as a gag. Friend vs. Benn for six rounds was a stunt but there were more than a few backstage or front-of-coffee shop fist fights between performers, usually one accusing the other of stealing his routine—less frequently his wife.

Hollywood's Best Deal—But Breached

Jerry Wald Asserts Col Prez Harry Cohn Violated His Contract-Guaranteed Authority

Hollywood, Dec. 20.

Columbia Pictures veepee B. B. Kahane is due to confer this week with David Tannenbaum, personal attorney for Columbia production chief Jerry Wald, over Wald's contention that Columbia has breached his contract as exec producer.

Wald has protested that Columbia's president, Harry Cohn, issued instructions to studio producers and directors without his knowledge and without consultation, rendering his executive predicament intolerable.

Under present three-year term of his contract—option of which exercised only two months ago—Wald was assured direct supervision of studio's product. He receives $150,000 yearly salary plus total of 50% of profits of any one wholly-owned Columbia feature he

(Continued on page 55)

All-Time, All-Star Cast

The "Command Performance" celebrating Helen Hayes' 50th anniversary in the theatre, to be offered Dec. 30 as part of the American Theatre Wing's First Night Ball at the Waldorf-Astoria Hotel, N. Y., will feature a "dream" enactment of outstanding portrayals of the past. Players and the great performances they will "revive" include:

Lillian Gish as Maude Adams, in "Little Minister."
Luella Gear as Nora Bayes, singing "Shine on Harvest Moon."
Sam Bernard as George Jessel, doing "They Call it Dancing."
Florence Reed as Sarah Bernhardt, as Phedre.
William Warfield as Jules Bledsoe, singing 'Ol Man River."
June Havoc as Fanny Brice.
Peggy Wood as Mady Christians, in "I Remember Mama."
Patricia Neal as Katharine Cornell in "Green Hat."
Cornelia Otis Skinner as Jane Cowl, in "Smilin' Through."
Gisele MacKenzie as Hazel Dawn, singing "Beautiful Lady."
Martha Raye as Marie Dressler, in "Anna Christie."
Ray Bolger as Leon Errol, in "Sally."
Gwen Verdon as Marilyn Miller, in "Sally."
Eddie Foy Jr. as Eddie Foy, in "He Goes to Church on Sunday."
George Abbott as William Gillette, in "Sherlock Holmes."
Susan Strasberg as Ruth Gordon, in "Seventeen."
Walter Slezak as Walter Huston, singing "September Song."
Jane Froman as Elsie Janis.
Kitty Carlisle as Gertrude Lawrence, singing "My Ship."
Judy Tyler as Ethel Merman, singing "I Got Rhythm."
Wally Cox as Victor Moore, in "Forty-Five Minutes from Broadway."
Nanette Fabray as Helen Morgan.
John Raitt as J. Harold Murray, singing "Follow the Sun Around."
Fania Marinoff as Alla Nazimova, in "Simpleton of the Unexpected Isles."
Andy Griffith as Will Rogers.
Michael Redgrave as Otis Skinner, in "Merchant of Venice."
Geraldine Page as Frances Starr, in "Easiest Way."
Helen Gallagher as Marion Sunshine, in "Twinkle Toe."
Shirley Booth as Laurette Taylor, in "Glass Menagerie."
Carol Channing as Sophie Tucker, singing "Some of These Days."
Smith & Dale as Weber & Fields, in "Ma Blushin' Rosie."
Ray Walston as Lee Tracy, in "Front Page."

12/21

Xmas

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AFTER 15 YEARS, RE-MAKE OK

London's Technicians and Economy Steal Myerberg Puppets From U.S.

Michael Myerberg's puppet film setup will be moved to Britain this spring, both for the sake of improved quality and greater economy.

Myerberg, who last year preemed his first effort with puppets—"Hansel and Gretel"—, said in New York last week that he had three more puppet pix lined up for production. The first one will be a combination live-animation version of Mary Norton's "The Borrowers." The second will be "Aladdin's Magic Lamp," originally planned for lensing in N. Y.

Not only does Britain provide a greater reservoir of technicians when it comes to making puppet films, but costs of making the pictures there also are quite a bit lower, Myerberg held. Apart from that, European audiences seem to enjoy puppet productions more than the U. S. Nevertheless, "Hansel and Gretel," made at a cost of about $600,000, will end up with a global gross of over $1,300,000, with the American take larger than the foreign gross.

Myerberg said his film sked called for two features a year for the next three years (not including the puppet films). Having completed "Patterns," he'll do "Line of Duty," another Rod Serling original. After that, he has planned a second picture with Van Heflin. Latter stars in "Patterns," a United Artists release.

Discussing casting problems, Myerberg said the emphasis was definitely swinging to story and particularly acting rather than names. "They can see all the names they want for free on television," he commented. "It's the real actors who'll make a film today."

TEST TACTICS FOR KELLY'S OFFBEATER

Hollywood, Dec. 20.

Metro is planning a New York city test engagement for Gene Kelly's dialog-less "Invitation to the Dance," which may go out as an art house offering. Film is divided into three sequences, cartoon, modern dance and ballet, with Kelly, who stars in the latter two, appearing in the animation footage. He also directed the film.

According to present plans, pic's release will be determined after the New York engagement, studio feeling that it may need special audiences. It may go out in a pattern based on the success of "Lili," which went into art houses after regular engagements around the country and ran for two years at the Trans-Lux Theatre in New York.

Kim Novak's Key Roles

Hollywood, Dec. 20.

Pair of choice roles—including the "Joseph and His Brethren" part originally announced for Rita Hayworth—will keep Kim Novak busy at Columbia for most of 1956. Other part is one of the femme leads in "Pal Joey."

Studio expects to decide shortly which production will roll first, with lensing expected to get underway around April. Second will go before the cameras as soon as Miss Novak is finished in the first.

"Joseph" role was an off-again-on-again situation with Miss Hayworth. She nixed it, then agreed to do it, finally walked off the lot contending the studio had breached its contract by not starting on schedule. She's using the charge as the basis for a suit, which comes to trial next Tuesday (27), to get out of her contract with the studio.

Miss Novak currently is in the east on personal appearances with "Picnic," in which she appears with William Holden and Rosalind Russell, and will remain on the road until February.

Rave N.Y. Reviews; Guinness' 'Prisoner' On Regular Col List

As a result of the N. Y. success of "The Prisoner," the Alec Guinness starrer, Columbia has decided to release the picture through its regular distribution channels.

"The Prisoner" got very good reviews. Theme, the brainwashing of a Roman Catholic prelate in a Commie country, has been tackled in the past by Hollywood but hasn't been successful.

Opening of the film at the Plaza Theatre, N. Y., was handled by Col's new foreign films distribution setup under Edward L. Kingsley. Latter is now prepping the Austrian "The Last Act" for release via his special unit.

JOHN FARROW TO RKO; FIRST OF RETURNEES

Hollywood, Dec. 20.

In the first deal set by the Dan O'Shea management, John Farrow has returned to RKO to activate a three-picture producer-director contract. He formerly was a writer and director on the lot.

Farrow will launch his contract with "Back From Eternity" by Jonathan Latimer, slated to go before the cameras in February with an all-star cast.

Film Produced-Scripted By Joey Adams Opens

New York's National Theatre on 2d Avenue, which has oscillated from Yiddish stage shows to pictures, is going back to pictures. Set to open Saturday (24) is "Singing in the Dark," a feature scripted by Joey Adams and Moishe Oysher and starring both along with Phyllis Hill, Kay Medford, Lawrence Tierney and Cindy Heller.

Pic was lensed in N. Y., Hollywood and Berlin with Adams also functioning as producer.

Warners Starting Four

Hollywood, Dec. 20.

Warners starts off the New Year with a production splurge, with four new films going before the cameras early next month and two currently shooting productions holding over. Holdovers are "The Spirit of St. Louis" and "Santiago."

Pix starting next month are "Melville Goodwin, U. S. A.," Humphrey Bogart-Lauren Bacall starrer for Milton Sperling's U. S. Pictures unit; "The Wrong Man," Henry Fonda-Vera Miles starrer directed by Alfred Hitchcock; "Toward the Unknown," teaming William Holden and Lloyd Nolan and produced and directed by Mervyn LeRoy; and "The Burning Hills," toplining Tab Hunter and Sarita.

COSTLIER, TINTED 'TARZAN'

Release Deal Awaits Completion of Film in London

Hollywood, Dec. 20.

No release deal for the first tint "Tarzan" ever made will be signed until after the currently-shooting Sol Lesser production "Tarzan and the Lost Safari" is completed in London. However Lesser's sales and distribution chief Don Gillin reported, there is no present expectation that the film will go to RKO which has handled the black-and-white "Tarzans" releases.

Metro, 20th-Fox and Warners are possible for a release deal. "Safari" will cost between $1,000,000 and $1,250,000 as compared to around $750,000 for previous "Tarzan" films. It will run about 90 minutes and utilizes a new Swiss wide-screen process for greater impact.

MANY OLDIES BACK TUNED & TINTED

By HY HOLLINGER

Intense studio scouting for story material suitable for the "selective audiences" of today's widescreen and color motion picture market has quickened the most active schedule of re-makes of old scripts in Hollywood's history. Operating on the film industry's rule-of-thumb that after 15 years a story is new again (unless obsolete) the present echoings tend to turn serious dramas into musicals as per Eugene O'Neill's "Anna Christie" and Philip Barry's "The Philadelphia Story," both now readying at Metro.

In recent years, Warner Bros. has been especially active in transmitting essentially dramatic material into musical films. Warner retreads include "About Face" ("Brother Rat"), "She's Working Her Way Through College" ("The Male Animal"), "Stop, You're Killing Me" ("A Slight Case of Murder"), "Young at Heart" ("Four Daughters"), "A Star Is Born," released under the original title and "Helen of Troy," (January release) originally made by the company in 1927.

Other recent re-do of story material at Warners included "I Die a Thousand Times" ("High Sierra"), and "Sincerely Yours" ("Man Who Knew God"). Its Liberace-starring vehicle, "Sincerely Yours" is derived, one half, from "The Man Who Knew God."

Other Companies

Columbia, which recently set "My Sister Eileen" to music, plans the same treatment for "It Happened One Night," the 1934 screen original starring Clark Gable and Claudette Colbert, and for "Lost Horizon," a 1937 release. Other recent Col conversions include "Let's Do It Again" (originally "The Awful Truth") and "Three for the Show" ("Too Many Husbands").

The musical "Daddy Long Legs" which served Fred Astaire and

(Continued on page 53)

Schenck-Loew Shift at Loew-Metro Gets 'Filler' Treatment But Dailies Open Valve for Weaver-Sarnoff

'Planted' MGM Rumors At Wall St. Discount On Earning Outlook

Wall St. sources predict that Loew's Inc. earnings for the 1955 fiscal year will top a $1 per share although it will be less than last year's $1.28 per share. Annual dividend payment of $1 per share, upped from 80c starting with the last quarter of 1954, is expected to continue.

Annual report, the first on which Arthur M. Loew will affix his signature as company prexy, will be issued early in January just prior to the yearly stockholders meeting, possibly jointly with Chairman Nicholas M. Schenck.

Financial sources tend to discount rumors of stockholder discontent breaking in gossip columns. One N. Y. columnist brought up an old stockholder beef which has been thrashed out at two previous annual meetings, namely settlements with former studio chief Louis B. Mayer and the high cost of maintaining the company's pension fund. (Revisions have already been made in the pension system.)

Last year, two groups, representing substantial holdings, led an attack on management. It's understood that the representatives of these groups—Saul Rogers, an industry attorney, and Judge Louis Goldstein, repping the Leon Lowenstein Foundation—held numerous confabs during the year with Loew's top echelon in an effort to remove the sources of the stockholder complaints. The results that Rogers and Goldstein obtained won't come out into the open until the annual meet. Both have, in the meanwhile, maintained a discreet silence and have refused comment.

Motion picture industryites commented last week at the way the New York dailies handled the Nicholas M. Schenck-Arthur M. Loew shift at Loew's as compared with the treatment given the Sylvester (Pat) Weaver-Robert Sarnoff change at NBC. They cite the big play given latter as another example of the manner in which newspapers nowadays favor television news over motion pictures.

Election of Loew, son of founder Marcus Loew, to the presidency and the elevation of Schenck to chairman of the board marked a historic change at Loew and the end of an era for the film company. Schenck, at 73, was relinquishing the day-by-day guidance of one of the largest motion picture companies. He had been an industry pioneer and was perhaps the most influential company president in determining the policies of the Motion Picture Assn. of America. Also Loew was the first son of one of the founding fathers to succeed to the top post of a major film company.

Notwithstanding the significance of the development, the N. Y. papers tended to slough off the announcement. In the Times, it was buried in the financial section with a one column cut of Loew and a single paragraph caption. The Herald Tribune gave it more space in the inside news section, accompanied by cuts of both Loew and Schenck. The morning tabloids brushed it off with six to eight line stories in the amusement sections. The Times, apparently aware of how it had dismissed the news, followed up on Saturday (17) with a two-column story by film critic Bosley Crowther interpreting the significance of the shift and commending both Schenck and Loew. It was an unusual departure for Crowther in his space on the amusement page.

In contrast to the attention

(Continued on page 53)

National Boxoffice Survey

Pre-Xmas Week Bops Biz; 'Holiday' No. 1, 'Dolls' 2d, 'Tarantula' Third; 'Trap,' 'Slade' Next

It's the week before Christmas, and exhibitors will be glad when it is over because most firstrun theatres are sagging to lows of the year this session. There are a few exceptions. The strength of the upbeat starting Dec. 25 perhaps is best tipped off by a couple of new pix launched in the last eight days in the face of pre-Yule doldrums. All of them made amazing showings.

Again "Cinerama Holiday" (Indie) and "Guys and Dolls" (M-G) are fighting it out for first place. But this stanza "Holiday" is deftly copping No. 1 spot by a good margin. "Dolls," which was first last week, is winding up second.

"Tarantula" (U), usually booked with "Running Wild," also from Universal, is capturing third money. It was fourth a week ago. "Tender Trap" (M-G) is landing fourth.

"Return of Jack Slade" (AA) is pushing up to fifth position, with "Honky Tonk" (M-G) (reissue) taking sixth. Metro pic usually is booked with "Billy the Kid," another oldie.

"East of Eden" (WB) (reissue), coupled with "Battle Cry" (WB), another pic released originally early this year, is winding seventh. "Big Knife" (UA) is landing eighth money. "I Am Camera" (DCA) rounds out the Top Nine list.

"African Lion" (BV) and "Lawless Street" (Col) are the runner-up pix although the latter had few good weeks.

"Rose Tattoo" (Par), "Golden Arm" (UA) and "Artists and Models" (Par) are the three new entries which shape potentially big, predicated on their showings this stanza. "Tattoo" is terrific at N. Y. Astor and sock in L. A. "Arm" looks mighty on preem round at N. Y. Victoria. "Artists," new Martin-Lewis starrer, teed off smash in Pitt. It is being launched today (Wed.) at N. Y. Paramount.

"Rains of Ranchipur" (20th) is rated sock on initial week at N. Y. Roxy, but return of stage show obviously gets considerable credit. It is classed as fair in L. A. "The Prisoner" (Col) opened boffo in N. Y. "Kismet" (M-G) still is smash in second session at N. Y., with a great boost from annual Xmas stageshow.

"Heidi and Peter" (UA) opened in some eight key cities, but was mostly disappointing, with Christmas week obviously counted on to perk up biz. "Treasure of Pancho Villa" (RKO), stout in Chi, is okay in Montreal.

"The Spoilers" (U) shapes good in Washington. "Rebel Without a Cause" (WB) looms good in Chi, Minneapolis and Seattle.

"Sheep Has 5 Legs" (UMPO), nice in Frisco and Chi, is okay in K. C. and Boston. "Man With Gun" (UA), smart in Washington, looks fair in Detroit and St. Louis.

(*Complete Boxoffice Reports on Pages 8-9*)

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Kirk Douglas' Bryna Productions May Spread Into Legit, Video

Bryna Productions, independent film company formed by Kirk Douglas, may segue into both the legit and television fields, the actor disclosed in New York this week. Details haven't been worked out yet but it's more of the "one world" in show business as reflected in the multiple-medium operations of Joseph Mankiewicz's Figaro Productions and the Paul Gregory-Charles Laughton-William Goldman combo (and others).

Douglas was in Gotham to help start the bally rolling on "Indian Fighter," his first for United Artists. Speaking through a Van Gogh beard [which was shaved off by Perry Como on the latter's NBC-TV hour Saturday (17) night], Douglas told reporters he has no sympathy for those exhibitors who've been crying for new faces on the screen. The reason, he said, is simply that the theatremen themselves are reluctant to book pictures starring non-vets. David (Skip) Weshner, Douglas' distribution representative, amened the thought, commenting "there's no chance of showing what you have" if the product lacks established names. Douglas' advice to producers is to combine the newcomers with oldsters as a matter of continuing practice.

The actor was equally unsympathetic to studio complaints over a shortage of star material. The companies have themselves to blame for this, thought Douglas because it was their decision to drop important names from contract rosters.

Appointment of Arthur Loew to the presidency of Loew's drew the observation from Douglas that this will prove beneficial to the industry "because he (Loew) appreciates the value of independent production." It's understood that Loew was a key figure in negotiating the deal with Douglas to star in "King Kelly" next year with Metro financing and distributing.

Byrna's second pic next year is to be the adaptation of "Shadow of a Champ," Robert Aurthur's tv drama, to be financed and released by UA. By 1957, Douglas stated, he figures on a production rate of three or four features a year.

Universal Aloof From Financing Outside Units

Hollywood, Dec. 20.

Universal has no intention of financing outside producers for release through its facilities, according to studio spokesman. This, despite fact it has become the style for the majority of majors to undertake such deals to assure product.

"Our production setup has been so successful financially for the past five years that it would be ridiculous to alter it now," he said.

Studio, however, will continue making outside percentage deals with stars and will also continue purchasing indie films for U release.

ALDRICH CO. ADDING COIN PARTICIPATION

Hollywood, Dec. 20.

Expansion of the activities of "The Associates and Aldrich Company" to include participation in the financing and distribution of other producers' ventures has been mapped by producer-director Robert Aldrich, beginning with "The Ride Back." Film was packaged by William Conrad and Allan Miner, with a screenplay by Anthony Ellis. It will be released by United Artists under the Aldrich banner with United Artists taking care of finan[illegible] Aldrich providing guarantees and completion bond.

Simultaneously, Aldrich purchased the stage play "Storm in the Sun" and packaged it as a Joan Crawford starrer for Associates. Play, which tried out at the Ivar Theatre in Hollywood, was written by Fern Mosk and Ann Taylor.

Admish Slashing War

San Francisco, Dec. 20.

A pair of neighborhood theatres are battling it out with cutrate admission prices, triple features and popcorn on Fillmore Street, main drag of the Negro district.

Independent operators took over a closed neighborhood house last month, renamed it the American and set a 30c scale. Immediately Nasser Bros. cut admish at their New Fillmore, a block away, from 60c to 25c.

The American, not to be outdone, cut price to 20c and opened.

Fonda's Multiple Yens For Stage, Specs, Own Pix

Henry Fonda, who recently returned from Italy and a stint in the Paramount-Ponti-de Laurentiis "War and Peace," (1) formed his own film production unit last week (2) starts work Feb. 13 in an Alfred Hitchcock picture, (3) has found a script (for Broadway production) that he likes and (4) "will have time this year to do one NBC spectacular and possibly two."

While obviously not delivering the above paragraph all in one breath, Fonda added that his interest in spectaculars stems from a "happy experience" last May when he appeared with Humphrey Bogart and Lauren Bacall in "The Petrified Forest" for Producers Showcase. This tv version of Robert E. Sherwood's original Broadway presentation, he recalled, had three weeks' rehearsal.

"It was live," the star said, "it was like the theatre for before the show everybody was keyed up like an opening night on Broadway. But this is in contrast to the atmosphere of shorter teleplays where I feel it's no real kick for an actor to do a half-hour tv show. As for tv films, they're not much different from a movie."

Fonda, whose sentiments lean toward the theatre, holds to the belief that motion pictures aren't the most exciting medium for an actor. "It's always frustrating to me," he said, "for a director to say 'okay, print it' when I know very well that if we'd done the scene a few more times the result would have been better. I've made 50-odd movies and only once did I rehearse. I'm convinced that better films would result from careful rehearsal."

Orion Productions, of which Fonda is the head, will make six pictures over a three-year period with United Artists financing and releasing. After the star completes

(Continued on page 53)

N. Y. to Europe

Paule Dejardin
Peter Glenville
Bernard Hilda
Tom Honeyman
Prince Littler
Obernkirchen Choir
Claude Rains
Sadler's Wells Ballet
Artie Shaw
Paul Straus
Harry Alan Towers
Suzanne Warner

Europe to N. Y.

Edward Arnold
Cecil Beaton
Edward van Beinum
Jerry Colonna
Germaine Cossini
Tony Curtis
Robert W. Dowling
Jack Forrester
Robert Hardy
Henry Hathaway
Rita Hayworth
Van Johnson
Azuma Kabuki Co.
Janet Leigh
Marie MacDonald
Gypsy Markoff
Seymour Poe
Vanessa Redgrave
Jon Rose
Andrea Volpe
Sandy Wilson.

'YANK IN ERMINE' SUIT

British Firm Charges Improper Transfer to Filmakers

Los Angeles, Dec. 20.

Breach of contract suit for $100,000 has been filed in Superior Court here against Gibraltar Motion Picture Distributors Inc., and Filmakers Releasing Organization by Monarch Film Corporation Ltd., and Monarch Productions Ltd.

British outfit contention: Gibraltar breached a contract by assigning a print of "A Yank in Ermine" to Filmakers without written permission.

Angles on 'Alex'; Greece Couldn't Handle Filming

"Alexander the Great," the CinemaScope spectacle produced, directed, and written by Robert Rossen, was brought in at a negative cost of $4,000,000, according to the triple-threat filmmaker. United Artists, which is releasing the film, has its eyes set on a $20,000,000 world-wide gross. The film, which will require $7,000,000 to break even, would have cost $7,000,000 to $8,000,000 to produce if it had been filmed in Hollywood, Rossen said in New York this week.

The picture was filmed in its entirety in Spain with UA financing combined with a co-production arrangement with a Spanish firm, C. B. Films, which obtained the Spanish release rights in exchange for its participation.

"Alex" took one year to research, one year to write, and one year to film. Although historically authentic, Greece was impossible for shooting because of transportation problems and the lack of technical facilities. Spain had the right terrain, studio and technical facilities, and the types required for extra work.

Picture, which stars Richard Burton, Frederic March, Danielle Darrieux, and Claire Bloom, is scheduled for release at Easter time, with the N. Y. bow set for the Capitol Theatre. There will be a number of pre-release engagements before the film is placed into general distribution. UA, as previously reported, has earmarked a $1,000,000 advertising-promotion budget, similar to "Not as a Stranger."

Rossen stressed that he took no dramatic license with history except with a few chronological events over which even historians are in dispute. He made every effort to avoid the stilted, flowery language often associated with films dealing with ancient times.

Prickett To Omaha

Chicago, Dec. 20.

Ken Prickett, recently manager of Chicago's Piccadilly Theatre, has been named managing director of the State Theatre, Omaha, the Ralph Goldberg first run house.

Prickett has been southern as well as New England publicity rep for Metro and has managed his own theatres in Dallas, and been district manager for Paramount-Gulf.

L. A. to N. Y.

Hugh Beaumont
David Brown
Wendell Corey
Dennis Day
Red Doff
Fred Feldkamp
James B. Harris
Phyllis Kirk
George Murphy
Fred Robbins
Eva Marie Saint
Rod Serling
Philip A. Waxman
Dana Wynter

N. Y. to L. A.

Desi Arnaz
Lucille Ball
Cindy Bayes
G. Ralph Branton
Vernon Duke
L. Wolfe Gilbert
Henry Ginsberg
Sam Goldwyn Jr.
Ed Gollin
Dolores Gray
Perry Lieber
Jules Levey
Nicholas Nayfack
Barron Polan
Max Weinberg

New York Sound Track

Ingrid Bergman taking **Deborah Kerr's** role in the French version of "Tea and Sympathy" . . . American Releasing's **James H. Nicholson** due East soon following a Coast convention of franchise holders . . . **Richard Davis** back from Europe tomorrow (Thurs.) . . . According to **Alfred E. Daff**, U exec v.p., he'll dub German "Devil's General" if U gets it. Two other German pix, starring new U contractee O. W. Fischer, also will be dubbed by U. . . . **Joe Hyams** is new newspaper contact at 20th-Fox.

There is more activity in Manhattan than the VARIETY staff can keep up with. Invitations on Monday (19) included a request to view the promised registration at the Waldorf-Astoria of a new performing flea, just imported for stud purposes . . . Later we were invited to interest ourselves in **Dr. Hal Wells**, a psychologist, who announced "the formation of a personal fund of $275,000 which he has set aside for the development of new theatrical talent." Dr. Wells is described by his spokesman as the man who introduced European coffee houses in New York City.

As per every year at this time, it's impossible to buy a reserved seat at the Music Hall for any show through Jan. 1 . . . Looks like **Anna Magnani** will cop the N. Y. Film Critics bouquet for best femme performance—"Rose Tattoo" . . .

Sidney Blackmer marks his 40th year in films and his 115th pic with role of **Grace Kelly's** father in Metro's "High Society" . . . **Tom Conway** joins his brother, **George Sanders**, in **Charles Martin's** "Death of a Scoundrel" . . . **Jean Simmons** replaces **Susan Hayward** in title role of 20th' "Hilda Crane." Latter requested release from assignment as too similar to her role in Metro's "I'll Cry Tomorrow."

Charles Coburn dictating on tape for the biog **Victor Rosen** will write now up to **Isadora Duncan**, two of whose U. S. tours he managed in 1910-11 . . . 48 years an Elk, **Oscar J. Perrin** got a plaque . . . he manages Stanley Warner's Madison in Albany. In 1904 he was road treasurer for **George M. Cohan's** "Little Johnny Jones" and in 1907 married **Nora Keys** out of Cohan's "George Washington Jr."

To play up the global premiere of "Helen of Troy," scheduled for Jan. 26, Warner Bros. has taken a full page ad in the New York Times international edition and also space in all the international editions of Time magazine . . . Night club comedian **Jimmy Komack**, until recently on Broadway in "Damn Yankees," signed to an option contract by Universal and has reported to the U studio to test for the **Donald O'Connor** role in the "Francis the Mule" series . . . Dell publishing Co. issuing special comic books on three Metro films—"Quentin Durward," "The Last Hunt," and "Forever Darling" . . . **Desi Arnaz** and **Lucille Ball** returned to the Coast over the weekend following the sneak of "Forever Darling" at Loew's Lexington Friday (16) . . . **Dolores Gray** to the Coast to appear in Metro's "The Opposite Sex," remake of "The Women" . . . **Henry Ginsberg**, co-producer with **George Stevens** of Warner Bros.' "Giant," returned to the Coast after home-office confabs on distribution and exploitation plans . . . American Legion Post named for the man is "sponsor" of tonight's (Wed.) premiere of "The Court-Martial of Billy Mitchell" at Criterion Theatre . . . **Licia Albanese** back at the Met after completing her stint opposite **Mario Lanza** in an "Otello" duet for Warners' "Serenade" . . . **Leslie Caron** to Paris . . . "Confectioners' Millions," an original by vet scripter **Valentin Mandelstamm**, will be filmed in France and Turkey . . . Allied States Assn. and Theatre Owners of America agree on one issue at least. Allied prexy **Rube Shor** and TOA **Myron Blank** will serve as co-chairman of the Motion Picture Division of the 1956 March of Dimes . . . Variety Club of New York will hold its installation of officers luncheon at Toots Shor's Jan. 9. **Harold Klein** succeeds **William German** as chief barker.

Jerry Bresler will produce "King Jelly," which will be made under the Bryna Productions label for Metro release starring **Kirk Douglas** . . . **Barbara Rush** has nixed a new deal at Universal and will freelance . . . Pathecolor, newly-formed division of Pathe Labs, gave its ad account to Fuller & Smith & Ross . . . **Albert Lewin**, now producing "The Living Idol" in Mexico, about to mark his 25th anniversary in the picture business. He started as a writer under **Irving Thalberg** in 1931 . . . **Rocky Graziano**, whose "Somebody Up There Likes Me" autobiog is being lensed by Metro, has formed his own pic company in partnership with personal manager **Jack Beekman**. They plan to produce a property titled "Angel with a Cauliflower Ear" with Graziano as star.

Publicist **Isabel Austin** on the mend at Manhattan Eye and Ear Hospital after minor surgery . . . **Harold S. Miner**, Manufacturers Trust veep elected to the board of Century Theatres . . . In on the Cristoforo Colombo yesterday (Tues.) **Tony** and **Janet** (Leigh) **Curtis** and **Edward Arnold** . . . Producer **James B. Harris** is huddling with United Artists execs on "Bed of Fear" sales plans.

Don Getz, sales topper for Richard Davis' United Motion Picture Organization, quitting and will set up his own foreign film distribution outfit on the Coast early next year . . . **Meyer Hutner** leaving 20th-Fox where he's been account exec on "Carousel" and all 55m productions. Hutner has been with 20th for nine years . . . **Bernie Lewis** ankling Times Film after six months as drumbeater for **Jean Goldwurm** . . . **Arthur L. Mayer** likely to be "drafted" for another term as International Motion Picture Distributor Assn. prexy.

"Seven Wonders of the World," third film in the Cinerama process, has been completed for release during 1956. Crews flew 100,000 miles and visited 32 countries. **Paul Mantz**, the aerial photographer who filmed some of the sequences of "This Is Cinerama," handled recreation of Bible angles. **Ted Tetzlaff** filmed the Marian Year celebration in Rome, **Andrew Martin** a dance sequence with the tallest natives of Africa, **Tay Garnett** a thrill sequence on a narrow gauge railroad in India, and **Walter Thompson** sequences throughout the Orient. **Barry Squire**, who was associated with the late **Fred Waller** in the development of Cinerama, was in charge of the Cinerama camera crews . . . **Anthony Dexter**, who starred on the lot a few years ago as "Valentino," is returning to Columbia for role in "He Laughed Last," **Frankie Laine** starrer . . . Universal has purchased "Mr. Butterfly," a play by **Evan Wylie** and **Jack Ruge**, and "Ride with the Executioner," an American Magazine novelet by **Charlotte Armstrong**.

RKO has bought "Cash McCall," best-seller by **Cameron Hawley**, for reported "well over $100,000," as first important literary property for studio's reactivated production slate . . . Warner Bros. is dickering with **Cornel Wilde** on multi-pix deal involving at least three films for his Theodora Productions . . . German actress **Marianne Cook** signed by Universal.

Short reel showing an interview between **Preston Sturges** and **Marcel Pagnol** will be used in the theatres and on tv as a trailer for Pagnol's latest, "Letters From My Windmill," which preemed Sunday (18) at the Paris Theatre, N. Y. The reel was produced in France by **Thomas Brandon**, the pic's distributor. Reception that followed the "Windmill" preem was the first official act of the new French film center under **Joseph Maternati**. Several hundred turned out

20th's **Barbara Ruick** will be on hand to help drumbeat "Carousel" in which she stars with **Gordon MacRae** and **Shirley Jones**. Miss Ruick was in N. Y. on a quickie last week to record a Gershwin album for Columbia where she's under contract. Arrangements for Miss Ruick to be "loaned out" to Capitol Records for the "Carousel" soundtrack album are still up in the air. Question of billings . . . **Fred Grohnich**, MPEA's German rep, due in this week . . . Export Assn's **Al Corwin**, stationed on the Coast, collecting kudos for the wide pick-up of his features on various industry (production) aspects in the foreign press, particularly Britain.

CURTAIN GOING UP!

Old lithos and songs preserve the "street cries" of London. But some of the cries of show business very likely will be lost. Known to few today is the cry "Belvedere!" once peculiar and special to minstrel shows travelling in their own and own-designed sleeping and dining cars which were usually hooked onto regular trains. When the conductor approached to count heads the word "Belvedere!" sent some of the minstrels to hide under the false floor. Ergo, the railroad collected fewer tickets.

The chant of circus, carnival and amusement park, "Hey, Rube!" is fairly well known, having been used in stage, screen and printed fiction. Essentially melodramatic it is warning and cry for help against rowdies, squawkers, refund-seekers, coppers or reformers.

Neither radio nor television seems to have invented any significant cry beyond "Take five," the intermittent break for a smoke. This free-associates with the most dreaded cry of all, the panic throb of "Fire!"—prelude to Chicago's Iroquois, Boston's Coconut Grove, Hartford's Ringling Circus horrors.

The slow sibillant of the hiss is another theatrical terror and the gruesome shout, "Get the Hook!" was once common. But there is sweet music to the dancer or singer in a hullabaloo of "Encore!" however annoyed the director may be. And what dramatist would not exult if "Author!" was sufficiently insistent? (Agent's party not counting.)

American legit houses and concert halls nowadays increasingly indulge in the European "Bravo!" and occasionally the bullring's "Ole" is heard.

VARIETY at this time goes backstage for the call boy's "Ten minutes!" and the stage-manager's "Curtain Going Up!" This is deadline. The Golden Anniversary Edition, a gala performance, is about to fall upon the newsstands of this and many other nations. Timber! Author! Bravo!

And for those who want to join the party —Hey, Rube! Still time (but not much) to rush your copy to

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Helen of Troy
(C'SCOPE-COLOR)

Spectacular and lavish retelling of Homeric legend. Strong boxoffice entry.

Warner Bros. release (no producer credit). Features Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke, Stanley Baker, Niall MacGuinnis, Nora Swinburne, Robert Douglas, Torin Thatcher, Harry Andrews, and Janette Scott. Directed by Robert Wise. Screenplay, John Twist and Hugh Gray from adaptation by Gray and N. Richard Nash; camera (WarnerColor), Harry Stradling; editor, Thomas Reilly; music, Max Steiner. Previewed in N.Y. Dec. 9, '55. Running time, 118 MINS.

Helen ..... Rossana Podesta
Paris ..... Jacques Sernas
Priam ..... Sir Cedric Hardwicke
Achillcs ..... Stanley Baker
Menelaus ..... Niall MacGinnis
Hecuba ..... Nora Swinburne
Agamemnon ..... Robert Douglas
Ulysses ..... Torin Thatcher
Hector ..... Harry Andrews
Cassandra ..... Janette Scott
Aeneas ..... Ronald Lewis
Andraste ..... Brigitte Bardot
Andros ..... Eduardo Ciannelli
Diomedes ..... Marc Lawrence
Ajax ..... Maxwell Reed
Polydrous ..... Robert Brown
Cora ..... Barbara Cavan
Patroclus ..... Terence Longdon
Andromache ..... Patricia Marmont
Nestor ..... Guido Notari
Alephous ..... Tonio Selwari
Dance Specialty ..... Georges Zoritch
The High Priest ..... Edmond Knight

The word "spectacular" achieves its true meaning when applied to Warner Bros.' "Helen of Troy." The retelling of the Homeric legend, filmed in its entirety in Italy, makes lavish use of the CinemaScope screen. The storming of the ancient city of Troy by a revenge-seeking Greek army is a breathtaking eyeful. Action sequences alone should stir word-of-mouth. All in all, looks good for sock boxoffice results.

WB and director Robert Wise piled on the extras in Greek and Trojan armies. Results rival Cecil B. DeMille. Production values ride over shortcomings in John Twist and Hugh Gray's script and dialog. Like many tales of antiquity, the story is occassionally stilted. Educators may quarrel with the liberties taken by the adaptors—Gray and N. Richard Nash—with Homer's account of the famous battle and the events leading up to it. Greeks are made 100% villainous warmongers out for spoils rather than the recovery of their abducted Queen.

As Helen, "the face that launched a thousand ships," and Paris, the love-smitten Trojan prince, Warners has cast two unknowns—Rossana Podesta, an exquisite Italian beauty, and Jacques Sernas, a brawny and handsome Frenchman. Visually both meet the demands of the roles and are probably destined for future Hollywood prominence. An appraisal of their ability as performers will have to wait until both use their own voices. In the current outing, English-speaking voices have been dubbed. (The effect is perfect and will not be recognized.)

Sir Cedric Hardwicke is seen as the kindly, peace-loving Priam, king of Troy. Niall McGuinnis, as King Menelaus whose wife has been kidnapped by Paris, and Robert Douglas as King Agamemnon, are typical heavies. The Ulysses of Torin Thatcher is shrewd and crafty as compared with the stalwart and upright Ulysses of Kirk Douglas in Paramount's "Ulysses." Stanley Baker portrays Achilles as a jealous hothead and Harry Andrews' Hector is sober and brave.

Nora Swineburne is seen as Queen Hecuba, Janette Scott as Cassandra, Ronald Lewis as Aeneas, Brigitte Bardot as Andraste, Eduardo Ciannelli as Andros, and Marc Lawrence as Diomedes. The unnamed extras deserve special mention, for their efforts contribute considerably to the overall effect.

The story opens with Paris' journey to Sparta to effect a peace treaty between the Greeks and Troy. He falls in love with Helen not knowing she is the Queen of Sparta. His peace mission fails, and in making his escape from Sparta, takes Helen with him. The "abduction" unites the Greeks and sends them off on a war against Troy. It's a long war of battles and attrition and does not end until the Greeks devise the ruse of the giant wooden horse. The men concealed in the horse open the gates of Troy and the Greek army is able to enter and destroy the city.

There are many exciting side incidents—Paris' test of strength in King Menelaus court, Hector's meeting with Achilles, the downfall of Achilles with an arrow in his heel, the carousing and celebrations, the raids on the Greek camps, and the fights among the Greek generals. The staging of these events has been done masterfully and combined with the technical quality of the Warner-Color lensing, it results in top-notch action footage. *Holl.*

Benny Goodman Story
(MUSICAL—COLOR)

OK filmusical in the same idiom as "Glenn Miller Story" and will do comparable big b.o.

Universal release of Aaron Rosenberg production. Stars Steve Allen and Donna Reed. Written and directed by Valentine Davies. Camera (Technicolor), William Daniels; editor, Russell Schoengarth; asst. directors, Phil Bowles & Terry Nelson; music, Joseph Gershenson, Henry Mancini, Sol Yaged, Alan Harding, Harold Brown; dialog director, Leon Charles. Previewed Dec. 13, 1955, at RKO 86th St., N. Y. Running time, 116 MINS.

Benny Goodman ..... Steve Allen
Alice Hammond ..... Donna Reed
Mom Goodman ..... Berta Gersten
John Hammond ..... Herbert Anderson
Pop Goodman ..... Robert F. Simon
Willard Alexander ..... Hy Averback
Harry Goodman ..... Shep Menken
Fletcher Henderson ..... Sammy Davis Sr.
Gil Rodin ..... Dick Winslow
Benny Goodman (16 years) .. Barry Treux
Benny Goodman (10 years) .. David Kasday
Mr. Hammond ..... Wilton Graff
Harry James ..... Harry James
Gene Krupa ..... Gene Krupa
Martha Tilton ..... Martha Tilton
Lionel Hampton ..... Lionel Hampton
Ziggy Elman ..... Ziggy Elman
Ben Pollock ..... Ben Pollack
Teddy Wilson ..... Teddy Wilson
Kid Ory ..... Edward "Kid" Ory

"The Benny Goodman Story" is of the same stripe as Universal's previously socko bandleader saga, "The Glenn Miller Story," and should achieve similar boxoffice potency. The degree may be measured perhaps by the difference in the marquee values of James Stewart (Capt. Glenn Miller) versus Steve Allen (Goodman) and June Allyson versus current femme lead, Donna Reed. Both have bespectacled bandleaders with titles, both are Aaron Rosenberg productions. "Miller" has passed $7,000,000 domestic gross, peak take in U's history.

Fundamentally both pix are insured by (1), vibrant diskology medleys; (2), strong kid appeal, because of the jukebox equation; and (3), a reasonable amount of heart interest.

If the romantics of Valentine Davies' script and the stellar pair's interpretations lack a bit, they are sufficiently glossed over because the major canvas is the saga of the Chicago youth with the licorice stick and his dedication to the cause of a new exciting tempo, later interpreted as "swing."

It's a reverse Cinderella in that Alice Hammond (now Mrs. Benny Goodman) is the one "gone" on the jazzist, aided and abetted by her jazz-buff brother, John Hammond Jr. (a real-life expert on the "beat" idiom) and a tolerant father and aunt. Allen, of course, is remarkably faithful in style and appearance to the original but the romance values, while fundamentally steeped in fact, are celluloid-aggrandized.

Screenplay follows the BG story with more or less faithful chronology, pitching to the frenzied shagging-in-the-aisles at the N.Y. Paramount (which, with Frank Sinatra's impact, remains a memorable event in the history of that Broadway flagship), and the Carnegie Hall jazz concert which culminates with the stellar pair's reunion after a previously established series of romantic hurdles.

The unfolding is uncompromising on several fronts. Apart from the parallelism of both Miller and Goodman being idols of the juvenile hot-licks aficiandos, the closeups on the very poor Jewish family and Goodman's humble environments are not glossed over.

In the same idiom there is no fanfare about the interracial mixing, socially or professionally. The common denominator of music, in its basic American unrefinements, brooks no color line, and Goodman's respect and affection of such jazz greats as Teddy Wilson, Fletcher Henderson, Lionel Hampton, Edward (Kid) Orry is played with ease and casualness. All play themselves, excepting Sammy Davis Sr.'s impersonation of the late Henderson. In similar vein Harry James, Gene Krupa, Ziggy Elman, Martha Tilton and Ben Pollack are themselves in the film. Goodman's longtime agent Willard Alexander is played by Hy Averback and his brother Harry is personated by Shep Menken who, in contrast to Allen's proper English, plays BG's frere with a Bronx brogue.

On the band medleys, which are done in sundry styles—one-nighters, jam sessions, dancehalls, speakeasies, radio broadcasts, Paramount and Carnegie, rehearsals, rooftop "clarinet blues" (good running device to set the peaks and valleys of different moods)—the basic Goodman all-stars were reassembled.

Gil Rodin, like Alexander, is another real-life character who is potent in the motivation, well played by Dick Winslow. Rodin was a name saxer but here plays it more like the road manager. David Kasday is BG at 10; Ernest Truex's son Barry Truex is Goodman at 16; and Allen does a competent job in the matured period.

He and Donna Reed are believable in most of the romantic vis-a-vis scenes, and the lapses are easily overlooked. Berta Gersten is the typical Jewish mama; Robert F. Simon plays Goodman pere; Herbert Anderson's John Hammond Jr. is crew-cut, gray-flannel-suit standard type; and the rest are more or less their real-and-reel-life selves.

The music under Joseph Gershenson's organization is top Petrillo in every respect, and the editing from "Let's Dance" to "One O'Clock Jump" to the Dixieland jam projects to all types of audiences the values that made for the Goodman impact musically.

The contrived dialog ("can't mix caviar with bagels") and the build-up catchphrase, "Don't Be That Way" (which became the title of a Goodman jazzique standard) are among the minor lapses in a good solid entertainment which achieves its purpose—projecting 20 years of jazz in broad entertainment values. But in the main, the Davies' script is durable. He also did the "Miller" screenplay but here marks his debut as a writer-director.

Production standard is big league but not overboard budget-wise considering the kaleidoscopic ballroom, radio studio and kindred scenes. The Par and Carnegie shots did call for an unusual groupings of extras. As with Stewart's deal, Goodman has a percentage of his biopic. *Abel.*

The Littlest Outlaw
(COLOR)

Colorful made - in - Mexico. Heartwarming boy-horse. Strong family appeal.

Hollywood, Dec. 17.

Bucna Vista release of a Walt Disney-Larry Lansburgh production. Features Pedro Armendariz, Joseph Calleia, Rodolfo Acosta, Andres Velasquez. Directed by Roberto Gavaldon. Screenplay, Bill Walsh, from original by Lansburgh; camera (Technicolor), Alex Phillips, J. Carlos Carbajal; music, William Lava; orchestrations, Charles Maxwell; editor, Carlos Savage. Previewed Dec. 16, '55. Running time, 73 MINS.

General Torres ..... Pedro Armendariz
Padre ..... Joseph Calleia
Chato ..... Rodolfo Acosta
Pablito ..... Andres Velasquez
Pepe Ortiz (Matador) ..... Himself
Celita ..... Lalo Maley
Tiger ..... Gilberto Gonzales
Vulture ..... Jose Torvay
Senor Garcia ..... "Ferrusquilla"
Senora Garcia ..... Enriqueta Zazueta
Gypsy ..... Senor Lee
Doctor ..... Carlos Ortigoza
Silvestre ..... Margarito Luna
Marcos ..... Rocardo Gonzales
The Bride ..... Maria Eugenia

This latest Walt Disney live-action feature is a moving story of a boy and a horse, which by its very simplicity smacks over a heart-warming experience of particular appeal to the family trade. There are some startling effects both pictorially and off-the-beaten path dramatically during film's Technicolor unfoldment, lensed entirely in rural Mexico and with nearly all-Mexican cast.

Producer Larry Lansburgh takes his crew to the hinterlands of the southern republic seldom photographed and the result is completely Mexican in feeling as the Bill Walsh screenplay, from Lansburgh's own original, follows the attempts of a little stableboy to save the life of a general's jumper by running away with the nag after it's been ordered destroyed.

Director Roberto Gavaldon takes this basic situation and weaves skillful action, centering his story on Andres Velasquez, whose performance has seldom been equaled by a child thesp in point of appeal. His scenes never descend to maudlin sentimentality as he limns his narrative, and he punches over both suspense and grim reality in the burning where the boy finds the horse after he lost it to a Gypsy. Thrills are inserted in this arena sequence, showing the goring of a matador and the boy leaping on the back of his horse after a picador has been thrown. Native color, background and folk manners of Old Mexico embellish the story.

Pedro Armendariz vividly portrays the general, whose order to do away with the horse stems from its refusual to take a certain jump during an international meet. As the padre, in whose church the boy takes refuge with the horse from the revenge of the trainer, Joseph Calleia is both rollicking and compassionate. Rodolfo Acosta in trainer role, whose cruelty is responsible for steed's refusual to jump, also is a standout. Strong support is offered by Laila Maley as the general's daughter, Pepe Ortiz, the matador playing himself, and Gilberto Gonzales, an outlaw.

Technically, film is benefitted by Alex Phillips' expert color photography and J. Carlos Carbajal's second unit lensing. William Lava's musical score is first-rate and Carlos Savage's editing tight and fast. *Whit.*

Richard III
(BRITISH-V'VISION-COLOR)

Outstanding filmization of Shakespeare's classic play.

London, Dec. 20.

Independent Film Distributors release of London Film (Laurence Olivier) production. Stars John Gielgud, Ralph Richardson, Claire Bloom, Alec Clunes, Cedric Hardwicke, Stanley Baker, Laurence Naismith, Norman Woolland, Mary Kerridge, Pamela Brown, Helen Haye, John Laurie, Esmond Knight and Laurence Olivier. Directed by Laurence Olivier. Text advisor, Alan Dent; camera (Technicolor), Otto Heller; editor, Helga Cranston; music, William Walton. At Leicester Square Theatre, London, Dec. 13, '55. Running time, 140 MINS.

King Edward IV ..... Cedric Hardwicke
Archbishop of Canterbury ..... Nicholas Hannen
Richard III ..... Laurence Olivier
Buckingham ..... Ralph Richardson
Clarence ..... John Gielgud
Queen Elizabeth ..... Mary Kerridge
Jane Shore ..... Pamela Brown
Prince of Wales ..... Paul Huson
Page to Richard III ..... Stewart Allen
Lady Anne ..... Claire Bloom
1st Priest ..... Russell Thorndike
1st Monk ..... Wally Bascoe
2nd Monk ..... Norman Fisher
Brakenbury ..... Andrew Cruickshank
Richmond ..... Clive Morton
Scrivener ..... Terence Greenidge
Catesby ..... Normand Woolland
Hastings ..... Alec Clunes
Grey ..... Dan Cunningham
Dorset ..... Douglas Wilmer
Stanley ..... Laurence Naismith
Dighton ..... Michael Gough
Forrest ..... Michael Ripper
Duchess of York ..... Helen Haye
Young Duke of York ..... Andy Shine
Abbot ..... Roy Russell
Lord Mayor ..... George Woodbridge
Ratcliffe ..... Esmond Knight
Lovel ..... John Laurie
Messenger ..... Peter Williams
Hastings' Ostler ..... Timothy Bateson
2nd Priest ..... Willoughby Gray
Scrubwoman ..... Anne Wilton
Beadle ..... Bill Shine
1st Clergyman ..... Derek Prentice
2nd Clergyman ..... Deering Wells
George Stanley ..... Richard Bennet
Tyrrel ..... Patrick Troughton
1st Messenger ..... Brian Nissen
2nd Messenger ..... Alexander Davion
3rd Messenger ..... Lane Meddick
4th Messenger ..... Robert Bishop
Norfolk ..... John Phillips
Henry Tudor ..... Stanley Baker

The cream of British acting talent has combined to translate this great Shakespearean drama into one of the major classics of the screen. Laurence Olivier's production of "Richard III" is, with reservations, a major contribution to motion pictures, ranking with his memorable interpretations of "Henry V" and "Hamlet."

The Bard pulled no punches in his dramatization of "Richard III," and Olivier's filmization likewise portrays him as a ruthless and unscrupulous character, who stops at nothing to obtain the throne. The murder of his brother Clarence (Gielgud), the betrayal of his cousin, Buckingham (Richardson), the suffocation of the princes in the Tower are among the unscrupulous steps in the path of Richard's crowning, which are staged with lurid, melodramatic conviction. At all times Shakespeare's poetry, impeccably spoken by this outstanding cast, heightens the dramatic atmosphere.

The production, and notably Roger Furse's decor, is consistently spectacular. The climactic battle sequences rival the pageantry of "Henry V." This is, at no time, an ostentatious production. Although the use of VistaVision puts it into a more modern idiom, the film never loses its sense of intimacy. It is notably a performer's picture, with the major credit going to Olivier for his classic, subtle playing of the deformed Richard. This is a portrayal full of subtlety and understanding. The occasional asides have a fascination of their own.

Running Olivier's performance a very close second is Richardson's scheming Buckingham.

Another distinguished performance is contributed by Gielgud as Clarence. Eliminated early in the pic, his characterization is not readily forgotten. The scene in which he is drowned in wine is one of the more lurid incidents. Hardwicke as Edward IV, Michael Gough as one of the hired murderers, Clunes as Hastings, Hannen as the Archbishop of Canterbury, and Stanley Baker as the Earl of Richmond, also add to the long line of distinguished male portrayals.

Miss Brown contributes a vivid portrayal as the sensuous Jane Shore while Miss Kerridge makes a colorful Elizabeth. Miss Bloom fails to rise to the heights demanded in the role of Lady Anne. Helen Haye shines in a smaller role as the Duchess of York.

Almost as much as the cast, the technical crew commands special praise. Otto Heller's color (Technicolor) lensing is a firstgrade quality job. Anthony Bushell distinguishes himself as associate director. Helga Cranston has done a yeoman job of editing, but a little more ruthlessness in cutting earlier scenes would have quickened the tempo. Alan Dent, w.k. drama critic, admirably acquitted himself as text advisor.

"Richard III" is more than just a prestige picture. It is a screen achievement of the highest order. *Myro.*

The Indian Fighter
(C'SCOPE-COLOR)

Kirk Douglas bests the redskins in derring-do actioner, Plus sexy Elsa Martinelli from Italy.

Hollywood, Dec. 19.

United Artists release of William Schorr (Bryna) production. Stars Kirk Douglas, Walter Matthau. Diana Douglas, Walter Abel; features Lon Chaney, Eduard Franz, Alan Hale; introduces Elsa Martinelli. Directed by Andre de Toth. Screenplay, Frank Davis, Ben Hecht; original story, Ben Kadish; camera (Technicolor), Wilfrid M. Cline; editor, Richard Cahoon; score, Franz Waxman; songs, Irving Gordon. Previewed Dec. 12, '55. Running time, 88 MINS.

Johnny Hawks ..... Kirk Douglas
Onahti ..... Elsa Martinelli
Captain Trask ..... Walter Abel
Wes Todd ..... Walter Matthau
Susan Rogers ..... Diana Douglas
Red Cloud ..... Eduard Franz
Chivington ..... Lon Chaney
Will Crabtree ..... Alan Hale
Briggs ..... Elisha Cook
Tommy Rogers ..... Michael Winkelman
Grey Wolf ..... Harry Landers
Lt. Blake ..... William Phipps
Lt. Shaeffer ..... Buzz Henry
Teargan ..... Ray Teal
Trader Joe ..... Frank Cady
Crazy Bear ..... Hank Worden
Head Settler ..... Lane Chandler

This frontier actioner, more derring-do than dramatic, spins off 88 minutes of entertainment that will satisfy the demands of the outdoor fan, hence its prospects look okay in that market, especially as it has the name of Kirk Douglas, plus CinemaScope and Technicolor, to brighten the marquees.

United Artists release, produced by William Schorr for Douglas' indie Bryna company, is strong on visual values to bolster the regulation script and playing. Location lensing in Oregon by Wilfrid M. Cline is most effective, insuring scenic interest even when the story falters. Andre de Toth's direction reaches its high points in a refreshingly novel Indian attack on a frontier fort and in the death duel, Sioux-style, between Douglas and Harry Landers. Otherwise, footage is inclined to get monotonous at times.

Sex in the person of Elsa Martinelli, Italian actress introduced here, and the relationship of her Indian maid character with Douglas is a story factor and ballyhoo point. That nude bathing scene won't be overlooked in the plugging, nor will her pine-bowered romancing with the hero. She's up to all the demands of the role.

Douglas dashes about as a grinning, virile hero in the title role. His job here is to lead a wagon train through Indian country into Oregon but he gets sidetracked from duty in wooing Miss Martinelli long enough for some crooks to stir up trouble over Indian gold. It's not until he delivers the culprits to Eduard Franz, Indian chief, for justice that the redskins call off their war against the whites. Script by Frank Davis and Ben Hecht, from an original by Ben Kadish, follows a pat pattern mostly.

Walter Abel, fort commander, can't make much of his formula role, and Walter Matthau fares no better as the principal heavy. Diana Douglas has her moments as a marriage-minded young widow. Franz, Lon Chaney, Alan Hale, Elisha Cook and the others are okay in what is asked of them.

Technical credits, a couple of campfire songs by Irving Gordon and the score by Franz Waxman are capable. *Brog.*

I'll Cry Tomorrow
(SONGS)

Susan Hayward in smash-dramatization of Lillian Roth's bottle bout and comeback. High b.o. potential.

Hollywood, Dec. 16.

Metro release of Lawrence Weingarten production. Stars Susan Hayward, Richard Conte, Eddie Albert. Jo Van Fleet, Don Taylor, Ray Danton; features Margo, Virginia Gregg, Don Barry, David Kasday. Directed by Daniel Mann. Screenplay, Jerry Chodorov, Ray Richard Kennedy; based on the book by Lillian Roth, Mike Connolly, Gerold Frank; camera, Arthur E. Arling; editor, Harold F. Kress; score, Alex North; songs arranged and conducted by Charles Henderson. Previewed Dec. 9, '55. Running time, 117 MINS.

Lillian Roth ..... Susan Hayward
Tony Bardeman ..... Richard Conte
Burt McGuire ..... Eddie Albert
Katie Roth ..... Jo Van Fleet
Wallie ..... Don Taylor
David Tredman ..... Ray Danton
Selma ..... Margo
Ellen ..... Virginia Gregg
Jerry ..... Don Barry
David (as a child) ..... David Kasday
Lillian (as a child) .. Carole Ann Campbell
Richard ..... Peter Leeds
Fat Man ..... Tol Avery

For the second time within the year Metro has come up with a biopic that deals in realities, not story-book success values. In not backing away from facts, no matter how shabby, in telling the Lillian Roth story, it has in "I'll Cry Tomorrow" a tremendously moving picture of high b.o. potential. Also, there will be professional and critical acclaim for Susan Hayward's smash portrayal of the alcoholic who came back—a per-

(Continued on page 16)

LEGAL TEST FOR NARCOTIC BAN

Sorry Preminger Invited 'No Seal'; Johnston Ducks 20th's Dilemma; Sees Code Changes Turtle-Paced

Hollywood, Dec. 20.

Visiting the film colony for the first time in six months, Eric Johnston, head of the Motion Picture Producers Assn., made these observations at a general press conference here:

(1) *Revision of the Production Code would probably not occur for a year or two.*

(2) *Foreign film rentals were up though not enough to offset domestic slump. Two markets balance 50-50.*

(3) *The Code has lost teeth but there was still a "general tendency" of theatres and circuits to accept its seal.*

(4) *He thought it improbable that the Federal Communications Commission would make any ruling on home-toll television. It was too politically charged and would be passed to Congress.*

(5) *He doubted if the film industry would ever again enjoy the lush take of late war years—with money plentiful, people restless, unmobilized by gas rationing, films the one dominant mass entertainment and no television in existence.*

(6) *In many ways pictures was becoming "a summertime business." There were now 7,000 drive-ins as compared to 351 ozoners a decade ago.*

(7) *However, he saw no reason for general pessimism since business will level off on a sound economic basis, run smoothly thereafter. Johnston ventured no prediction on when this would occur but he decried Hollywood's tendency to alternately beam or blubber. "Here everyone's elated or everyone's depressed."*

Narcotic Issue

The code is a "living, breathing document" subject to change but not because of the current controversy over "Man With the Golden Arm." Admitting structure had been amended once, for Columbia's "To Ends of the Earth" Johnston declined to be drawn into a dis-

(Continued on page 40)

Rank's Full 18 In Vista Vision

Hollywood, Dec. 20.

J. Arthur Rank's complete British program of 18 pictures next year will be filmed in VistaVision, as compared to seven this year, Bert Easey, camera chief for Rank, disclosed yesterday upon his departure for London. John Davis, managing director of the Rank Organization, made the decision.

Easey and George Ashworth, Rank studios Kinematograph engineer, who returned to London with camera chief, came here to place an order with the Mitchell Camera Co. for five additional cameras, plus movements and castings for four of the new VV 17½-pound cameras. Rank already has four VV cameras, which will now give him a total of 13 when Mitchells are delivered next March.

Easey also indicated that Rank probably would also use VV for Screen Audience films, commercial advertising reels which are shown in the Rank theatres. Thousands of these are turned out annually.

CARTOONISTS GUILD IN STRIKE 'ACTION'

Hollywood, Dec. 20.

Screen Cartoonists Guild membership has authorized if and when strikes against any of 12 member firms of Commercial Film Producers Assn. (there are 16 firms in association) involved in teleblurb makers' petition to NLRB for certification.

However, understood union intends to honor existing contracts with four lasting well into 1956.

HOME FOR THE HOLIDAYS

3,441-Seater Reopens Next Door to 5,000 and 4,000 Capacities

St. Louis, Dec. 20.

Maybe only for a week over the Dec. 24-Jan. 2 holiday span, but the Missouri theatre is back in business. Closed last spring, the deluxer will dual "Desperate Hours" and "White Christmas" for the Christmas mobs.

Here is the drama: this Fanchon & Marco-operated 3,441-seat house is located between the same circuit's Fox, a 5,000 seater, and the St. Louis, a 4,000-seater!

Remember the theatre-building boom?

Par Bankrolls 'Li'l Abner' Stage, Screen Versions

Paramount became involved this week in a new kind of three-way parlay, comic strip to legit to picture. Film company set the deal to participate in financing and ownership of both stage and screen versions of Al Capp's "Li'l Abner." The legiter comes first, of course.

It's to be a musical for Broadway presentation in the fall of 1956, with book by Norman Panama and Melvin Frank and score by Johnny Mercer and Gene DePaul. Teamed with Panama and Frank in Triad Productions, which will be the presentation company, is Michael Kidd. Trio will share in production and direction duties with Kidd also doing the choreography. They'll continue the partnership for production of the pic, for which Mercer and DePaul may also provide additional songalog. Film will be made on the Par lot with Par, of course, to distribute as well as finance.

Panama and Frank are former pre-tv radio writers who in recent years have partnered in scripting, directing and producing Hollywood product, including the recently-completed "Court Jester," Danny Kaye starrer, at Par.

NAT'L BOARD OF REVIEW NAMES TOP 10 FILMS

Hecht-Lancaster's "Marty," low-budget ($380,000 in negative costs) adaptation of the Paddy Chayefsky television play, this week received the nod as best picture of 1955 by the National Board of Review. This is the outfit that started the "10 Best" appraisal practice 35 years ago.

Next on the list, in this order, were: "East of Eden," Warner Bros.; "Mister Roberts," WB; "Bad Day at Black Rock," Metro; "Summertime," UA; "Rose Tattoo," Paramount; "A Man Called Peter," 20th-Fox; "Not as a Stranger," UA; "Picnic," Columbia, and "African Lion," Walt Disney-Buena Vista.

Also, William Wyler, best director, for "Desperate Hours" (Par); Ernest Borgnine, actor, for "Marty"; Anna Magnani, actress, "Tattoo"; Marjorie Rambeau, supporting actress, for both "Man Called Peter" and "View From Pompey's Head" (20th), and Charles Bickford, supporting actor, "Not as a Stranger."

Par's "Strategic Air Command" was given a special citation for its aerial photography.

Best foreign picture, the Board decided, was Columbia's "The Prisoner," followed by "The Great Adventure," "The Divided Heart," "Diabolique" and "End of the Affair."

INDIE SEES PLOT BY CODE FIRMS

Production Code's ban on the depiction of narcotics on the screen is being put to a legal test via a New York Federal Court action filed yesterday (Tues.) by Ellis Films Inc., distributors of "Three Forbidden Stories," which was denied a code seal because of its drug angles.

Suit, filed by attorney Emil K. Ellis in behalf of the complainant company headed by his brother Jack Ellis, asks a permanent injunction against an alleged conspiracy by members of the Motion Picture Assn. of America, which administers the code. The lawyer claims this "conspiracy" has the effect of automatically sealing off 70% of United States exhibitor patronage for his picture.

Ellis further demands a judgment declaring as illegal the code's provision relative to narcotics and seeks total treble damages of $150,000.

Nixed in 1954

"Stories" was turned down by the code in April, 1954. Subsequent to this, the attorney communicated to both Geoffrey Shurlock, code chieftain, and Eric A. Johnston, president of the MPAA, about the possibilities of lifting the ban. He got no place and in recent months began threatening the legalistic bout.

The suit filed yesterday named MPAA and each of its member companies as defendants. The complaint reads in part: ". . . by various means exercised by the defendant M.P.A. (sic) and the defendant members, including express or implied economic coercion against the said exhibitors, more than 70% of the said exhibitors in the U. S. have agreed with the defendant M.P.A. and defendant members that they will not exhibit in their theatres any motion picture not approved by defendant M.P.A. . . ."

The fact that MPAA has long publicized its code functions has served to indicate that any picture not given its approval "is offensive and injurious to public morals," Ellis declared.

Further: ". . . defendants have set themselves up as a censorship body in violation of the guarantees of free speech contained in the first amendment of the Constitution of the U. S. and in violation of the plaintiff's property rights." The decision to ban "Stories" is branded by Ellis as "arbitrary, unreasonable, discriminatory and unlawful; is not based upon any proper moral standards or rules of propriety but solely on the categorical provision of the said code making the treatment of the said subjects (narcotics) taboo regardless of whether or not the said motion picture or any other motion picture treats the subject in a salu-

(Continued on page 55)

L.A. Radio Stations Reject Spots For 'Man With Golden Arm'; Hint Advice From City Officials

Los Angeles, Dec. 20.

United Artists has threatened legal action against three local independent radio stations, as a result of their having cancelled spot advertisements for Otto Preminger's "The Man With the Golden Arm" in a new wave of commercial censorship. Spots in each case were nixed sans perusal of copy and solely on the basis of "advice" that the film itself might "arouse harmful curiosity" on the part of the general public.

Stations cancelling out spots were KBIG, KMPC and KLAC. Ads were rejected rather than cancelled, each insisted. UA, however, pointed out that it is common practice in trade to regard an insertion order from an advertising agency as a firm contract as soon as time slots have been confirmed. Each station, UA contended, confirmed time purchase—only to subsequently call agency, Mort Goodman, and cancel.

Allen Lisser, program director at KBIG, said the station had "refused to accept" the spots after having been advised that Narcotics Bureau officials are "opposed to anything which might imply that a drug addict can be cured with relative ease."

Lisser said "we" had contacted city and county officials after having received the insertion order and also discussed the film with execs at the Motion Picture Producers Association. He was informed that the picture had been denied a Production Code seal but insisted that this, alone, would not have been enough to cue a decision to refuse the advertising.

"The ending of the story was changed," he declared, "to imply that the addict is cured. If the picture had followed the original book, I don't think we would have refused the advertising. But with the ending they put on it, there is the implication that a cure is possible. And I was informed by reputable authorities that 98% of the so-called 'cured' addicts eventually revert to addiction. As a matter of fact some doctors think the only cured addict is a dead addict."

Lisser admitted he had not seen the film or heard or read the copy. Russ Horgan, KLAC business manager, said he "understood"

(Continued on page 53)

Studios and Xmas

Hollywood, Dec. 20.

Long Christmas weekend is coming up for filmites with Paramount, RKO and Columbia shuttering Friday night. Only studio working all day Saturday is Universal.

Remaining five are quitting at noon Saturday.

$50,000,000 Take In Asia Market, Tho China Lost

Far East this year should be good for around $50,000,000 in New York share for the American companies, Irving Maas, Motion Picture Export Assn. supervisor for that area, estimated in New York last week.

Maas emphasized that, despite the loss of Red China, the area was still an expanding one for the U. S. distribs, with a great deal of theatre construction in progress. Of the $50,000,000 (about half of which is remitted in dollars), $25,000,000 accrued during the year in Japan alone.

Globally, the N. Y. share in 1955 should run to around $215,000,000, so that the Far East is good for about 23%. Main source of overseas revenue is still Europe, with Latin America running second.

ZUGSMITH AT UNIVERSAL, SELLING AMERICAN CO.

Hollywood, Dec. 20.

With its president, Albert Zugsmith, now under term contract at Universal as a producer, board of directors of American Pictures Corp. is discussing dissolution or liquidation of assets.

Committee has been set up to negotiate with George J. Schaeffer, vet distribution sales topper, on his possible handling of liquidated properties.

Assets include some 60 unproduced scripts, representing investment of $250,000 plus three negatives: "Invasion, USA," Columbia release; "Captive Women" and "Port Sinister," RKO releases.

Political Fish to Fry, So Gov. Lausche May Not Seek New Ohio Bluenose Law

Announcement by Ohio Gov. Frank J. Lausche that he will enter the state's presidential primary on May 8 has served to remove the cause of censorship worries among Buckeye exhibitors and the Motion Picture Assn. of America. The theatremen and the producer-distributor group had feared that Lausche would beat the drums for a new blue-pencil law when Ohio's State Legislature goes into special session next month.

The conclave has on its agenda new financing via a bond issue but Lausche, who is in the camp of the pro-censorship forces, might well have tried to focus new attention on censorship as well.

However, in view of his "favorite son" declaration of the past week, it's strongly doubted that the state's chief exec will want to become entangled, needlessly, in such a controversial matter as the moral appraisal of pictures.

HAIL GASTON DUREAU, 43 YEARS IN FILMS

New Orleans, Dec. 20.

Gaston J. Dureau Jr., president of Paramount Gulf Theatres who's retiring Jan. 1 after 43 years in the film industry, will be given a testimonial dinner tomorrow night (Wed.) at the Roosevelt Hotel here by business associates and personal friends. Page M. Baker, chief barker of the New Orleans Variety Tent is chairman of the arrangements committee and E. V. Richards Jr. honorary chairman.

Dureau started with the Fichtenberg Enterprises in 1912 as secretary to the late William H. Gueringer. He joined Saenger Amusement in 1917, thus beginning a 35-year association which led to presidency of Par Gulf.

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Maas emphasized that, despite the loss of Red China, the area was still an expanding one for the U. S. distribs, with a great deal of theatre construction in progress. Of the $50,000,000 (about half of which is remitted in dollars), $25,000,000 accrued during the year in Japan alone.

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Film Talks Off, Spain Big 'If'

Possibly as the result of disagreements within the Spanish government, Madrid last week called off talks for a new Spanish-American film deal.

There were no immediate indications when the talks might be resumed. However, Griffith Johnson, Motion Picture Export Assn. veep, has returned to his Washington headquarters and the implication would be that it is going to be quite a while before there'll be a revival of negotiations. Meanwhile, U.S. imports into Spain continue at a standstill.

Official MPEA statement on the status of the talks merely said that "preliminary talks indicated a wide divergence of views." MPEA stressed that it was at the insistence of the Spaniards that the powwows were discontinued. In Madrid, Johnson was accompanied by Marc Spiegel, MPEA's continental chief.

Among other things demanded by Spain was the forced distribution of local films on the part of the American companies. Spain also has slapped a hefty tax on the U.S. firms doing business there. MPEA tax committee took up the matter in N.Y. last week. It also huddled on a new tax problem in Belgium.

Toronto Skids Albeit 'Slade' Okay $12,000; 'Died' 9G, 'Trap' 12G, 3d

Toronto, Dec. 20.

Deluxer biz has run into the Yuletide shopping doldrums. However, "The Tender Trap," still topping the town, shapes strong in third frame. It holds over Xmas week. Newcomers include "I Died a Thousand Times" and "Illegal," both just oke. Second stanza of "Blood Alley' is holding big. "Return of Jack Slade" looms okay as a new entry. Double bill of "Tarantula" and "Running Wild" is not doing badly in second round.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "Oliver Twist" (Rank) and "Lavender Hill Mob" (Rank) (reissues). Light $6,000. Last week, "Passage Home" (Rank), $6,500.

Downtown, Glendale Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Return of Jack Slade" (AA) and "Good Die Young" (AA). Okay $12,000. Last week, "King's Thief" (M-G) and "Apache Ambush' (Col), $13,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Illegal" (WB). Oke $8,000. Last week, "Lucy Gallant" (Par), $10,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Dead Reckoning" (Col) and "Boots Malone" (Col) (reissues). Satisfactory $10,000. Last week, "Count 3 and Pray" (Col), $13,500.

Imperial (FP) (3,373; 60-$1)—"Blood Alley" (WB) (2d wk). Holding nice at $9,000. Last week, $12,000.

Loew's (Loew) (2,090; 60-$1)—"Tender Trap" (M-G) 3d wk). Still big at $12,000. Stays over Xmas. Last week, $16,000.

Shea's (FP) (2,386; 60-$1)—"Died Thousand Times" (WB). Oke $9,000. Last week, "Treasure Pancho Villa" (RKO), $6,000.

Towne (Taylor) (695; 75-$1)—"Colditz Story" (IFD) (4th wk). Final week holding steady at $3,000. Last week, $3,500.

Uptown (Loew) (2,745; 60-$1)—"Tarantula" (U) and "Running Wild" (U) (2d wk). Biz dipped but still passable at $7,500. First week was $9,500.

'Dolls' Hefty 20G, Philly; 'Harry' 7G

Philadelphia, Dec. 20.

Randolph, with "Guys and Dolls," looks to be the lone bright spot here this session. A hefty take is in prospect. Otherwise, severe cold, parking lot strike hurting plenty. "Trouble With Harry" was well received with a good session likely at the Trans-Lux. "Big Knife" still is in chips in fourth round at the Viking.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40) — "Trial" (M-G) (8th wk). Okay $5,000. Last week, $6,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (44th wk). Good $9,000, but lowest of run. Last week, $11,000.

Fox (20th) (2,250; 90-$1.40) — "Deep Blue Sea" (20th) (2d wk). Quiet $13,000. Last week, $18,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Flame of Islands" (Rep). Thin $7,000. Last week, "Target Zero" (WB), $9,000.

Mastbaum (SW) (4,370; 99-$1.49) —"East of Eden" (WB) and "Battle Cry" (WB). Mild $8,000 for pair of oldies. Last week, "No Man's Woman" (Rep) plus Rock 'n' Roll stageshow, $30,000.

Midtown (Goldman) (2,500; 75-$1.49) — "Heidi and Peter" (UA) and "Music Land" (BV). Poor $4,000. Last week, "Desperate Hours" (Par). (8th wk), $2,500 in last 4 days.

Randolph (Goldman) (2,500; 99-$1.80) — "Guys and Dolls" (M-G) (6th wk). Hefty $20,000 or close. Last week, $21,000.

Stanley (SW) (2,900; 74-$1.40) — "Tender Trap" (M-G) (5th wk). Fair $9,500. Last week, $11,000.

Stanton (SW) (1,483; 75-99) — "Shack Out on 101" (AA) and "Toughest Man Alive" (AA). Weak $6.500. Last week, "Lawless Street" (Col) and "Duel on Mississippi" (Col), $8,000.

Studio (Goldberg) (400; 90-$1.49) —"I Am Camera" (DCA) (4th wk). Tidy $6,000. Last week, $8,000.

Trans-Lux (T-L) (500; 99-$1.80) — "Trouble With Harry" (Par). Good $7,000. Last week, "To Catch Thief" (Par) (19th wk), $2.800.

Viking (Sley) (1,000; 74-$1.40)— "Big Knife" (UA) (4th wk). Nice $7,000. Last week, $9,000.

Broadway Grosses

Estimated Total Gross
This Week $579,300
(Based on 23 theatres.)
Last Year $551,100
(Based on 22 theatres.)

'Tarantula'-'Wild' Good 12G, St. Loo

St. Louis, Dec. 20.

Biz at mainstem houses has sloughed off as Xmas spending hits an alltime high in this city. "Tarantula" paired with "Running Wild" landed a good take in its week at the huge Fox. "Cinerama Holiday" is down but still okay in 44th stanza at the Ambassador. "Man With Gun" is best of holdovers in second round at Loew's. With mercury hovering near zero over the past weekend, this severe cold has proved a further box-office handicap.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (44th wk). Okay $8,000 after $9,000 last week.

Fox (F&M) (5,000; 51-90)—"Artists And Models" (Par) and "Died A Thousand Times" (WB). Opened today (Tues.). Last week, "Tarantula" (U) and "Running Wild" (U) good $12,000.

Loew's (Loew) (3,172; 50-85) — "Man With Gun" (UA) and "Killer's Kiss" (UA) (2d wk). Fair $6,000 after $9,500 opening stanza.

Orpheum (Loew) (1,400; 50-85)— "30 Seconds Over Tokyo" (M-G) and "Man Named Joe" (M-G), (reissues). Fairish $4,000. Last week, "Billy Kid" (M-G) and "Honky Tonk" (reissues), (M-G).

Pageant (St. L. Amus.) (1,000; 51-90)—"Genevieve" (U) and "Little Fugitive" (Indie). Fair $2,000. Last week, "Quest For Lost City" (RKO) and "Capt. Paradise" (UA), $2,500.

Richmond (St. L. Amus.) (400; $1.10) — "Genevieve" (U) and "Little Fugitive" (Indie). Good $2,500. Last week, "Quest For Lost City" (RKO) and "Capt. Paradise" (UA), $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"East Of Eden" (WB) and "Battle Cry" (WB). Mild $8,000. Last week, "Lucy Gallant" (Par) and "7 Cities Gold" (20th) (2d wk), $7,500.

Shady Oak (St. L. Amus.) (800; $1.10)—"Justice Is Done" (Indie). Nice $2,500. Last week, "Tales Of Hoffman' (Indie) (2d wk), $2,000.

'Knife' Smooth $12,000, Cleve.; 'Kiss' Tasty 9½G, 'Slade' Modest at $7,000

Cleveland, Dec. 20.

Firstrun biz is in usual Pre-Yule slump here currently. Only "Big Knife" is managing to claw its way out of the freezer with an okay total at the State. "Kiss Of Fire" is virtually as good at the Allen. "Return of Jack Slade" shapes moderate at Palace. Other newcomers are not getting far.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Kiss of Fire" (U) and "Francis in Navy" (U). Modest $9,500. Last week, "3 Stripes in Sun" (Col) and "Crooked Web" (Col), $8,500.

Hipp (Telem't) (3,700; 70-$1)—"Gang Busters" (Indie) and "Five Fingers West" (Indie). Thin $9,000. Last week, "Tarantula" (U) and "Running Wild" (U), $18,000.

Ohio (Loew) (1,244; 70-90)—"Honky Tonky" (M-G) and "Billy the Kid" (M-G) (reissues) (2d wk). Okay $5,000, after $6,000 for last week.

Palace (RKO) (3,286; 70-90)—"Return of Jack Slade" (AA) and "Betrayed Women" (AA). Moderate $7,000. Last week, "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues), $7,200.

State (Loew) (3,500; 70-90)—"Big Knife" (UA). Okay $12,000. Last week, "Tender Trap" (M-G) (2d wk), $7,000.

Stillman (Loew) (2,700; 70-90)—"Guy Named Joe" (M-G) and "20 Seconds Over Tokyo" (M-G) (reissues). Ordinary $5.000. Last week, "Vanishing American" (Rep), same.

'Ulysses' Boff $25,000, Mont'l; 'Pancho' OK 12G

Montreal, Dec. 20.

Paramount's "Ulysses" at Loew's is the only newcomer with any sort of draw this week. It is headed for a smash session. Holiday spending is blamed for cutting into returns at other houses. However, "Treasure of Pancho Villa" looks okay at Capitol.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Special Delivery" (Col). Light $11,000. Last week, "Trial" (M-G) (2d wk), $16,000.

Capitol (C.T.) (2,412; 50-85)—"Treasure Pancho Villa" (RKO). Okay $12,000 or near. Last week, "Footsteps in Fog" (Col), same.

Princess (C.T.) (2,131; 40-65)—"Svengali" (M-G). Dull $6,000. Last week, "Warriors" (AA), $8,000.

Loew's (C.T.) (2,847; 60-$1)—"Ulysses" (Par). Smash $25,000. Last week, "Sincerely Yours" (WB), $15,000.

Orpheum (C.T.) (1,048; 30-50)—"Call Northside 777" (20th) and "Where Sidewalks End" (20th) (reissues). Oke $4,500. Last week, "Finger Man" (AA) and "Skabenga" (AA), ditto.

'Gun' Fancy 13G, D.C.; 'Dolls' 15G

Washington, Dec. 20.

There's usual pre-Yule doldrums here currently, only it's somewhat less so than in previous years. Considering time of year and lack of new product, the boxoffice is fairly satisfactory. "Guys and years. Considering time of year and lack of new product, the box-office is satisfactory. "Guys and Dolls" continues to set the pace in fifth stanza, with nice takings at Keith's. "Cinerama Holiday," though nosediving in the last two stanzas, has a hefty advance for holiday week. "Billy the Kid" and "Honky Tonk," brace of oldies at the Columbia, opened surprisingly brisk. "Man With Gun" is holding stoutly in second Capitol round.

Estimates for This Week

Ambassador (SW) (1,490; 60-85) —"Lawless Street" (Col). Light $3,000. Last week, "Queen Bee" (Col), $7,700.

Capitol (Loew) (3,434; 70-95)— "Man With Gun" (UA) (2d wk). Steady $13,000 for final 8 days after $17,000 last week.

Columbia (Loew) (1,174; 70-95)— "Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Brisk $7,500. Last week, "Tarantula" (U) and "Running Wild" (U), $6,500.

Dupont (Lopert) (372; 75-$1.10) —"Trouble With Harry" (Par) (4th wk). Very satisfactory $4,000 after $4,800 last week. Stays.

Keith's (RKO) (1,939; $1-$1.80) —"Guys and Dolls" (M-G) (5th wk). Still going down but $15,000 or better is mighty good for season. Last week, $19,000. Holding.

Metropolitan (SW) (1,200; 60-85) —"Lawless Street" (Col). Okay $4,500. Last week, "Queen Bee" (Col), $6,000.

Palace (Loew) (2,360; 70-95)— "Spoilers" (U) (2d wk). Oke $10,000 in final 8 days after $14,000 last week.

Playhouse (Lopert (435; 75-$1.10)—"African Lion" (BV) (7th-final wk). Neat $4,000 after $3,500 last week.

Plaza (T-L) (274; 70-$1)—"Mr. Hulot's Holiday" (Indie) and "Holiday for Henrietta" (Indie) (reissues). Light $2,000. Last week, "Hunters of Deep" (DCA), $2,500.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (11th wk). Slipped to $10,000 after $11,000 last week, but still ahead of last year at same time.

Trans-Lux (T-L) (600; 70-$1.25) —"Desperate Hours" (Par) (6th wk). Scant $4,500 for second consecutive week.

'TARGET' GOOD $9,000, PROV.; 'KISS' OKE 6½G

Providence, Dec. 20.

The Christmas rush is on with the result that most stands are happy with whatever they get. Majestic is leading with "Target Zero" but just passable. Loew's reissue of "Billy the Kid" is okay. RKO Albee is steady with "Kiss Blood Off My Hands."

Estimates for This Week

Albee (RKO) (2,200; 50-75)— "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues). Steady $6,500. Last week, "Tarantula" (U) and "Running Wild" (U), $9,000.

Majestic (Fay) (2,200; 50--75)—

(Continued on page 46)

'Tarantula'-'Wild' Paces New Cincy Pix at $10,000; 'Holiday' 16G, 26th

Key City Grosses

Estimated Total Gross
This Week $1,918,200
(Based on 22 cities and 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,887,000
(Based on 23 cities and 215 theatres.)

'Models' Wham $15,000, Pitt Ace

Pittsburgh, Dec. 20.

Stanley getting a jump on the pre-Xmas slump with "Artists and Models," which will stay through the holidays. It's off to a rousing start, with a smash session in prospect. "Man Alone" got away fast at the Penn but not getting much on week. Harris has action twinner, of "A Lawless Street" and "Teen-Age Crime Wave," with okay total in sight.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues). Slim $4,000. Last week, "Spoilers" (U) $7,000.

Guild (Green) (500; 65-$1)—"Inspector Calls" (AA) (5th wk). Oke $1,300 on windup. Last week, $1,600.

Harris (Harris) (2,165; 65-$1)— "Lawless Street" (Col) and "Teen-Age Crime Wave" (Col). Doing okay at $7,000. Last week, "3 Stripes in Sun" (Col), $9,000.

Penn (UA) (3,300; 65-$1)—"Man Alone" (Rep). Ray Milland starrer well liked but $8,000 is not very good. Last week, "Scarlet Coat" (M-G), $6,200.

Squirrel Hill (SW) (900; 65-$1)— "Red Shoes" (EL) (reissue). Oke $2,300. Last week, "I Am Camera" (DCA) (3d wk), $2,000.

Stanley (SW) 3,800; 65-$1)— "Artists and Models" (Par). Smart move bringing in Xmas picture week ahead of time. Very little competition and naturally is getting the gravy. Looks smash $15,000 or over. Stays for holidays. Last week, "Texas Lady" (RKO) and "Music Land" (BV), $6,000.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (44th wk). Good $10,000 or near. Advance good for yearend holidays and later. Last week, $11,500.

Big Rain Clips Frisco; 'Target' Trim at $11,000, 'Holiday' Hot 14G, 20th

San Francisco, Dec. 20.

Heavy rain and usual pre-Xmas lull has dragged down grosses at most firstrun houses currently, with few exceptions. "Target Zero" looms fairly good at Paramount while "Guys and Dolls" still is sturdy in fifth week at Stagedoor. "Cinerama Holiday" is rated big in 19th stanza at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Return of Jack Slade" (AA) and "Warriors" (AA). Dull $8,000. Last week, "Tarantula" (U) and "Running Wild" (U), $14,000.

Fox (FWC) (4,651; $1.25-$1.50)— "East of Eden" (WB) and "Battle Cry" (WB) (reissues). Drab $8,000. Last week, "Deep Blue Sea" (20th) and "Two-Gun Lady" (Indie), $7,500.

Warfield (Loew) (2,656; 65-90)— "Tender Trap" (M-G) (4th wk). Oke $7,000. Last week, $9,500.

Paramount (Par) (2,646; 90-$1)— "Target Zero" (WB) and "Dam Busters" (WB). Good $11,000 or over. Last week, "Lawless Street" (Col) and "Vanishing American" (Rep), $10,500.

St. Francis (Par) (1,400; $1-$1.25) —"Day World Ended" (Indie) and "Phantom From 10,000 Leagues" (Indie). Okay $15,000 in 10 days. Last week, "Trail of Lonesome Pine" (Par) and "Shepherd of Hills" (Par) (reissues), $7,000 in 5 days.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (20th wk). The 19th week ended Sunday (18) held at big $14,000. Last week, $16.400.

United Artists (No. Coast) (1,207; 70-$1)—"Heidi and Peter" (UA) and "Jungle Gents" (AA). Minor

(Continued on page 46)

Cincinnati, Dec. 20.

Downtown houses are marking time this fast-before-feast round. Grosses shape slenderish notwithstanding dualer prodding at three houses. Big Albee is fronting the pack with "Tarantula" and "Running Wild" in fairish gait. "Lawless Street" looks lonely in nine-day stand at Keith's. "White Christmas" at Grand shapes okay but "Honky Tonk" looks thin at Palace. "Cinerama Holiday" looms fine at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10)— "Tarantula" (U) and "Running Wild" (U). Looks like fairish $10,000 but top firstrun coin in town. Last week, "Night of Hunter" (UA), $8,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (26th wk). Staying on beam with nice $16,000 likely. Last week, $15,500.

Grand (RKO) (1,400; 75-$1)— "White Christmas" (Par) (reissue) and "Utopia" (Indie). So-so $5,500. Last week, "Illegal" (WB) and "Dam Busters" (WB), $7,500.

Keith's (Shor) (1,500; 75-$1.25)— "Lawless Street" Col). Lonely $6,500 in 9 days. House goes in for traditional closing day before Christmas. Last week, "Queen Bee" (Col), $6,300.

Palace (RKO) (2,600; 75-$1)— "Honky Tonk" (M-G) and "Billy the Kid" (M-G) reissues). Thin $6,500. Last week, "Big Knife" (UA), $7,000.

Pre-Noel, Strike Bopping Det.; 'Holiday' Lusty 15G, 45th, 'Dolls' Dandy 22G

Detroit, Dec. 20.

It's a tossup whether blackout on the publication of three dailies, now out on strike for three weeks has hurt more than actual pre-Christmas influences. Or that it is just the time of year. Biggest coin in town is going to "Guys and Dolls," strong in fourth week at the Adams. All others are average or below. "Three Stripes in Sun" at the Palms looks faded. "White Christmas" is fairish at the Madison. "Cinerama Holiday," below usual $20,000 figure, in 45th week at the Music Hall still is Detroit standout.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Day World Ended" (Indie) and "Phantom From 10,000 Leagues" (Indie) (2d wk). Down to bad $7,000. Last week, $17,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Man With Gun" (UA) and "Warriors" (UA) (2d wk). Fair $16,000. Last week, $23,000.

Palms (UD) (2,961; $1-$1.25)— "Three Stripes in Sun" (Col) and "Crooked Web" (Col). Weak $11,000. Last week, "Treasure Pancho Villa" (RKO), $9,000.

Madison (UD) (1,900; $1-$1.25)— "White Christmas" (Par) (reissue) and "Quest for Lost City" (RKO). Fair $10,000. Last week, "Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissue) $10,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Target Zero" (WB) and "Beast With 1,000 Eyes" (AA). Poor $7,000. Last week, "Teenage Crime Wave" (Col) and "Hell's Horizon" (Col) (2d wk), $8,000.

Adams (Balaban) (1,700; $1-$1.25)—"Guys and Dolls" (M-G) (4th wk). Strong $22,000. Last week, $27,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (45th wk). Sturdy $15,000. Last week, $14,800.

BLIZ BOPS SEATTLE; 'SLADE' OKAY $7,000

Seattle, Dec. 20.

Sunday (18) blizzard toppled all chance of weekend pickup, and biz naturally is way off. However, "Rebel Without Cause" still is nice at Blue Mouse for sixth week downtown. "Heidi and Peter" looks drab at Music Hall. "East of Eden" with "Battle Cry" at Fifth Avenue is rated good.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Rebel Without Cause" (WB) and "Illegal" (WB) (6th wk). Good $4,500 in 9 days. Last week, $5,300.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Return of Jack Slade" (AA) and "Warriors" (AA). Okay $7,000 in 8 days. Last week, "Naked Sea" (RKO) and "Tennessee Partner" (RKO), $6,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "East of Eden" (WB)

(Continued on page 46)

B'WAY COMES OUT OF THE RUT

Reissues, Pre-Xmas Slough Chi But 'Slade' Stout $18,000; 'Heidi' Lean 3G, 'Pancho' Tall 15G, 'Knife' 15½G

Chicago, Dec. 20.

Cold and last-minute Christmas shopping rush make this round another extension of current downbeat. "Return of Jack Slade" and "The Warriors" should get sturdy $18,000 in opener at Roosevelt. "Night Holds Terror" and "Green Magic" combo shapes so-so $6,000 at the Esquire.

"Heidi and Peter" looms mild $3,000 at the World. Oldies at the Carnegie and the Ziegfeld are slow.

"Treasure of Pancho Villa" continues staunch in second week at the Woods. "Big Knife" and "Top Gun" combo is fair in second at United Artists. "Kiss Blood Off Hands" and "Johnny Stool Pigeon," reissue combo continues so-so in second stanza at Gran. "Rebel Without Cause" is slowing in the fifth round at the State-Lake. "Tender Trap" is waning in fifth at Oriental.

"Guys and Dolls" is still good in sixth round at the Chicago. "Cinerama Holiday" is steady in 27th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Genevieve" (U) and "Run for Your Money" (U) (reissues). Mild $3,000. Last week, "Double Confession" (Indie), $2,800.

Chicago (B&K) (3,900; 98-$1.80)—"Guys and Dolls" (M-G) (6th wk). Good $33,000. Last week, $39,000.

Esquire (H&E Balaban) (1,400; 85-$1) — "Night Holds Terror" (Col) and "Green Magic" (IFE) (reissue). Fair $6,000. Last week, "4 Against Fate" (Indie), $5,200.

Grand (Nomikos) (1,200; 98-$1)—"Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues) (2d wk). So-so $6,500. Last week, $8,000.

Loop (Telem't) (606; 90-$1.25)—"I Am Camera" (DCA) (6th wk). Okay $5,200. Last week, $7,500.

Monroe (Indie) (1,000; 67-87)—"Cheaper by Dozen" (20th) and "Darling Clementine" (20th) (reissues). Dim $3,000 in 6. Last week, "Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues) (3d wk), $3,000 in 4 days.

Oriental (Indie) (3,400; 98-

(Continued on page 46)

Balto Blah But 'Sea' Oke $6,000 in Second; 'Blood' Rousing $6,500

Baltimore, Dec. 20.

Pre-Xmas doldrums are gripping firstrun cinema grosses here this round. Reissues and generally mild product is bridging the gap until the arrival of strong entries for the yearend holidays. Okay gross is being registered in the second week by "Deep Blue Sea" at the New. "Lawless Street" is very sad at the Stanley. Double bill of "Desert Sands" and "Fort Yuma" is drab at the Century. "Kiss Blood Off My Hands" plus "Johnny Stool Pigeon" dualer looks fair at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 35-95) — "Desert Sands" (UA) and "Fort Yuma" (UA). Drab $4,000. Last week, "Tender Trap" (M-G) (4th wk), $3,800.

Cinema (Schwaber) (460; 50-$1)—"Divided Heart" (Indie). Fairish $3,500. Last week, "Chance Meeting" (Indie) (3d wk), $2,000.

Film Centre (Rappaport) (960; 50-$1)—"Special Delivery" (UA). Slim $3,000. Last week, "Cocktails In Kitchen" (Indie), $3,500.

Hippodrome (Rappaport) (2,100; 35-$1)—"Honky Tonk" (M-G) and "Billy The Kid" (M-G) (reissues). Sparse $5,200. Last week, "Texas Lady" (RKO), $5,500.

Mayfair (Hicks) (980; 20-70) — "Naked Dawn" (U). Sad $2,500. Last week, "3 Stripes In Sun" (Col) (2d wk), $3,000.

New (Fruchtman) (1,600; 35-$1)—"Deep Blue Sea" (20th) (2d wk). Okay $6,000 after $8,000 opener.

Town (Rappaport) (1,400; 35-$1)—"Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues). Good $6,500. Last week, "Detroit Confidential" (UA) and "Teen-Age Gangs" (UA), $4,500.

'Eden'-'Battle' Lusty 8G, Port.; 'Fog' Dim 6G

Portland, Ore., Dec. 20.

Town is bogged down with reissues and holdovers plus some snow. Best showing is being made by "East of Eden" and "Battle Cry," both pix having played here before. Pair looks to get fancy take at the Fox. "Footsteps In Fog," only fresh pic to open this round, is modest at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Light $4,500. Last week, "Target Zero" (WB), $5,400.

Fox (Evergreen) (1,526; $1-$1.25)—"East of Eden" (WB) and "Battle Cry" (WB) (reissues). Fast $8,000 or near. Last week, "Texas Lady" (RKO) and "Bengazi" (RKO), $6,600.

Guild (Indie) (400; $1)—"African Lion" (BV) (6th wk). Loud $2,500. Eves. only with mats. on weekends. Last week, $3,700.

Liberty (Hamrick) (1,875; 75-$1)—"Cowboy and Lady" (RKO) and "Adventures Marco Polo" (RKO) (reissues). Sad $3,000 in 6 days. Last week, "Tender Trap" (M-G) and "Santa Fe Passage" (Rep) (3d wk), $6,800.

Orpheum (Evergreen) (1,600; 1-$1.25)—"Footsteps In Fog" (Col) and "Teen-Age Crime Wave" (Col). Modest $6,000 or close. Last week, "Naked Sea" (RKO) and "Tennessee's Partner" (RKO), $5,300.

Paramount (Port-Par) (3,400; 75-$1)—"White Christmas" (Par) and "Son of Paleface" (Par) (reissues). Light $5,500. Last week, "Naked Amazon" (Indie) and "They Were So Young" (Indie), $8,700.

Mpls. Biz Bad But 'Holiday' OK 10G

Minneapolis, Dec. 20.

Traditionally one of the boxoffice's worst periods, current week-before-Christmas promises to be mighty sad here. Except for a couple of holdovers, "Cinerama Holiday" and "Rebel Without a Cause," in their 24th and fourth stanzas, respectively, there's hardly a bright spot among the deluxers. Top newcomers, mostly wasted in the face of the seasonal handicap, are "Queen Bee," "Kiss of Fire" and "Heidi and Peter." Bliz and 20 degrees below temperature are a further blight.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (24th wk). Okay $10,000 or near. Last week, $9,000.

Gopher (Berger) (1,000; 85-$1)—"Francis in Navy" (U). Anemic $2,800. Last week, "Lawless Street" (Col), $3,000.

Lyric (Par) (1,000; 65-85)—"Beast With 1,000 Eyes" (Indie) and "King Dinosaur" (Lip). Puny Big $5,000. Last week, "Teen-age Crime Wave" (Col) and "Girl Rush" (Par), $5,000 in 9 days.

Radio City (Par) (4,100; 85-$1)—"Queen Bee" (Col). Well-enough liked drama, but Christmas shopping is spelling its doom. Infinitesimal $4,500. Last week, "Tender Trap" (M-G) (2d wk), $8,000.

RKO Orpheum (RKO) (2,800; 75-$1)—"Kiss of Fire" (U). Split with two oldies, "Stool Pigeon" (U) and "Kiss Blood Off Hands" (U). Sad $3,500. Last week, "Treasure Pancho Villa (RKO), $5,000.

RKO Pan (RKO) (1,600; 75-$1)—"Rebel Without Cause" (WB) (4th wk). A sensational boxoffice performer here. Still big at $6,000. Last week, $7,000.

State (Par) (2,300; 85-$1)—"Heidi and Peter" (UA). Youngsters not flocking to this. Shapes poor $3,000. Last week, "Texas Lady" (RKO), $4,500.

World (Mann) (400; 75-$1.20)—"Naked Sea" (RKO) and "Wakamba" (RKO). Slim $2,000. Last week, "African Lion" (BV) (3d wk). $3,200 in 9 days.

'ROSE' 46G, 'ARM' 42G, 'RAINS' 73G

Some new, potent product launched in the last few days is giving Broadway film business a nice lift in the current session, pulling the over-all money total out of the recent doldrums. Managers of deluxe theatres believe the upsurge for the Times Square area bodes sturdy boxoffice once the pressure of Xmas shopping is lifted in a few days. Even severe cold late Monday and yesterday (Tues.) failed to hurt several newcomers.

Both "Rose Tattoo" and "Golden Arm" are smash to pace the straight-film bills. "Tattoo" soared to a wow $46,000 opening round at the Astor while "Golden" is heading for a terrific $42,000 on its initial stanza at the Victoria. "Storm Fear" with vaudeville looks to land a good $20,000 at the Palace.

Return of stageshow to the Roxy started off nicely, a sock $73,000 being probable opening week with iceshow and "Rains of Ranchipur." House expects better things, too, with the year-end holidays and has this combo in for four weeks.

"The Prisoner" hit a great $15,600 opening round at the arty Plaza, and looks in for a run. "Diabolique" was smash $12,300 in fourth Fine Arts week.

Money champ, of course, continues to be "Kismet" and the annual Christmas stageshow at the Music Hall. Second week of this combination looks to hit a smash $168,000, with the run continuing indefinitely. "Guys and Dolls" also still is very much in the chips with a sock $41,000 probable in current (7th) session at the Capitol. "Heidi and Peter" was light $3,000 in first week at Little Carnegie.

"Oklahoma" is holding steady around recent levels, with a great $42,300 likely in present (10th) stanza at the Rivoli. "Cinerama Holiday" held great at $44,800 in 45th frame at the Warner, and is now in its 46th week.

Batch of new pix are opening this week to take advantage of the yearend holidays. "Artists and Models" preems today (Wed.) at the Paramount. "Indian Fighter" also opens today, at the Mayfair.

"Court-Martial of Billy Mitchell" is being launched tomorrow (Thurs.) at the Criterion. "It's a Dog's Life" preems the same day at the Normandie. "Man With Gun" opens also Thursday at the State.

"Littlest Outlaw" goes into the Trans-Lux 52d Street Sunday (Christmas Day). The Sutton preemed "Night My Number Came Up" Monday (19). "Dance Little Lady" opens at the Globe, also on Christmas Day.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Rose Tattoo" (Par) (2d wk). Initial session ended Monday (19) soared to wow $46,000, amazing for season of year. In ahead, "Rebel Without Cause" (WB) (7th wk-5 days), $9,500, but winding a solid longrun.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Heidi and Peter" (UA) (2d wk). First round concluded Sunday (18), was light $3,000. Looks in for holiday run, with biz counted on to pick up with arrival of Christmas Day.

Baronet (Reade) (430; 90-$1.55)—"Emile Zola" (M-G) (reissue) (5th wk). This stanza winding today (Wed.) is heading for good $3,500 after $4,200 in fourth week. Continues.

Capitol (Loew's) (4,820; 85-$2.20)—"Guys and Dolls" (M-G) (7th wk). This week ending tomorrow (Thurs.) probably will hit smash $41,000 as against $53,000, below expectancy, in sixth week. Stays on through year-end holidays.

Criterion (Moss) (1,700; 75-$2.20)

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Drags Bottom Albeit 'Tattoo' Smart 17G; 'Holiday' Hefty $31,200, 'Okla.' $29,000, 5th; 'Dolls' 20G, 4th

Los Angeles, Dec. 20.

With six reissues and eight holdover bills dominating local firstruns, biz here is scraping bottom in most spots.

Only the continued-run biggie threesome of "Cinerama Holiday," "Oklahoma" and "Guys and Dolls" are supplying any bright spots with one exception. That lone exception is "Rose Tattoo," rated good $17,000 or close in first week at Warner Beverly. Considering the general doldrums, this figure is socko.

"Holiday" hit hefty $31,200 in fifth week at Warner Hollywood while "Oklahoma" looks fine $29,000 or near in fifth session at Egyptian. Not far behind is "Guys and Dolls" with good $20,000 likely for fourth Hollywood Paramount round. "Rains of Ranchipur" looks fair $16,500 opening week at Chinese.

Estimates for This Week

Warner Beverly (SW) (1,612; $1-$1.75)—"Rose Tattoo" (Par). Nice $17,000 or near. Last week, one-week Academy-qualifying run for "Picnic" (Col), $6,500.

Chinese (FWC) (1,908; $1-$1.80)—"Rains Ranchipur" (20th). Fair $16,500. Last week, "Pompey's Head" (20th) (6th wk), $4,500.

Downtown Paramount, Wiltern, New Fox (ABPT-SW-FWC) (3,300; 2,344; 965; 90-$1.50)—"East Eden" (WB) and "Battle Cry" (WB) (reissues). Light $15,000. Last week, in different units.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 816; 1,715; 1,248; 90-$1.50) — "Apache" (UA) and "Vera Cruz" (UA) (reissues). Sad $6,500 with Loyola giving up after two days for second-run pix. Last week, in different units.

Hillstreet, Pantages (RKO) (2,752; 2,821; 80-$1.25)—"Them" (WB) and "Beast From 20,000 Fathoms" (WB) (reissues). Slight $6,000. Last week, "Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues) $10,900.

State, Hawaii (UATC - G&S) (2,404; 1,106; 90-$1.25)—"30 Seconds Over Tokyo" (M-G) and "Guy Named Joe" (M-G) (reissues). Slow $8,000. Last week, "Tender Trap" (M-G) (3d wk), $8,700.

Warner Downtown (SW) (1,757; 80-$1.25) — "Tanks Are Coming" (WB) and "Retreat Hell" (WB) (reissues). Dull $5,000. Last week, with Iris, El Rey, "Wiretapper" (Indie) and "Cimarron Kid" (U) (reissue), $9,200.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Deep Blue Sea" (20th) (2d wk). Scant $2,000. Last week, $4,000.

Hollywood (FWC) (756; 90-$1.25) — "Major Benson" (U) and

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Pre-Yule Hits Buff.; 'Cinerama' Oke 8G, 39th

Buffalo, Dec. 20.

It's the week before Christmas, and Buffalo exhibs fully appreciate this after looking at biz. Trade ranges from good to slow. About the best showing is being made by "Cinerama," still doing well in 39th week at Teck. "Honky Tonk"-"Billy the Kid," oldie dualer, is oke at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)—"Honky Tonk" (M-G) and "Billy Kid" (M-G) (reissues). Good $10,000. Last week, "Top Gun" (UA) and "A Bullet for Joey" (UA), same.

Paramount (Par) (3,000; 50-80)—"Flame of Islands" (Rep) and "Fighting Chance" (Indie). Sluggish $8,000. Last week, "Target Zero" (WB) and "No Man's Woman" (Indie), $10,000.

Center (Par) (2,000; 50-80)—"Heidi and Peter" (UA) and "Wakamba" (RKO). Soft $7,000 or close. Last week, "Naked Street" (UA) and "Good Die Young" (UA), $9,000.

Lafayette (Basil) (3,000; 50-80)—"Tarantula" (U) and "Running Wild" (U). Fair $8,000. Last week, "Kiss of Fire" (U) and "Hold Back Tomorrow" (U), $6,000.

Century (Buhawk) (3,000; 60-85)—"Toughest Man Alive" (AA) and "Bobby Ware Missing" (AA). Slow $8,000. Last week, "Texas Lady" (RKO) and "Killer Leopard" (AA), $7,500.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (39th wk). Good $8,000. Last week, $9,000.

'Tarantula'-'Wild' Nice $15,000, K.C.

Kansas City, Dec. 20.

Usual pre-Christmas week biz is shaping up light all around. Some strength is in evidence for "Tarantula" paired with "Running Wild" at the four Fox Midwest firstruns. "Last Command" at the Missouri. "Big Knife" at Midland and "Naked Street" at the Roxy all are suffering from pre-Noel blues. Paramount is using split-week and oldies, and still is slow. Weather continues unusually cold which is no help.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Sheep Has 5 Legs" (UMPO) (5th wk). Oke $800. Last week, $1,000.

Midland (Loew) (3,500; 60-80)—"Big Knife" (UA) and "Killer's Kiss" (Indie). Thin $6,000, with pre-Xmas blamed. Last week, "Queen Bee" (Col) and "Footsteps in Fog" (Col), $5,000.

Missouri (RKO) (2,585; 65-90)—"Last Command" (Rep) and "Fighting Chance" (Rep). Slow $3,500. Last week, "Texas Lady" (RKO) and "Trouble in Store" (Rep), same.

Paramount (United Par) (1,900; 60-80)—"White Christmas" (Par) and "Roman Holiday" (Par) (reissues) split week, first 3 days, "30 Seconds Over Tokyo" (M-G) and "Guy Named Joe" (M-G) (reissues) second half. Skimpy $3,000. Last week, "Lawless Street" (Col) and "Teen-Age Crime Wave" (Col), $5,500.

Roxy (Durwood) (879; 70-90)—"Naked Street" (UA). Fairish $3,000. Last week, "Desperate Hours" (Par) (7th wk), $2,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 00; 1,217; 65-85)—"Tarantula" (U) and "Running Wild" (U). Raising some interest and may top $15,000, okay for season of year. Last week, "One Desire" (U) and "Kiss of Fire" (U), $10,000.

Vogue (Golden) (550; 75-$1)—"I Am Camera" (DCA) (2d run) (2d wk). Oke $1,000. Last week, same.

L'ville Lags; 'Billy Kid' OK 7½G, 'Heidi' Mild 8G, 'Unconquered' 6G

Louisville, Dec. 20.

Biz is only fair for the cinemas here this week. Stores are open three nights during the week, and Christmas spending is in full swing. Result is that film houses are taking a secondary place in spending picture. Rialto with "Heidi and Peter" is modest. Mary Anderson with "Target Zero" looks moderate. The Kentucky, with "Unconquered," is only so-so. "Billy the Kid" and "Honky Tonk" shapes okay at Rialto.

Estimates for This Week

Kentucky (Switow) (1,100; 65-85)—"Unconquered" (Par). Moderate $6,000. Last week, "Finger Man" (AA), $6,500.

Mary Anderson (People's) (1,000; 65-85)—"Target Zero" (WB). Modest $5,000. Last week, "Sincerely Yours" (WB), $4,500.

Rialto (Fourth Avenue) (3,000; 55-85)—"Heidi and Peter" (UA). Strictly for kid trade; looks mild $8,000 or less. Last week, "Tarantula" (U) and "Running Wild" (U), $12,000.

State (Loew) (3,000; 65-85)—"Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Oke $7,500. Last week, "Man With Gun" (UA) and "Top of World" (Col), $9,000.

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CLIFTON WEBB · GLORIA GRAHAME

THE MAN WHO NEVER WAS

COLOR by DE LUXE

CINEMASCOPE

Directed by RONALD NEAME

Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu

- and oh! how they will open!!!

RKO PLAYING MINOR TO MAJOR

Maneuver for Broad Adjudication, Concede 'Lustful and Lecherous' Charge Against 'Mom and Dad'

Seeking to avoid a narrow ruling by the Court, Capitol Enterprises this week sought to knock out the legal props from under the New York censor board while conceding that the picture in question was pornographic and that the portrayal of human birth on the screen would "excite lustful and lecherous desire in the normal viewer."

Film involved is "Mom and Dad." The N. Y. censor had objected to a scene showing the actual birth of a child. In this he had been upheld by the N. Y. board of Regents which found the sequence "indecent."

Argued Capitol attorney Ephraim S. London (who won the "Miracle" case for Joseph Burstyn): "The principal issues in this case and the only ones now before the Court (The Appellate Division of N. Y. Supreme Court) are:

(1.) *Whether the New York Film censorship law imposes unconstitutional prior restraint on freedom of expression;* (2.) *Whether the N. Y. law is so vague as to deprive the owner of films of due process of law;* (3.) *Whether, by imposing a tax on the right of communication, the N. Y. law constituted a violation of constitutional guarantees of freedom of communication.*"

In the past, when film censorship cases came up before the U. S. Supreme Court, or other courts, there has been a tendency to rule on the narrow issues, i.e., on specific parts of the censor law or on the individual picture. It is this which London is trying to circumvent; and it is for that reason that, while arguing that "Mom and Dad" is unobjectionable, he concedes pornography and keeps the issues clear and straight.

Censor 'Tax' Angle

Interesting aspect of the appeal is London's emphasis on the unconstitutionality of the "tax" imposed by the censor via the charge for a license. "No one may be required to purchase the rights of speech and press guaranteed by the Constitution," he told the Court.

The brief pointed out that the judiciary couldn't question the extent of a tax once it was brought under the taxing power of either the state or the federal government. Furthermore, he argued, the tax can't be defended on the grounds that the fee charged is required to defray administrative expenses. London cited the fact that the motion picture division in New York collected $2,041,338 between 1949 and 1954 whereas administrative costs ran to only $475,610.

London told the Court that "Mom and Dad" had been shown in 44 states in its unabridged version and that it had "met with general public approval."

Locklin Pix of Dallas To Roll Western; Aims At 'Low Budget Quality'

Dallas, Dec. 20.

John Forbes has arrived here to direct the first production of Locklin Pictures, in which he will star under the name of Johnny Carpenter. The western will go on location in the local area within the next several weeks.

Locklin Pictures Inc. of Dallas has been chartered to produce "quality, low budget pictures for theatre release and eventual showing on television," according to Max T. Saichek, securities director.

Saichek and Bill Locklin, prez, said an average low budget film can be filmed within 30 miles of the city about one-half of what the same film would cost to produce in Hollywood.

At first the company plans films which require little or no special staging.

'Dolls' Scaled To $1.50

Minneapolis, Dec. 20.

"Guys and Dolls," opening at the Minneapolis and St. Paul RKO Orpheums day and date Dec. 23 will be scaled at $1 to 5 p.m. and $1.50 thereafter, tax included. Theatres' regular tap is 85c-$1.

First time two houses have ever gone so high.

Adelman Loses Antitrust Suit

Dallas, Dec. 20.

A federal court jury decided against I. B. Adelman, owner of the Delman Theatre, nabe house, and in favor of six major film distributors here Friday (16) in a $750,000 antitrust suit. Defendants were Paramount, 20th-Fox, Warner Bros., Columbia, United Artists and Universal.

Case was filed in 1947 in Delaware by the Tivoli Realty Co. and its prexy and principal stockholder, Adelman. He charged that in the Delman's first year of operation major film distributors sided to prevent releasing pix to him until 54 days after first run downtown showings.

Defense lawyers said the local verdict upheld the distribs' rights to "follow sound business policies despite demands of indie exhibitors." In 1953, Federal Judge Wm. H. Atwell was upheld in his decision in favor of four of the original 10 defendants—Interstate Circuit, Texas Consolidated Theatres, RKO and Loew's, Inc.

Legal Comment

Legal sources on the distributor side said this week that dismissal of an antitrust suit in Dallas Friday (16) established the point that uniformly of clearances can not be held to represent a conspiracy among the companies. By deciding to sell neighborhood runs on the same availability the distribs, individually, simply mapped the same business course in dealing with common problems and this practice has been upheld, say the attorneys.

This same point has been made before but it's understood the Dallas situation represents the first time a jury sustained it in a case where decrees in the Government-Paramount, et al., action were offered in evidence.

Plaintiff in Dallas was I. B. Adelman, operator of the Delman Theatre in that city. Case has a long history, having been first filed in Delaware (where the distributors are incorporated) in 1947. Adelman filed the complaint six weeks after he opened his house, asking damages of $750,000, and charging the cospiracy.

It was moved to Dallas at the request of the defendants and the first fed court trial ended with a jury, as instructed by Judge William Hawley, finding for the defendants. On Adelman's appeal, the Court of Appeals upheld Hawley as to four defendants and the remaining six had to stand re-trial.

The re-trial, which ended in the jury verdict favoring all defendants, was heard by Judge T. Whitfield Davidson.

Roy W. McDonald, assisted by Sidney Howell, both of the New York firm of Donovan, Leisure, Newton & Irvine, represented the film companies. Adelman's legal rep was William Fonville of Dallas, with Robert Wright as a consultant. Wright was the Government's prosecutor in the Paramount monopoly suit.

STUDIO COMES ALIVE AGAIN

A resuscitated RKO appears near at hand. After years of minor-league operation under Howard Hughes, and one period of utter film-making inactivity, the company under the aegis of president Daniel T. O'Shea and owner Tom O'Neil of General Tire & Rubber is shaping for real as a major entity in the film biz scheme of things.

There's plenty of uphill ahead before its major company status is re-achieved. But developments of just the past few months, and weeks, strongly suggest such a regained position.

Of major significance to the RKO distribution wing under Walter Branson and to all exhibitors, the outfit will have 10 new pictures moving into release within the next five months. This is the best line-up, numerically at least, of the past five years.

The fresh product includes "The Conqueror," John Wayne-Susan Hayward production with which RKO is aiming for tall income stakes. Within the same program are a few pictures which are still under wraps; they're completed by outside producers and practically "in the house" but O'Shea doesn't want to identify them, characteristically, until the acquisition deals are legalistically consummated.

RKO's modus operandi is to be dual-pronged: production of its own pictures and tieups with independents. O'Shea, back in New York this week after another set of Hollywood huddles, disclosed the company's "intent" to produce "a minimum of between 12 and 15 major productions in 1956 and to buttress this production with outstanding independently-produced films to keep the RKO world-wide sales force at its peak efficiency." This takes on genuine significance in the light of the chief exec's conservatism when it comes to making statements.

O'Shea, by the way, will return to the Coast lot early in January for more architecture of the "new RKO" in collaboration with Charles L. Glett, exec v.p., and William Dozier, production v.p.

By way of building the product picture of the future, these moves were made within the past few days; Eddie Fisher and Debbie Reynolds signed to star in a comedy titled "Every Mother Should Be Married"; John Farrow pacted to produce and direct three features, the first of which, "Back from Eternity," will roll in February; Cameron Hawley's "Cash McCall" novel purchased by the studio for picturization in 1956, and plans were set for David O. Selznick to produce "A Farewell to Arms" in June.

Skimpy Choice for Burstyn Award; Importers Body Consider Possible Inclusion of British Product

Burstyn award on Tuesday (20) went to the Italian "Umberto D," handled in the U.S. by Ed Harrison. Second place went to the French "Wages of Fear" and third to "The Sheep Has Five Legs."

Awards will be presented "by a prominent motion picture critic" at a luncheon.

Independent Motion Pictures Distributors Assn. (the importers) this week voted on the Burstyn Award in the face of a real dearth of outstanding imports. Top contenders are "Umberto D," "Diabolique," "Sheep Has Five Legs" and "Letters From My Windmill." Latter, a Pagnol picture, opening screened specially for IMPDA members last Friday (16) so as to qualify for the Burstyn award, being given this year for the third time.

It's generally agreed that the foreign language pix this year have been most disappointing in quality. Particularly outstanding has been the lack of Italian product. "Lt Strada" and "Too Bad She's Bad," Italo lingualers that might have qualified, arrived on the scene too late to be included in the voting.

It's noted that the Israeli, "Hill 24 Doesn't Answer," current in New York, was not included in the list of award contenders.

Question of whether to make British films part of the Burstyn award is likely to generate considerable discussion. Award so far has been limited to foreign language films but there is considerable sentiment that this should be expanded to cover "imports" generally. One of the problems, of course, is that a fair number of British features are handled by the majors and not by the indies.

Furthermore, Burstyn made his mark in the importation of French, Italian and German pictures, and he didn't handle the British product. This is a point which IMPDA prexy Arthur Mayer is likely to bring up when the subject is discussed.

Ed Grainger's RKO Chore

Hollywood, Dec. 20.

Edmund Grainger has been signed by RKO to produce "Every Mother Should Be Married," Eddie Fisher-Debbie Reynolds starrer which rolls in May.

Resultantly, his indie Edmund Grainger Productions will take a temporary production hiatus. It recently made "Treasure of Pancho Villa" and "Great Day in the Morning" for RKO release.

Another Suit On 'Sister Eileen'

Columbia Pictures, already defendants in a damage suit brought against it by playwrights Jerome Fields and Edward Chodorov over rights to "My Sister Eileen," was again sued yesterday (Tues.) in N.Y. Federal Court by Ruth McKenney whose book and New Yorker mag articles formed the basis for the "Eileen" play and film versions.

Miss McKenney, who asserts she's the sole and exclusive owner of the book and mag articles, further states that she and Leslie Reade later wrote a dramatization of the stories. However, their adaptation was never published and Reade assigned his rights to his collaborator in 1941.

Prior to October, 1955, action charges, Columbia infringed on the articles and dramatization by producing, distributing and licensing for exhibition a film tagged "My Sister Eileen," copied from the plaintiff's copyrighted material. Damages sustained, an injunction restraining further release of the picture and an accounting of the profits are sought.

Fields and Chodorov adapted the McKenney articles into a successful Broadway play for which Columbia acquired the screen rights. Deal, however, specified that no sequel could be made of the original. First film version, released in 1942, was a straight comedy but the second was a musical. Fields and Chodorov, alleging the filmusical was a sequel, brought suit for damages. Litigation, however, does not involve "Wonderful Town," Broadway musical of several seasons ago, which was based on the "Eileen" legiter.

Boston Distrib's Manhattan Preview

To Screen Indie-Made 'Wiretapper' in N. Y.— Eavesdropping Probe Seen as Topicality Jackpot

Boston, Dec. 20.

Continuing official investigations and newspaper breaks on the theme of telephone eavesdropping by Federal, municipal and private sleuths has Embassy Pictures here so sanguine about the boxoffice voltage of its indie feature, "Wiretapper," that a trade press preview is pegged at Lloyd's in Manhattan Jan. 5. Idea is to fly up the Boston critics to join their N. Y. confreres, then feed both contingents at 21.

George Kraska of Embassy and Terry Turner are working the Boston invasion of the metropolis following word from Embassy president Joe Levine that "Wiretapper" got off briskly in 35 day-date bookings on the Pacific Coast.

Embassy has also acquired franchise to "Rebellion of the Hanged," Mexican film, and has set American premiere for Boston's Centre Theatre Dec. 28. Leon Brandt of Lopert is here today (Tues.) for press bally and interviews at the Boston Club.

Another Embassy franchise, "I Am a Camera" (DCA) has its Boston preem at the Kenmore Theatre on Christmas Day.

'WORST FILM MONTH OF YEAR FOR POLL'

Boston, Dec. 20.

Marjory Adams of the Boston Globe criticized the Audience Awards for poor timing, and asked "what sort of theatre men could assemble a list of the best pictures of the year and leave out 'Marty'?"

"A more inauspicious time to announce 'Audie,' or Audience Awards for 1955, could hardly be chosen than the month of December. This is the period when important pictures are held up, when revivals and Class B films fill some of the downtown theatres."

Einfeld Shoots Bankroll A La 'Robe' for Feb. 16 Premiere of 'Carousel'

Big promotional campaign, including full page color ads in 25 top circulation mags during the month preceding the opening, has been set for "Carousel" by Charles Einfeld, 20th-Fox ad-pub topper. Budget for the campaign runs into several hundred thousand dollars and surpasses 20th's "Robe" splurge.

"Carousel" will open at the Roxy Theatre, N. Y., Feb. 16. It'll be a charity preem for the N. Y. Medical College. Stars of the film, the first to be lensed on 55m negative, will attend.

According to Einfeld, the combined circulation of the mags that will carry "Carousel" ads runs to over 66,000,00. Apparent intent is to sell the 55m process as something entirely new, much in the way 20th put over and sold CinemaScope originally.

Apart from the mags, 20th has skedded a heavy barrage of plugs in trade papers, newspapers, radio, tv. Cost of "Carousel" is put at $5,000,000. Picture will be exhibited in 35m version only.

Christmas Closings

Columbus, Dec. 20.

Present count: 21 neighborhood theatres will be dark from two to five days over the Christmas holidays.

Six theatres will be closed five days, 10 closed for four days and five closed two days

"THANK YOU SANTA CLAUS!"

"Jingle Bells! Jingle Boxoffice!"

Thanks for "KISMET"!

Biggest first week of any Christmas attraction in history of Radio City Music Hall, N. Y.

Thanks for "RANSOM!"

Previewed on Coast to thrilled audience. Another M-G-M blockbuster in the terrific tempo of "Blackboard Jungle" and "Trial."

Thanks for "TENDER TRAP"!

It continues to be the industry leader in its extended and subsequent runs. Word-of-mouth gold-mine!

Thanks for "DIANE"!

A great spectacular production with a "Battle of the Sexes" story that's every showman's red meat!

Thanks for "I'LL CRY TOMORROW"!

Public interest terrific in Friday's Twin-World Premieres in Los Angeles and Chicago. Next attraction Music Hall, N.Y. Look Magazine, Redbook and Cosmopolitan start the parade of honors. It is one of this industry's All-Time Greats!

Thanks for EVERYTHING!

That includes coming BIG ONES like "FOREVER DARLING" and "THE LAST HUNT," "MEET ME IN LAS VEGAS" and "FORBIDDEN PLANET," "TRIBUTE TO A BAD MAN" and "GABY." And Many More!

MERRY CHRISTMAS TO EVERY READER OF VARIETY FROM LEO!

A Fighting Word—In Texas?

Hollywood, Dec. 20.

Columbia Pictures asked Federal court to change venue of $100,000 libel suit filed against it, contending it's too expensive to travel 1,400 miles to argue whether or not a man's a "bastard." Action was brought in Fort Worth by John Griffith Climenson, also known as Barry Storm, a writer-explorer, who says he was portrayed in a "slanderous light" in Columbia's "Lust for Gold," adapted from his book "Thunder God's Gold." Specifically, author says he was depicted as "bastard grandson" of character named Jacob Wald (apparently no relation to Columbia production chief Jerry Wald).

Studio said it would have to send six witnesses to Fort Worth to defend action, their transportation, lodging, etc., would come to $2,796. Here, studio said it could accomplish same result on deposition.

6 Comerford Heirs Get $111,000 Each; Frank Walker (A Cousin) Controls Pennsylvania Circuit

Scranton, Dec. 20.

A settlement for $1,000,000 has ended the litigation initiated three months ago by the six children of M. B. Comerford, who had filed in Orphans Court 319 exceptions to the accounts filed by former U. S. Postmaster-General Frank C. Walker and J. J. O'Leary, as executors, administrators and trustees of the estates of M. E. Comerford, M. B. Comerford and the latter's wife, Anna D. Comerford.

The settlement was reached by opposing counsel a few days after a continuance of a scheduled hearing had been allowed by Judge James F. Brady to permit the lawyers to continue negotiations looking to an agreement.

Under the settlement, a check for $500,000 was turned over Thursday (15) by counsel for Walker and O'Leary to the attorneys for the Comerford children, and the other $500,000 is to be paid on or before March 21, 1956, after transfers of the stocks in the far-flung Comerford enterprises have been turned over by the estates of M. B. Comerford and his wife to individuals or organizations to be designated by Walker.

With Attorneys Russell J. O'Malley, James E. O'Brien and Robert E. O'Brien, representing the M. B. Comerford children, reportedly retained on the usual one-third fee basis, it appears that the children will get about $111,000 each out of the settlement, with the lawyers taking the other $333,000.

In the meantime, the three sons of M. B. Comerford—Thomas P., Michael B. and William M. Comerford — have all been fired from their executive posts in the Comerford organizations which are said to have paid them $10,000 a year each. They were dismissed "upon order of Frank C. Walker" the day after the exceptions to the estate accounts were filed in court in September.

They and their three sisters had charged Walker and O'Leary with mismanagement and maladministration of the three estates, and had accused Walker of manipulating accounts of the complex Comerford theatre and real estate enterprises.

The settlement means that the majority stockholders of the organization founded by M. E. Comerford will acquire all of the minority holdings of the children of M. B. The latter was a nephew of M. E., as was Walker.

Walker last February filed an account in the M. E. estate fixing its net value at $1,052,777 as of Dec. 31, 1954. Reports were heard a short time later that the account would be attacked, and in June, Walker asked court permission to file a restated account. The revised figure, submitted on Aug. 29, fixed the value of the M. E. estate as of June 30, 1955, at $3,475,422.

As a result of the settlement, Walker will become the controlling head of the Comerford theatre empire.

M. B. Comerford was general manager of the organization when he was killed in an automobile accident in 1953. M. E. Comerford died in 1939 and Ann Comerford, widow of M. B., in 1945.

RKO Theatres 25c Divvy

RKO Theatres board has declared a dividend of 25c per share of common stock.

Payable Jan. 12 to holders of record on Dec. 28.

Market Street 300-Seater Goes to Ralph Dostal

San Francisco, Dec. 20.

A deal whereby Fox-West Coast would lease the 300-seat Cinema on Market Street to Ralph Dostal, operator of the Peerless, is apparently set. Dostal expects to continue 90c price and will install "an offbeat policy."

Fox has been using the Cinema, formerly a newsreel theatre, as a moveover house.

Fire Inspectors Tough-Up in N.Y.

Cracking down before the anticipated holiday business in New York City motion picture theatres, the Fire Dept. uncovered violations in 17 midtown houses during the first day of the inspection drive. The offenders received 24 hours to correct the reported violations, Fire Commissioner Edward F. Cavanagh said that "if necessary" he would close down the houses if they failed to comply with the law.

According to estimates, there are about 400 motion picture houses in the city. The first day's inspection on Monday (19) covered 39 theatres, with the Fire Dept. concentrating initially on the theatres between 42d St. and 72d St.

The Rialto, in the Times Square area, was charged with the most serious violation—having oil cans in a film storage room. Other houses in the midtown area accused of failing to live up to fire regulations included the Criterion, the Sutton, the Paris, and the Lexington.

Noting that the Fire Dept. would continue the drive until it had inspected every theatre in the city, Cavanagh said the first day's findings indicated "a disgraceful lack of responsibility on somebody's part for the safety of patrons of the places where violations were found."

"It is an appalling disservice and imposition upon an already overburdened Fire Dept. at the busiest and most dangerous time of the year," Cavanagh said. "We should not be expected to police these places, which are charged with a grave responsibility to their well-paying patrons."

Briefs From the Lots

Hollywood, Dec. 20.

Warners added "I'm Owen Harrison Harding" to **Tab Hunter's** schedule, the fourth assignment for the actor in recent weeks . . . **Cy Roth** will launch his next indie, "Oregon Stage," next month, producing and directing from his own original screenplay . . . "The Girls of Hangtown," an original by **Charles Griffith** and **Mark Hanna**, purchased by **Roger Corman** for American Releasing Corp. . . . **Jeff Donnell** drew the top femme role in "Magnificent Roughnecks" which **Herman Cohen** will produce for Allied Artists . . . **Ron Randell** cast in Todon Productions' Columbia release, "Beyond Mombasa," which rolls on location in Africa next month . . . **Herman Weber** inked a producer pact at Universal-International and checked in to develop two properties.

SKOURAS' 16M TESTIMONY SHOWS VITAL ROLE OF SMALL THEATRES: TOA'S LEVY

In an analysis of the recent 16m decision favorable to the industry, Herman M. Levy, Theatre Owners of America general counsel, cited the testimony of 20th-Fox prexy Spyros Skouras regarding the position of the small theatres in the United States under present-day conditions.

Answering questions put to him by the 20th attorney, Skouras declared at least 8,000 to 10,000 small theatres would be forced to close their doors if the film companies adopted a policy of quick distribution of films to television, and that the closing of the small theatres would "very substantially" reduce 20th's revenues "to the point that we would be in the red."

Commenting on Skouras' answers, Levy said: "In other words, Skouras admitted that without the revenue from the small theatres his company could not profitably distribute its pictures. To the best of my recollection, and I have been representing exhibitor interests since 1933, that is the first time that a public statement of that kind, from a distributor head, has come to my attention. Skouras is to be congratulated for his candor and sincerity."

All Should Follow

Levy said that it's time for all other company heads to revaluate their opinions of the importance of small theatres to their companies and to the industry and to recognize the plight of the small theatres. "Up to this point," he said, "all that the small theatre owner has been confronted with is demands for prohibitive film rental, untenable conditions of licensing, and callous indifference to his welfare and continued existence. He is 'the forgotten man' of the industry."

According to Levy, Skouras' statement tends to destroy the time-honored argument of distribution about the excessive cost of servicing the small exhibitors. It also beats down the claim, he said, that the small theatres were unprofitable business for the distribs and that they obtain 80% to 90% of their revenue domestically from the top 20% of the theatres in the country. "Those are the type of statements," Levy said, "exhibitor and exhibitor leaders have been given for years on almost every occasion when relief has been requested for the small exhibitor."

Goldenson Proposes Biz Cherchez les Femmes To Restore B.O. Keel

Leonard H. Goldenson wants the industry to embark on a new campaign that might be billed, cherchez la femme. The president of American Broadcasting-United Paramount, at a meeting of the Council of Motion Picture Organizations in New York last week, urged that new, special attention be given to influence more knowledge of the picture business and more theatre-going among women, for they're the ones who in turn influence patronage by the entire family.

The proposal was given over to the COMPO public relations committee for detailed study.

Over the past couple of years Goldenson also has pitched for concentrated effort to lure more youngsters, this via adjustments downward in boxoffice scales and younger personalities on the screen who would draw the interest of the teenager trade.

GUILBERT BRANDON BARKER LIKE DAD

Memphis, Dec. 20.

Guilbert Brandon, general manager of Film Transit here, was elected Chief Barker of Variety Club, Tent No. 20. Brandon's father, M. H. Brandon, prexy of the Film Transit, also was Chief Barker at one time. The younger Brandon succeeds M. A. Lightman, Jr.

Other officers elected are Alton Sims, Rowley United theatres, first assistant Chief Barker; Fordyce Kaiser, Allied Artists, second assistant Chief Barker; Howard Nicholson, Par, property masters; Nate Reiss, Nate Reiss Enterprises, Dough Guy. Directors include Tony Tedesco, UA; George Simpson, Film Transit; Conrad Bach, National theatre supply, Ed Doherty, Exhibitor service, and Tom Kirk, Ham-Kirk.

Current major charity project is building hospital for underprivileged children.

Boy's Finger Amputated; Father Sues Theatre

San Antonio, Dec. 20.

A damage suit for $6,000 was filed here in Special 37th District Court again the Woodlawn Theatre by the father of a six-year-old boy who said his son's right index finger had to be amputated after having been pinched in a theatre seat.

Eddie George Farens, son of E. H. Farens, alleges that on July 14, 1955, he and his son were in the theatre, and when they started to leave the boy caught his finger in the seat. He said the finger was later amputated at the Baptist Memorial Hospital here. The Woodlawn is operated by Tom Summers Theatres.

LATINO COMICO CHAPO

Makes Commercial Film Series for Mexican Houses

San Antonio, Dec. 20.

Chapo, Latin American comic, has filmed a series of commercial shorts here for the Jax Brewing Co. Films were produced by H. W. Kier Film Co.

They will be shown in south and west Texas theatres to Mexican clientele.

Await Loew's N.J. Ozoner Ruling

Industry quarters are waiting with interest the decision of Federal Judge Sidney Sugarman on Loew's Theatres' petition for acquistion of a drive-in site in New Jersey after opposition sources staged a stiff battle against the move. Following two days of hearings and reams of testimony, Judge Sugarman reserved decision yesterday (Tues.) in N.Y. Federal Court.

Hearing yesterday was devoted mainly to a cross examination of Wilbur Snaper, former National Allied topper and operator of the Strand Theatre in Keyport, N.J., by Federal Attorney Maurice Silverman, who is supporting the Loew's petition. Snaper, denied the role of an intervenor, is nevertheless sparking the opposition as a friend of the court. Snaper's testimony consisted of a discussion of runs, clearances and what effect Loew's coming into the Raritan, N.J. area would mean to established independent conventional and drive-in houses. He said conventional houses would be forced out of business if Loew's obtained a first-run for its proposed drive-in.

The type of fight being put up by Snaper is regarded as precedental, since this is the first time that a Court has permitted objections on such a broad scope in applications by formerly-affiliated theatres for additional acquisitions.

Denver Variety's New HQ

Denver, Dec. 20.

Tent 37 of Variety Clubs has reelected Robert Hill as chief barker. Hill was the original barker and has been serving again the past months since John Denman resigned to move to Salt Lake City.

Others elected included: Jim Ricketts, 1st assistant; Jack Felix, second assistant; Mel Glatz, dough guy; Bruce Marshall, property master, and Duke Dunbar, fixer. The crew is made up of Robert Sweeten, Marvin Goldfarb, Robert Lotito, Fred Knill, Jack Woddell and Tom Smiley.

The club debuted new rooms in the Cosmopolitan Hotel with a cocktail party Sunday (18).

Pasternak-Katz Readying Year Ahead

New Indie Company Envisions Top Budget Releases —Pasternak Has Made 58 Musicals

Hollywood, Dec. 20.

Joe Pasternak and Sam Katz will join forces in a new indie production firm early in 1957 when Pasternak ends his 16 year association with Metro. New company will concentrate on top budget musicals and other important product.

Pasternak, who has made 58 musicals thus far, is believed the world's record holder for grosses in this field. His films have racked up more than $250,000,000.

Katz, one of the founders of Balaban & Katz in Chicago and a Metro exec for 15 years, was more recently a partner and executive director of the Kramer Corp. He and Pasternak had an executive producer-producer relationship at Metro between 1940 and 1949.

During the next year, Pasternak remains at Metro and Katz concentrates on lining up properties and making plans for release of the indie's product.

PIX CHARITIES' TAKE $51.33 PER PLEDGEE

Hollywood, Dec. 20.

Motion Picture Permanent Charities collected a total of $1,117,143 for its 1956 campaign, a gain of $29,000 over the amount pledged last year. Figure is expected to go still higher, since books aren't formally closed until end of fiscal year next June.

An average of $51.33 was contributed by 21,764 subscribers.

Marilyn Monroe Remains Self-Exiled; 'Bus Stop' May Go to Jayne Mansfield

Marilyn Monroe appears as a prime contender for the role of a modern-day Greta Garbo.

Actress, while retaining her widespread popularity, was in only one feature in 1955 and, at the moment at least, is continuing her self-exile from Hollywood. She was supposedly set for the "Bus Stop" part at 20th-Fox, but nothing has jelled, and 20th is now considering Jayne Mansfield who, while no name, nevertheless is a similar type as Miss Monroe.

When Miss Monroe issued her "declaration of independence" from 20th, following completion of "The Seven Year Itch," she announced the formation of her own company. Her aim was to be active in films and tv. So far, Marilyn Monroe Productions exists on paper only while Miss Monroe attends Actors Studio in N. Y.

With "Itch" out in the late spring of this year, Miss Monroe's next picture—if there is one—couldn't reach the theatres very well before next summer, assuming she was to step into a part in the near future, which seems unlikely.

Pilkie Heads Pioneers

Edmonton, Alta., Dec. 20.

Bill Pilkie Jr., of the Inglewood Theatre, Edmonton, has been named president of the Alberta Pictures Pioneers, an organization of theatre personnel with more than 25 years in the business. He succeeds Jack Gow, Calgary.

London West End Perking; 'Killers' Bangup $11,000, 'Creature' Sock 7G, 'Heroes' $10,500, 4th, 'Men' 7G, 3d

London, Dec. 13.

Although West End pre-release situations normally take a seasonal dive at this time of year, results of the last stanza are well above average, with several new entries doing well. "Lady Killers" is heading for fancy $11,000 opening round at the Odeon, Leicester Square. "Died Thousand Times" was hefty $7,800 initial frame at the Warner. "Revenge of Creature" looks sock $7,000 on opening week at London Pavilion.

Among the holdovers, "Cockleshell Heroes" is still doing solid biz at the Empire, fourth frame looking to hit $10,500. "Tall Men" in third Carlton round is big $7,000, "Cinerama" continues a major lure with over $10,000 for its 62d week at the Casino.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Tall Men" (20th) (3d wk)—Neat $7,000 or near. Last week, $7,800.

Casino (Indie) (1,337; 0-$2.15) — "Cinerama" (Robin) (62d wk). Still big at over $10,000. Stays indef.

Empire (M-G) (3,099; 55-$1.70)—"Cockleshell Heroes" (Col) (4th wk). Still sturdy around $10,500. Third week, $11,200.

Gaumont (CMA) (1,500; 50-$1.70) —"Simon and Laura" (Rank) (3d wk). Moderate $5,000. Last week, $5,700. "Big Knife" (UA) preems Dec. 15.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Count 3 and Pray" (Col) and "I Have Seven Daughters" (Col) (2d wk). Modest 3,000. "Richard III" (BL) opens with Royal Gala, Dec. 13.

London Pavilion (UA) (1,217; 50-$1.70)—"Revenge of Creature" (U). Heading for sock $7,000 or better.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Lady Killers" (Rank). Set for fancy $11,000.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Alligator Named Daisy" (Rank) (2d wk). Below hopes at near $3,000. Last weeek, $3,800.

Plaza (Par) (1,902; 70-$1.70) — "Genevieve" (Rank) and "Doctor in House" (Rank) (3d wk). Holding nicely at $5,600. Last week $6,700.

Rialto (20th) (592; 50-$1.30) — "Left Hand of God" (20th). Average $3,900. Holds.

Ritz (M-G) (432; 50-$1.30) — "Storm Over Nile" (BL). Fair $2.500.

Studio 1 (APT) (600; 30-$1.20)—"Lady and Tramp" (Disney) (12th wk). Average $4,700. "Davey Crockett" (Disney) follows Dec. 16.

Warner (WB) (1,785; 50-$1.70)—"Died a Thousand Times" (WB) (2d wk). Okay $7,000 or near. First week, $8,000. "Fun at St. Fanny's" (BL) preems Dec. 16.

WHAT WILL THEY GET NEXT? RADIO? TELE?

Isle of Eriskay, Scot., Dec. 13.

There are still spots in the globe where the influence of films is unknown. But they are diminishing. This small green Hebridean island, home of the song-famed Highland "Love Lilt" and lobster fishing, was introduced to Hollywood pix for the first time when electricity was switched on. The island had never previously seen a film.

An 84-year-old native, Mrs. Ronald Johnston, pressed a button to set the power flowing. Then the Eriskay islanders filed into the local school hall and saw the film, "Across the Great Divide." The audience included 50 children, also seeing their very first pic.

Page Puppets To S. Africa

Edinburgh, Dec. 13.

Paul & Peta Page, Mr. & Mrs. puppet act, currently in vaude here, plane out Dec. 19 to South Africa.

They will play a four-week stint on the Johnnie Ray layout, opening at the Colesseum Theatre, Johannesburg, Dec. 23.

The Pages have been attracting increasing attention from crix recently. They are a solid act in vaude, and played last summer in the Dickie Valentine Show at the Hippodrome Theatre, Blackpool.

'Plain and Fancy' Tees Off in London Jan. 25

London, Dec. 20.

Joan Hovis arrived from N. Y. last Wednesday (14) to start rehearsals of "Plain and Fancy," which opens at Drury Lane Jan. 25. Shirl Conway, who had the femme lead in the original Broadway production, and who will repeat that role in the London edition, is due here Jan. 3. Her costar, Richard Derr, will follow about a week later.

In the cast of the London production will be two other Americans, now living here, Virginia Somers and Reed de Rouen. Morton Da Costa is here to restage the original Broadway production which is being presented by Prince Littler.

German Pix Do Better In West Germany But U.S. Big at 1st-Runs

Berlin, Dec. 13.

Teutonic pix were extremely successful last month (November) in the eight most important West German key cities. CCC's "Hotel Aldon," released here by Herzog, was top grosser. The four next biggest pix also were domestic films. "Hanussen" (Deutsche London), "When Father With Son. . ." (Constantin), "The Barrings" (Deutsche London) and the second part of "08/15" were the big ones.

American films continue playing the first fiddle in West Berlin preem houses. Seven out of 13 firstruns are showing Hollywood product as against three French features, one French - German film, and one German and one Italian pic.

New American films include "Man from Laramie" (Col) at Filmtheatre Berlin, "Pete Kelly's Blues" (WB) at the Delphi and "Three Angels" (Par) at Marmorhaus. "Blackboard Jungle" (M-G) is a holdover at Gloria Palast. "Gone with Wind" (M-G) is now in its third year at the Kurbel. Capitol preemed Metro's "Many Rivers to Cross."

Of the new American films, crix liked "Angels" most, particularly praising the latter's witty plot, Michael Curtiz' imaginative direction and the acting. "Bridges" was generally considered an amusing western comedy.

"Kelly's Blues" turned out to be slightly disappointing but commands some attention here via the locally popular Ella Fitzgerald who appears in the pic. While there are currently few German pix being shown in West Berlin preem house area, this situation will be changed next week when a host of domestic films come in to grab the Xmas trade.

Italo-Mex Groups Plan Exchange of Pix Talent

Mexico City, Dec. 13.

Latest move toward improving values of locally made pix for the international market is the announcement by Clasa Films that it has made a deal for an interchange of Mexican and Italian actors and directors with Produzione D.C. of Rome.

Personnel involved in the arrangement are, Dolores Del Rio, Irasema Dilian, Columba Dominguez, Maria Elena Marques, Miguel Torruco, Pedro Armandariz and Arturo de Cordova from Mexico and Marta Toren, Ana Maria Ferrero, Nadia Gray, Maria Pia Castillo, Elenora Rossi, Silvana Pampanini, Massimo Serato, Etore Mani, Vittorio Gassman, Amadeo Nazzari and Aldo Fabrizi from Italy. Plans for production of films involving the two groups still are not set with a projected co-production using stars from both countries listed as No. 1 on the schedule.

Extras in Pix Dubbing Walk Off Job in Spain

Barcelona, Dec. 13.

Despite the fact that strikes are illegal in Spain, dubbers who had been called to work in Metro's "Brigadoon," have walked out. Or rather they just failed to show up although they had been notified that dubbing on the pic was scheduled to start in order to have a Spanish-language version of "Brigadoon." Walkout is reported to stem from dispute over wages.

Dubbing of films is rated an important biz in Spain. Extras used in dubbing receive $2 per session and reportedly want four times that wage.

Foreign Films Capture 64% of Mex City Gross

Mexico City, Dec. 13.

Imported pix, largely Hollywood's, copped 64.3% of the $5,000,000 gross registered by the 135 cinemas here during the first half of 1955. Mexican films garnered the other 35.7%, according to the Nacional Financiera, government's banking agency. However, Mexican pix garnered 51% of the $5,200,000-gross in the provinces during that period.

During the corresponding period of 1954, foreign pix took 54.6% of a $4,500,000-gross here. No mention was made of gross or percentages for out-of-town houses during the first half of last year.

Financiera lamented hikes in film production costs in reporting that this year up to June 30, the average outlay per film had hit the "unprecedented" $72,000 total. The average budget during the same period of last year was $61,150.

Only 48 pix were produced during the first half of this year, 40 by Mexicans, five by Americans and three were Cuban, the survey showed. Fifty-four films were made during the like period of 1954.

COL, REP GET LARGEST SLICES OF EADY COIN

London, Dec. 20.

Columbia was fourth in list of recipients from the Eady Fund, collecting substantially more than any of the other U.S. majors. Its share for year ended last July 30 amounted to $413,075. Republic following with $174,946 and 20th-Fox, $146,778. Largest slice of the Eady revenue went to Rank's $1,897,000. British Lion were placed second with $1,238,000.

The Eady Fund, which is shared out among producers of British quota pix, paid over $70,000 to Paramount, $58,500 to United Artists, $33,000 to WB, $10,800 to RKO and $14,000 to Metro.

Great Britain Has Its Theatre Shortage Too

Glasgow, Dec. 20.

While the remainder of Europe sees modern new theatres being built, Britain is suffering from a shortage. Sir William Emrys Williams, secretary-general of the British Arts Council, at the opening of a new Greenock Arts Theatre said the United Kingdom had not had a new legit theatre built for 25 years. In that space of time only one concert hall had been put up.

He pointed out how, in other European countries, the arts had higher housing priority than in England. Hamburg, Vienna and Berlin had all equipped themselves with new opera houses.

Morris Goodman's Switch

Morris Goodman has relinquished the job of Columbia International's sales manager for Continental Europe and the Middle East to become global sales and distribution aide to Lacy W. Kastner, president of the Col foreign operations division.

Goodman, prior to joining Col, headed Republic's overseas operations and at one time was the industry's representative in the U.S. State Department's program of rehabilitating the film industries of Germany and Austria.

Italo Industry Aims to Cut Costs; Actors' Pay Too High: Lombardo

Rome, Dec. 20.

Following up his recent blast at skyhigh Italo production costs, Goffredo Lombardo, prexy of the Italian Producers' Assn. and head of Titanus Films, revealed industry plans to enforce a cost-tightening campaign here, as well as his own studios' plans to show the way to lower budgets by producing "two or three" moderate budgeters during 1956.

At the same time, Lombardo noted he was throwing open a certain number of productions to young talent and experimentation. (These are basically new concepts in this country.)

The whole cost problem, according to the Italo exec, was reaching absurb proportions, especially in the thespic sector. During recent meets of the producer's Assn, a complete new reevaluation of budgets and market possibilities was called for, with over-estimation of many foreign markets, as well as some domestic areas, named as causes of the innumerable unnecessary cost hikes. New basis was worked out by studying rise in ticket prices and cost of living since the prewar period, and noting the disproportionate rise in actor's fees.

Proposed solution would name a set of wage ceilings for thespers, above which companies pledge themselves not to go. To maintain incentive, a system of additional percentages-to-actors on a picture's net is felt a fair solution. Further details regarding contractees, still have to be worked out, but here again aim is to keep down wage demands in interests of producers.

Regarding his company's decision to produce two to three moderately budgeted items per year, leaving the door open for youthful talent—in acting and other departments—Lombardo maintains that a company producing some 10-15 commercial, higher-budgeted pix per year has the duty to make these "smaller-scalers" as well, "to let the fresh air in." No matter how successful a company's production program is, he intimated, it always risks getting into a rut, perhaps unconsciously, hence the need for new blood and fresh ideas is vital.

Lombardo further noted that the campaign for tighter budgets is not an idle threat, but that the new film aid law, which he felt would move through to government approval without hitches, the producer's position in Italy would be considerably strengthened, and would no longer tolerate rebellion to its commonly agreed-upon principles by fly-by-night producers or other mavericks.

Finally, the indefinite expiration of the new film law, according to the Titanus topper, will give the local producer a much more stabile future with the possibility of making long-range programs and decisions. This was impossible under the old setup, with the law's expiration always hanging above a planner's head, whether one year off or two.

Edinburgh Fest Seeking Bolshoi Theatre, Ballet

Edinburgh, Dec. 13.

Will Moscow's noted Bolshoi Theatre come to the Edinburgh Festival?

The city's chief, John G. Banks, told a delegation of Soviet scientists that they should invent a magic carpet to bring both the Russian Ballet and the whole Bolshoi Theatre to the annual culture junket. The Russians showed keen interest in the idea and promised to take it back to Moscow.

Said Lord Provost Banks: "Many countries have sent their best, and to complete the picture we would like very much to have the ballet from your Bolshoi Theatre in Moscow. So if any of your distinguished scientists can invent a modern magic carpet which would transport the complete ballet, and even the theatre itself, to Edinburgh, we would indeed be grateful. Such a visit would add tremendously to the international character of the event."

Delegation will take back the plan to the Soviet Academy of Sciences.

Rap From Catholic Film Group on Roughcut Pic Brings Italo Court Suit

Rome, Dec. 13.

Latest row in courts involving the local film world finds the Catholic Film Centre the target of a suit filed by I.C.S., producers of "Roman Tales," a color C'Scoper, scheduled for a holiday release throughout the country.

Controversy stems from a producer's complaint that a member of the Catholic reviewing group on Oct. 13 sat in on a screening of the pic in question in roughtcut form. Subsequently it printed a critical comment in the Film Center's weekly bulletin, criticizing negatively the film's color, narrative development and general content.

Producers state that the screening was intended only for the eye of the censor, that as shown the pic was subject to several changes, hence could not be judged properly. Also that the printed comment gave a distorted view of the film, in a "prejudiced form which constitutes a grave danger for the future artistic and commercial success of the film."

French Pantomimist Sold Out for Tokyo Shows

Tokyo, Dec. 13.

Marcel Marceau, famed French pantomimist, will visit Japan this month for five Tokyo performances. His visit is sponsored by the new cultural mag, Sangyo Kezai, which joined the U. S. Department of State to sponsor the visit by Martha Graham and her troupe of modern dancers.

Tickets for Marceau's Dec. 17 opening were sold out the first day of the seat sale.

Mex Stars to P.A. Own Pix

Mexico City, Dec. 13.

Plans to hypo trade for Mexican pix in the U. S. by personaling their stars as done on some Hollywood productions at their preems are being worked out by top producers Gregorio Wallerstein, Alfonso Rosas Priego and Antonio Matouk, it was announced by Alfonso Pulido Islas, manager of Cinex, semi-official distributor of Mexican films abroad.

He says personal appearances will be strictly non-commercial.

Burton Back to Old Vic

London, Dec. 13.

Richard Burton returns to the Old Vic when he will alternate with John Neville in the roles of Othello and Iago in Michael Benthall's production of "Othello," which will have a double preem next Feb. 21-22.

Wendy Hiller will play Emilia and Rosemary Harris will appear as Desdemona.

AUSSIE COMIC STARS IN SCOT TEAHOUSE'

Edinburgh, Dec. 20.

A new production of "The Teahouse of the August Moon" is set to open at the Lyceum here tomorrow (21).

Bill Kerr, Australian comedian, will have the lead, with Soraya Rafat, 21-year-old Persian girl, Reginald Marsh and Albert Chevalier also featured.

Mex Production Union Boss Urges More Pix

Mexico City, Dec. 13.

Mexico must produce no fewer than 130 pix next year, a new high, because film-making for Mexican producers is more important than distribution, said Congressman Jose Rodriguez Granada, secretary general of the Cinematographic Production Union. He argued that the high production is profitable for all in the trade.

Granada, opposing tinters because they take too long to make and coin retrieving is so uncertain, stated he would be surprised if Mexican production this year tops 90, of which 18 will be tinters.

Rex Beach's immortal saga of the Yukon!
THE BATTLE OF THE TITANS!
The SPOILERS
PRINT BY TECHNICOLOR
starring
ANNE BAXTER · JEFF CHANDLER · RORY CALHOUN
co-starring RAY DANTON · BARBARA BRITTON · JOHN McINTIRE
with CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN
Universal International
Directed by JESSE HIBBS Screenplay by OSCAR BRODNEY and CHARLES HOFFMAN Produced by ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE
ANOTHER PICTURE WITH THAT UNIVERSAL APPEAL!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....30
This Date, Last Year.....25

"THE FRIENDLY PERSUASION"
Prod.-Dir.—William Wyler
Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins, Robert Middleton, Phyllis Love, Mark Richman, Richard Eyer, Joel Fluellen, Edna Skinner, Dorothy Ford, John Hoyt, John Pickard, Henry Rowland, John Smith, Walter Catlett
(Started Sept. 7)

"CRASHING LAS VEGAS"
Prod.—Ben Schwalb
Dir.—Jean Yarbrough
Leo Gorcey, Huntz Hall, Mary Castle, Bennie Bartlett, David Condon, Bowery Boys
(Started Dec. 13)

"THE MAGNIFICENT ROUGHNECKS"
Prod.—Herman Cohen
Dir.—Sherman A. Rose
Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell
(Started Dec. 16)

COLUMBIA

Starts, This Year.....39
This Date, Last Year.....32

"PORT AFRIQUE"
(Coronado Productions)
(Shooting in London).
Prod.—David E. Rose
Dir.—Rudy Mate
Pier Angeli, Phil Carney, Dennis Price, Eugene Deckers, James Hayter, Rachel Gurney, Guido Lorraine, Christopher Lee, Richard Molinas, Guy De Monseau, Anthony Newley
(Started Oct. 24)

"SOLID GOLD CADILLAC"
Prod.—Fred Kohlmar
Dir.—Richard Quine
Judy Holliday, Paul Douglas, Fred Clark, Hiram Sherman, Arthur O'Connell, Ray Collins, John Willams, Neva Patterson, Richard Deacon, Ralph Dumke
(Started Oct. 24)

"THE HARDER THEY FALL"
Prod.—Philip Yordan
Dir.—Mark Robson
Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Joe Walcott, Carlos Montalban, Harold Stone, Felicio Orlandi, Nehemiah Persoff, Max Baer, Herbie Faye, Edward Andrews, Vinny De Carlo, Tommy Herman, Pat Comiskey, Rusty Lane, Val Avery, Jack Albertson, Mark Scott, Joanne Rio, Julie Benedic, Pat Dane, Jack Roper, Pat Valentino, Ted Pavelic, Tommy Garland, Al Boffert, Fred Schweiller, Bill Baldwin, Bob Hopkins, Joseph Mell
(Started Oct. 31)

"IT HAPPENED ONE NIGHT"
Prod.-Dir.—Dick Powell
June Allyson, Jack Lemmon, Charles Bickford, Stubby Kaye, Jim Backus, Paul Gilbert, Henny Youngman, Allyn Joslyn, Byron Folger, Dub Taylor, Frank Sully, Tony Martinez, Jacques Scott, Irving Bacon
(Started Nov. 8)

"ZARAK KHAN"
(Warwick Pictures)
(Shooting in Morocco)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Anita Ekberg, Michael Wilding, Eunice Gayson, Bonar Colleano, Finlay Currie
(Started Nov. 19)

"HE LAUGHED LAST"
Prod.—Joni Taps
Dir.—Blake Edwards
Frankie Lalne, Lucy Marlow, Richard Long, Alan Reed, Jesse White, Henry Slate, Dale Van Sickle, Paul DuBois, Florenz Ames, Peter Brocco
(Started Nov. 28)

"PORTRAIT IN SMOKE"
(Film Locations Productions)
(Shooting in London)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Arlene Dahl
(Started Dec. 5)

"WEREWOLF"
(Clover Productions)
Prod.—Sam Katzman
Dir.—Fred Sears
Don Megowan, Steve Ritch, Joyce Holden, Harry Lauter, Ken Christy, George Lynn, Sol Launer, Liz Tannen, Kim Charney
(Started Dec. 10)

METRO

Starts, This Year.....19
This Date, Last Year.....20

"THE SWAN"
Prod.—Dore Schary
Dir.—Charles Vidor
Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Morehead, Jesse Royce Landis, Leo G. Carroll, Estelle Winwood, Robert Coote
(Started Sept. 26)

"THE LIVING IDOL"
(Shooting in Mexico)
Prod. Dir.—Al Lewin
Steve Forrest, Lilliane Montevecchi
(Started Nov. 15)

"THE CATERED AFFAIR"
Prod.—Sam Zimbalist
Dir.—Richard Brooks
Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor, Madge Kennedy, Ray Strickiyn, Robert Simon, Carol Veazie
(Started Dec. 15)

PARAMOUNT

Starts, This Year.....11
This Date, Last Year.....20

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen, Francis McDonald
(Started Oct. 14)

"PARDNERS"
Prod.—Paul Jones
Dir.—Norman Taurog
Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorehead, Jeff Morrow, Philip Tonge, Ellen Avery, Douglas Spencer
(Started Nov. 21)

RKO

Starts, This Year.....12
This Date, Last Year.....6

REPUBLIC

Starts, This Year.....15
This Date, Last Year.....10

"LISBON"
(Shooting in Lisbon)
Assoc. Prod.-Dir.—Ray Milland
Ray Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux
(Started Dec. 9)

"DAKOTA INCIDENT"
Assoc. Prod.—Michael Baird
Dir.—Lewis Foster
Linda Darnell, Dale Robertson, John Lund, Ward Bond, Skip Homeier, Regis Toomey, Whit Bissell
(Started Dec. 15)

20th CENTURY-FOX

Starts, This Year.....21
This Date, Last Year.....14

"THE KING AND I"
Prod.—Charles Brackett
Dir.—Walter Lang
Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko, Martin Benson, Terry Saunders, Rex Thompson, Patrick Adiarte
(Started Nov. 1)

"THE REVOLT OF MAMIE STOVER"
(Shooting in Hawaii)
Prod.—Buddy Adler
Dir.—Raoul Walsh
Richard Egan, Jane Russell, Agnes Moorehead, Joan Leslie, Jorja Curtright, Richard Cougan, Leon Lontoc
(Started Nov. 28).

"23 PACES TO BAKER STREET"
(Shooting in England)
Prod.—Henry Ephron
Dir.—Henry Hathaway
Van Johnson, Vera Miles, Patricia Laffan, Maurice Denham, Liam Redmond, Cecil Parker
(Started Nov. 30)

"MAN IN THE GREY FLANNEL SUIT"
Prod.—Darryl F. Zanuck
Dir.—Nunnally Johnson
Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Eldridge, Sandy Descher, Portland Mason, Connie Gilchrist, Arthur O'Connell, Henry Daniell, Micky Maga, Joseph Sweeney, Larry Keating, Gigi Perreau
(Started Dec. 5)

UNIVERSAL

Starts, This Year.....30
This Date, Last Year.....29

"TOY TIGER"
Prod.—Howard Christie
Dir.—Jerry Hopper
Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway, Richard Haydn, David Janssen, Jacqueline de Wit, Judson Pratt
(Started Nov. 19)

"APACHE AGENT"
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audy Murphy, Pat Crowley, Anne Bancroft, Charles Drake, Tommy Hall, Jay Silverheels, Robert Warwick, Morris Ankrum, Eugene Iglesias, Victor Millan
(Started Nov. 21)

"WRITTEN ON THE WIND"
Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Grant Williams, Robert Wilke
(Started Nov. 28)

"JOHNNY SALVO"
Prod.—Albert J. Cohen
Dir.—Jack Arnold
Ray Danton, Leigh Snowden, Grant Williams, Onslow Stevens, Judson Pratt, Jack Kruschen
(Started Dec. 13)

WARNER BROS.

Starts, This Year.....21
This Date, Last Year.....16

"THE SPIRIT OF ST. LOUIS"
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

"SANTIAGO"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Alan Ladd, Rossana Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano
(Started Nov. 29)

INDEPENDENT

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"THE AMBASSADOR'S DAUGHTER"
(Norman Krasna Productions)
(For UA Release)
(Shooting in Paris)
Prod.-Dir.—Norman Krasna
Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou, Tommy Noonan, Edward Arnold, Minor Watson, Francis Lederer
(Started Oct. 3)

"RUN FOR THE SUN"
(Russ-Field Production)
(For UA Release)
(Shooting in Mexico)
Exec. Prod.—Robert Waterfield
Prod.—Harry Tatleman
Dir.—Roy Boulting
Richard Widmark, Jane Greer, Trevor Howard
(Started Nov. 1)

"BANDIDO"
(For UA Release)
(Shooting in Mexico)
Prod.—Robert L. Jacks
Dir.—Richard Fleischer
Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott
(Started Nov. 7)

"PAY THE PIPER"
(ToDon Productions)
(RKO Release)
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Alec C. Snowden
Dir.—Joseph Walton
Richard Basehart, Mary Murphy, Constance Cummings
(Started Nov. 14)

"OKLAHOMA WOMAN"
(Sunset Productions)
(For ARC Release)
Exec. Prod.—James H. Nicholson
Prod.-Dir.—Roger Coaman
Richard Denning, Peggie Castle, Cathy Downs, Touch Connors, Tudor Owen, Jonathan Haze, Eddie Cobb, Helen Jay
(Started Dec. 12)

Film Row Clips

NEW YORK

Dave Emanuel of Phoenix Films, along with Harold Wiesenthal, acquired distribution rights to "The Wiretrapper," a Billy Graham starrer, in five more key city territories.

Gaston Hakim Productions picked up U. S. distribution rights to "The Naked Night," Swedish import directed by Ingmar Bergman.

CHICAGO

Mrs. Eugene Atkinson, wife of recently re-elected secretary of Local 110, Chicago Moving Picture Operators Union, to hospital for surgery.

Installation of Tent 26 Variety Club officers set for Jan. 16 in Congress Hotel.

MINNEAPOLIS

United Artists exploiteer Ward Bentley in from Chicago, engineering "Heidi and Peter" and "Indian Fighter" campaigns.

Minnesota Amus. Co. (United Paramount Theatres) to spend $100,000 to modernize neighborhood Rialto here.

Bennie Berger's loop firstrun Gopher being considered as local Todd-AO "Oklahoma" theatre.

More of territory's driveins ordering C'Scope equipment for next spring, including the Fairmont, Minn., ozoner.

North Central Allied directors to meet this week to appoint Allied States emergency defense committee "watchdog" to gather testimony for Senate hearing on film rentals and help protect exhib interests.

Blizzards and temperatures ranging to 30 below zero hurting box-office throughout territory.

Warner Bros. exploiteer Don Walker here to do ground work for "Court Martial of Billy Mitchell" which opens day-date here and in St. Paul Jan. 7.

More than 20,000 youngsters were entertained gratis by Moorhead, Minn., and Fargo, N.D., theatres at latter's fourth annual "Twin Cities' Movie Jamboree."

PHILADELPHIA

"Artists and Models" will be initial screening on Variety Club's (Tent 13) newly-installed wide-screen equipment.

Sidney J. Pappay, manager of the SW theatres, York, Pa., recuperating at home after heart attack.

Mel Fox Grand Theater, Bristol, Pa., set to embark on policy similar to Philly's Carman, opening with Georgia Sothern as stage topper.

Dave Weinstein, vet theatre manager, made partner in American Film Exchange, handling out-of-town selling.

Mrs. Arthur Goldsmith, president of Philadelphia Motion Picture Prevue Group, recuping following hospital siege.

ST. LOUIS

Mrs. Grace Viviana Piccione reopened her Apollo, indie nabe, after CinemaScope installation.

Bloomer Amus. Co. shuttered its ozoners near Centralia and Alton, Ill., but two more near Alorton and Belleville, Ill., will operate through winter.

Starlight ozoner near Paducah, Ky., to operate on weekends. One drive-in in same vicinity operated by the Columbia Amus. Co., shuttered for season.

Cecil Allen, Waukegan, Ill., relighted his Oakland, Oakland, Ill.

Tom Curley, retired cinema owner, bedded in St. Louis hospital.

Film Reviews

Continued from page 6

I'll Cry Tomorrow

formance that can't miss being a major Academy contender.

As it did so successfully in "Love Me Or Leave Me," Metro again approaches a biography with as near honest a viewpoint as is possible. It's no pretty, rags-to-riches fable that is told in the showmanly Lawrence Weingarten production. Instead, it pulls no punches in showing a rising star's fall into alcoholic degradation that plumbs Skid Row sewers before Alcoholics Anonymous provides the faith and guidance to help her up again.

No particular person or circumstance is blamed for Miss Roth's downfall, but the viewer will be able to fasten on any one of several possible causes. The first is the stingingly cruel portrayal of the stage mother, played with great trouping skill by Jo Van Fleet, as she pushes her daughter towards the career she never had. The death of Miss Roth's first love, effectively realized by Ray Danton, is a blow of fate and the start of the crackup. Another incident is the first drink given her by a kindly nurse, a neat credit for Virginia Gregg, which led to years of heavier and heavier drinking. Other contributing causes could have been her marriages to a playboy (Don Taylor) and later to a sadist (Richard Conte). The latter is particularly outstanding in characterization and Taylor also gives his role importance.

Audiences will experience emotional torment in depth under the sustained dramatic mood created by Daniel Mann's direction, but should walk out greatly heartened by the moving uplift ending. The upbeat starts when Miss Roth accepts the guidance of AA and finds the good and comforting love of a man, touchingly come alive in the performance of Eddie Albert, who had already himself put the bottle in its place. The final shot of Miss Roth walking up the aisle to tell her story over the nationally televised "This Is Your Life" program is full of heart and hope and current history.

In "Leave Me," Metro made a dramatic actress of a singer (Doris Day). Here the process is reversed, creating a singer of an actress known only for her dramatics. And Miss Hayward, along with the sock of her sustained character creation, reveals pleasant pipes and song-belting ability on "Sing You Sinners," "When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along" and "Happiness Is a Thing Called Joe." Hers is a great performance all around.

Helen Deutsch and Jay Richard Kennedy fashioned the tremendously effective screenplay from the Roth autobiography which she wrote with Mike Connolly and Gerold Frank. The scripting always gives director Mann and his fine cast solid dramatics with which to work and they deliver flawlessly. Carole Ann Campbell's chore as Lillian Roth as a child stands out. Also good are David Kasday, doing Danton as a boy; Margo, Don Barry, Peter Leeds and Tol Avery.

The black-and-white values of Arthur E. Arling's lensing figure importantly in the dramatic development, as does Alex North's topnotch score. Charles Henderson arranged and conducted the songs capably and the other credits are expert. *Brog.*

Diane

Handsome but uneven costume drama with Lana Turner for marquee dressing.

Hollywood, Dec. 16.

Metro release of an Edwin H. Knopf production. Stars Lana Turner, Pedro Armandariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke; features Torin Thatcher, Sean McClory, Henry Daniell, John Lupton, Taina Elg. Directed by David Miller. Screenplay, Christopher Isherwood, based on John Erskine story, "Diane de Poitiers;" camera (Eastman Color), Robert Planck; music, Miklos Rozsa; editor, John McSweeney Jr. Previewed Dec. 15, '55. Running time 110 MINS.

Diane	Lana Turner
King Francis I	Pedro Armenariz
Prince Henri	Roger Moore
Catherine de Medici	Marisa Pavan
Ruggieri	Sir Cedric Hardwicke
Count de Breze	Torin Thatcher
Alys	Taina Elg
Regnault	John Lupton
Gondi	Henry Daniell
The Dauphin	Ronald Green
Count Montgomery	Sean McClory
Duke of Savoy	Geoffrey Toone
Count Ridolfi	Michael Ansara
Lord Bonnivet	Paul Cavanagh
Court Physician	Melville Cooper
Lord Tremouille	Ian Wolfe
Chamberlain	Basil Ruysdael
Gian-Carlo	Christopher Dark
Piero	Mark Cavell
Montecuculli	Gene Reynolds
Marechal de Chabannes	John O'Malley
Sardini	Peter Gray
Charles	Mickey Maga
Francis	Ronald Anton

Metro digs back into 16th Century France for this yarn about the Countess Diane de Breze, who became the most powerful woman at the court of King Henry II. Splendidly caparisonned production-wise in the stunning effects of CinemaScope and Eastman Color, the first half is such old-fashioned costume drama as to draw laughs at unintended places, but picks up in interest during the later phases. Lana Turner star name is a plus but indications point to spotty business.

Overlength footage is highlighted by a tournament sequence in which the crossing of lances provides some exciting moments. Pageantry plays a large part in the unfoldment of the Edwin H. Knopf production, with such well known historic figures as King Francis I and Catherine de Medici appearing to motivate action which revolves around Henry II and his mistress.

John Erskine source story is given wordy treatment by Christopher Isherwood screenplay, which David Miller's often deft direction finds difficult to bridge into actionful narrative despite romantic implications.

Miss Turner is sympathetic in her role, and Roger Moore delivers a good account of himself as Henry, uncertain first as the callow youth and gaining in stature after he becomes king. As Francis, Pedro Armendariz is strongly romantic and Marisa Pavan impresses as the unhappy Catherine. Sir Cedric Hardwicke is the astrologer who foresees the death of Henry by a lance. In hardy support are Sean McClory, Torin Thatcher, Geoffrey Toone, Henry Daniell and Michael Ansara.

Fine production values accrue right down the line. Outstanding are Robert Planck's color photography, art direction by Cedric Gibbons and Hans Peters, Walter Plunkett's showy costumes and Miklos Rozsa's music score. *Whit.*

Ghost Town

Minor western entertainment, short of action, long on talk.

Hollywood, Dec. 12.

United Artists release of Howard W. Koch (Bel-Air) production. Stars Kent Taylor, John Smith, Marian Carr; features John Doucette, Wm. (Bill) Phillips, Serena Sande, Joel Ashley, Gilman H. Rankin, Ed Hashim, Gary Murray. Directed by Allen Miner. Story and screenplay, Jameson Brewer; camera, Joseph F. Biroc; editor, Mike Pozen; music, Paul Dunlap. Previewed Dec. 8, '55. Running time, 77 MINS.

Anse Conroy	Kent Taylor
Duff Dailey	John Smith
Barbara Leighton	Marian Carr
Doc Clawson	John Doucette
Kerry McCabe	Wm. Phillips
Maureen	Serena Sande
Sgt. Dockery	Joel Ashley
Simon Peter Wheedle	Gilman H. Rankin
Dull Knife	Ed Hashim
Alex	Gary Murray

Minor western entertainment is offered in "Ghost Town." Script talks out most of the action and direction meanders at a plodding pace. There are no cast names to help the prospects.

The Bel-Air (Aubrey Schenck, Howard W. Koch) production for United Artists had an okay basis for an outdoor subject in the basic story by Jameson Brewer, but his treatment fails to develop good action screen values. Better direction might still have injected some interest into the proceedings, but Allen Miner's guidance is exceptionally slack and the cast of competent players never has a chance to appear to advantage.

The plot is laid in Indian country and brings together an odd assortment of characters in an old, deserted western town, where refuge is sought from a band of drunks, marauding Cheyenne. As the redskins close in and the group's ammunition gives out, the true colors of the whites are revealed in obvious fashion. When the shooting is over, good has been separated from bad and right looks like it will triumph.

Handicapped by the many script and directorial inconsistencies are Kent Taylor, a smoothie revealed as a seller of guns to the Indians; John Smith, brave, resourceful ex-newspaperman from the east who has struck gold with his partner, William Phillips, and has sent for his fiancee, Marian Carr. She's more interested in the gold than in Smith so at the fadeout he's switched to Serena Sande, Irish-Indian maid. Among others are John Doucette, Joel Ashley, Gilman H. Rankin, Ed Hashin and Gary Murray.

Film was lensed on desert locations near Kanab, Utah, by Joseph F. Biroc. The scenic values come out okay, as do most of the technical assists. Paul Dunlap's score features an old mechanical piano sound that is good. *Brog.*

Inside Stuff—Pictures

Warners has registered the title "Sayonara," putting a new angle on the continuing and involved battle for film rights to the James Michener novel. Michener originally offered the property to films in September, 1953, at which time the William Morris Agency sent wires to leading studios and independent producers. Film rights were set on sliding scale, beginning at $150,000. Metro, 20th-Fox and William Goetz immediately offered to meet the asking price but the next day, Michener disclosed in New York that he had sold the rights to Josh Logan. Latter, he said, had not only met the terms but had agreed to do a legit version prior to the film.

Metro, 20th and Goetz filed suit against Michener, naming the Morris office as a co-defendant, demanding that one of the three be given film rights to "Sayonara." Negotiations were subsequently begun to settle the action and were, at last reports, continuing. Warner registration of "Sayonara" aroused trade speculation that there is a tieup between this and the studio's recent non-exclusive producer-director deal with Logan which calls for four films in the next six years.

Production Code was never intended to straitjacket product permanently, Paramount studio head Y. Frank Freeman opined in conceding that the code will be opened for re-appraisal at some time in the future. Freeman declared that the industry should unquestionably support and abide by the Code. If it should be re-appraised, he said, it should be done with the help and cooperation of representatives of all religious faiths, top educators and others qualified to reflect on the effect that films have on the minds of people all over the world. However, he emphasized, a Code must always be in effect to curb abuses—and should at all times be open to intelligent re-evaluation of its provisions and effects.

Frank King, prexy of King Bros. Productions, charges Hollywood producers with being "either too rich or losing their courage" in the development of new stars. In conversations with Daniel T. O'Shea, new RKO head, King stated he'd been assured of distrib's wholehearted support along this line, particularly in heavy ad allocations. RKO is releasing King's latest, "The Brave One," made in Mexico with new faces only, and recently signed to distribute unit's upcoming film, "The Syndicate."

Film men who have dealings with this phase of American industry may be interested that the Premium Advertising Assn. is making a nationwide survey "to get an accurate measurement of the extent to which the sale of merchandise for premium use is important to various industries." Controlling committee includes Borden's Sam Thompson, Brown & Williamson Tobacco's Emery Lewis, and Frank T. Dierson and George Biderman of the association.

Angered by column insinuations that "Pete Kelly's Blues" was a box-office flop, Jack Webb declared that the film had already grossed $1,500,000 and Warners is expecting a global gross of at least $5,000,000. Film was produced for $1,500,000. Webb said studio boss Jack L. Warner has picked up the option for another Webb film which will probably roll next Fall although a vehicle hasn't yet been selected. Webb's piece of the picture is 50%.

Fourth annual film workshop of the U. S. Department of Agriculture will be held here Jan. 23-27. Sessions are pitched to teach agricultural extension editors, visual and other information specialists on the land grant college staffs and Federal agencies the use of visual education tools.

National Theatres' $2,886,008 Net

Rhoden Stresses Possible Theatre Expansion—Gives Details on Cinemiracle

Los Angeles, Dec. 20.

National Theatres, Inc., chalked up a consolidated net income of $2,886,008, equivalent to $1.04 per share on 2,769,486 shares of capital stock outstanding, for the fiscal year ended Sept. 24, 1955, per the annual report to stockholders.

Figure corresponds to the previous year's $2,856,859, or $1.03 per share on same number of shares.

Profits of $298,000, after taxes, were yielded during the year in company's program of disposing of unproductive theatres and real estate, President Elmer Rhoden pointed out, compared to a total of $126,000 a year ago.

Income from theatres decreased during 1955, Rhoden stated, dropping to $58,692,000, which amounts to $3,223,000 under the preceding year's gross of $61,915,000. This 5.2% drop-off, according to exec, was attributed to the shortage of quality pictures, as well as the "extraordinary" returns from "The Robe" last year and the fact that the number of operating theatres were reduced from 352 to 336.

A total of 29 unproductive theatres and 14 unimproved or non-theatre properties were sold or otherwise disposed of by NT during the year, according to Rhoden, who said that the elimination of these properties will save company $80,000 annually in carrying charges.

Circuit has now complied with the court order requiring it to dispose of certain of its houses and is free to acquire, with court approval, theatres in cities and areas where it isn't operating.

In this respect, he declared, NT during the past fiscal year has bought seven theatres, including one drive-in, in the Salt Lake City territory, and one ozoner in Las Vegas, Nev. During the upcoming year chain projects building a theatre of advanced design in California, constructed on a five-acre site to assure adequate parking space and to include a restaurant, Rhoden reported. House will be specially equipped to show the new widescreen films.

Cinemiracle Due

First camera unit of Cinemiracle, a widescreen, multiple film process which NT is developing in cooperation with Smith-Dieterich Corp. of NY, will be ready for testing early next year, theatre topper also reported.

Under arrangements already completed, Louis de Rochemont, producer of "Cinerama Holiday," will handle tests and if successful the producer will be assigned to turn out the first film in this new system. Process is planned to eliminate panel lines, mismatches and other disturbing deficiencies from multi-film projection.

Rhoden also disclosed that operating expenses for the year had dropped $2,575,000, from last year's $53,505,000 to $50,930,000, "almost in proportion to the decrease in theatre gross."

Total current assets as of Sept. 24, 1955, were $18,016,000, and included cash and U. S. Government securities. Total current liabilities were $12,152,000, leaving a net working capital of $5,864,000, which is slightly more than at the beginning of the year.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"KISMET"
in CinemaScope and Color starring
HOWARD KEEL • ANN BLYTH
DOLORES GRAY • VIC DAMONE
AN M-G-M PICTURE
and THE MUSIC HALL'S GREAT CHRISTMAS SHOW

King Bros.' 5c Divvy

Hollywood, Dec. 20.

Dividend of five cents per share on common stock was voted by the board of directors of King Bros. Productions payable Feb. 1 record of Jan. 20.

Dividend was announced following a stockholders' meeting which re-elected Frank, Herman and Maurice as prexy, veepee and exec veepee respectively and re-elected the brothers and Frank Guggenheim to the board of directors. Board was enlarged from five to seven members with Harry Smith and Dr. Robert P. Segal named to the new posts.

Minneapolis Run Suit for $1,911,000 Settled by Accord

Minneapolis, Dec. 20.

An out-of-Federal Court settlement "satisfactory to both sides" has been reached in the local independent suburban Edina Theatre's antitrust suit against major distributors, United Paramount Theatres and RKO Theatres asking $1,911,000 triple damages and an earlier run.

Impression in trade circles here is that plaintiff was more desirous of establishment of better business relations with distributors than anything else and may have waived all monetary damages allegedly caused by the defendants' claimed conspiracy.

In the complaint it was alleged that the conspiracy resulted in clearance discrimination against the Edina and in favor of affiliated circuit and other theatres. Under the settlement, the Edina receives the privilege of bidding competitively for the earliest 28-day subsequent-runs with other theatres in its area and, it's understood, the defendants also pays the plaintiff counsel's fees and other preliminary expenses.

Since the suit was filed more than two years ago, Ben Friedman, owner of the Edina and other theatres, the plaintiff, died. S. P. Halpern, counsel for the heirs, and David Shearer, one of the defendant's attorneys, arranged the settlement.

Cleveland's 105th St. Back in Operation

Cleveland, Dec. 20.

Long-dark former RKO-operated, 2,806-seat 105th Street theatre, owned by Elmer and Anthony Babin, was leased Monday (19) by Telemanagement of Ohio Inc., which reopens it Dec. 24. Mixed policy of full week or split week, first run or second run is planned.

Sylvan Goldfinger, Telemanagement general manager, and Jack Silverthorne, resident manager of downtown Hipp, will supervise.

Persaud Set In Trinidad

Albert R. Persaud has been appointed manager of Warner Bros. office in Trinidad by International prexy Wolfe Cohen.

Persaud formerly was acting manager.

Owners of 7 Nassau County Houses Charge Skouras, et al., Damaged Profit by Booking Favoritism

Some 10 corporations, owning seven theatres in Nassau County, N. Y., last week filed a $9,450,000 treble antitrust suit in N. Y. Federal Court against Skouras Theatres, Metropolitan Playhouses, Combined Century Theatres, George Skouras, Spyros S. Skouras, Leslie Schwartz, Henry Miner Jr. and 15 realty firms operating various houses with which the defendants are associated.

Plaintiffs, which point out that all seven of their theatres are leased either to Metropolitan or Skouras, charge the defendants with diverting percentage pictures to other houses in order to deprive the seven sites of potential profits. Moreover, it's alleged, the lessors gave Metropolitan et al substantial rent reductions in 1935 and again in 1947 to get percentage pictures booked but instead of cooperating, the defendants conspired with distributors to run less favorable product.

Bringing the action are Erone Corp., owner of the Calderone Theatre, Hempstead, L. I.; Glencove School St. Corp., owner of Cove Theatre, Glen Cove; Rivoli Theatre Crop., owner of Hempsteady Theatre, Hempstead, L. I.; Hempstead Theatre Corp., owner of Rivoli Theatre, Hempstead; Calderon-Valley Stream Corp., owner of Valley Stream Theatre, Valley Stream, L. I.; Calderon-Mineola Theatre Corp., owner of Mineola Theatre, Mineola, L. I.; Westbury Theatre Corp., owner of Westbury Theatre, Westbury, L. I., and three operating companies.

Hear Schine Case Jan. 16

Albany, Dec. 20.

U. S. District Court at Albany, before Judge Stephen W. Brennan and a jury, will hear $1,500,000 antitrust suit brought by St. Lawrence Investors Inc. against Schine Chain Theatres Inc. and the eight major distributors. Trial now set for Jan. 16.

Judge Brennan presided over pre-trial conference held during a two-year period and ruled on various motions, including two for dismissal of the complaint. Leonard L. Rosenthal and Thomas V. Kenney are for plaintiff. Attorneys for defendants include Raichle, Tucker & Moore, of Buffalo, Edward C. Raftery, Myles Lane, Willard McKay, Everett Frohlich and John McCullough, of N. Y. C.

Italo Widescreen Pix on Increase

Rome, Dec. 13.

If early seasonal boxoffice returns here are any indication, many Italian producers will be switching their future plans from a wait-and-see normal screen basis (only 34 of this year's probable 150 feature total was shot through anamorphs) to widescreen systems such as CinemaScope, VistaVision, etc.

First key-city returns on fall releases show a sharp upsurge in big-screen boxoffice, with an even sharper and more insignificant drop in normal screen attendance. Yank imports naturally have profited most from the situation. Hardest hit has been the Italian producer, who previously relied on tried-and-true comedies and other patterned audience-getters for a healthy share of the market. Now local-made comedies starring favorite local comedians are still making money, but they are no longer sure things.

Of the Yank pix, according to early indications, 25 of the 34 widescreen subjects screened so far appear headed for strong returns. Proportionately, of the 58 Yank "normals" seen so far only seven look in the big money, with two, "Bridges at Toko-Ri" and "Man Without a Star," in the top brackets.

Italy has only four hit entries among the 31 top pix shown so far, with five others in the "good" class.

J. M. Wechsler to Milwaukee

J. M. Wechsler has been appointed branch manager for Warner Bros. in Milwaukee. The appointment takes effect immediately.

Wechsler replaces Frank Reimer who is being transferred to another of the company's offices.

One Mex Producer Plans Making Pix in So. America

Mexico City, Dec. 13.

Emulating U. S. producers who make pix in Mexico, much film making will be done by Mexicans during 1956 in Central and South America. Mexicans will play in these films, with the exception of a pic that will be made in Venezuela, where the stars will be Venezuelans as well as Mexicans. This was revealed by Fernando de Fuentes, head of Dyana Films, vet producer-director.

Many of these films will be tinters, de Fuentes said. This will be the biggest yet production program abroad that Mexicans have undertaken.

L.A. Projectionists Local Elect, Start Negotiations

Los Angeles, Dec. 20.

All incumbent officers of Motion Picture Projectionists Local 150 IATSE, with the exception of secretary-treasurer Charles Vencilli, were returned to office in the annual election here. Execs begin work immediately on theatre pacts since contracts with virtually all houses in this area expire during the coming year.

Re-elected were Wallace G. Crowley, prexy; J. H. McDonald, veepee; and Clyde W. Shuey, business agent.

St. Louis, Loge 19, Elects

St. Louis, Dec. 20.

George A. Cohen of Columbia Pictures was elected prez of St. Louis Loge, No. 19, Colosseum Picture Salesman of America at the annual meeting last week. Other officers chosen for the 1956 span are Louis H. Ratz Jr., RKO, v.-p., and Homer R. Hisey, Warner Bros. sec.treas. George H. Ware, retired, was reappointed asst. sec. and treas.

The new officers will be installed at the next meeting at which time members of the Executive Committee will be appointed.

40 Art Theatres Band Together

Kopfstein Heads Group With Membership Fees Plus Line of Credit

Extensive group of art theatres around the country is banding together in a setup designed to assure a flow of foreign pictures through outright purchases. The exhibitors will license the pictures to themselves first, then sell them to subsequent-run locations and finally to television, splitting whatever profits accrue.

Organization, called Art Theatre Associates, is headed by Jacques Kopfstein, who is resigning as president of Dominant Pictures Corp. on Jan. 1 to take over. Dominant is the theatrical distribution subsidiary of Associated Artists Productions.

Joined under the same roof are 40 art theatre owners in as many key cities indicating the extent of their collective buying power. They will pay a membership fee, plus the usual rental for the product. In addition to this, nearly $500,000 in bank money is being made available, according to Kopfstein.

Similar organizations have been established in past but never on such an elaborate basis. Doubtless Art Theatre Associates could mean severe competition to individual importers and distributors. Kopfstein said this week that a flock of British films are now being negotiated for.

The exec underlined that sales to tv will be withheld until at least six months following the final theatrical run of a picture in each area.

Hotel of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

MEMPHIS BAPTISTS AT LOSING END, 41-4, AS CITIZENS AIR CENSORSHIP VIEWS

Memphis, Dec. 20.

Some 45 invited top citizens, attended a meeting here last week and were asked a number of questions by lawyer John Apperson, acting for the mayor-elect, Edmund Orgill, with respect to municipal censorship. There were 41 floor votes against bluenosing.

Only four favored continuing censoring in either its present or an altered form.

Baptist, Methodist, Jewish and Catholic Churchmen were asked, if censorship did survive, what should the scope of such a board's functions be? How many members should it have? How much should they be paid and who should be on it?

Favoring censorship was Fred Wood, Baptist pastor, who stated: "We need censorship until we attain a state of perfection above the need of laws." Three other Baptist leaders including R. Paul Caudill joined in the pro-censorship arguments.

On the anticensorship side of the ledger which scored a 41-4 victory over the opposition was a statement by Roy Williams, Methodist pastor, who said: "The ministers are overlooking something. The church has too largely damned motion pictures, whereas they can be used for the uplifting and advancing of life. Censorship is not the answer. Why not censorship of the pulpit next? Let us preach the practical, the wholesome, the best, and quit preaching against what we personally are against. If we do that, we'll make more progress, than with any censorship board." Dr. Williams' remarks drew a salvo of applause in which newsmen, radio and tv reporters joined.

Rabbi James A. Wax, Temple Israel, addressed the gathering by stating: "I am opposed to censorship. When films are indecent, the city has authority to prevent their showing, just as the traveling carnivals are policed. The answer lies not in removing temptation, but instilling the capacity to resist temptation. The Supreme Court has outlawed censorship. The film industry is to be commended for its efforts to raise the quality of its product. American citizens too frequently overlook the question of freedom. A classification board, if we have one, should be independent and not under any government agency, city, state or Federal."

Importance of session brought Arthur DeBra, director of Community Relations of Motion Picture Association of America who planed in from New York. He said: "Only four cities exercise previous restraint censorship — Chicago and Detroit where it is a police function, and Atlanta and Memphis, where it is not. The motion picture code seal covers 90% of the playing time not only on American screens but all over the world."

'Eden' and 'Battle Cry' Pushed for 'A' Dates On Audience Award Hypo

Warner Bros. is giving "East of Eden" and "Battle Cry" another whirl on the basis of the mentions the pictures received in the recent Audience Awards Poll. The late James Dean won top acting honors for his performance in "Eden" and Nab Hunter was cited as "most promising male personality" for his stint in "Battle Cry."

Warners is asking for "A" playing time on both films, although both pictures had just about completed their regular distribution schedule. More than 60 engagements were set for over last weekend and the film company plans to continue to book both pictures after the first of the year. Company is also continuing to book "Pete Kelly's Blues," for which Peggy Lee won the Audience poll for "most promising female personality." Although it won the best picture award for "Mister Roberts," the company, as yet, has set no follow-up policy on the picture.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (20)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	245	26⅞	26½	26⅝	— ⅛
32	22½	CBS "A"	125	26	25¼	25⅜	— ⅝
31	22¼	CBS "B"	42	26	25	25¼	— ⅜
27	23⅜	Col. Pix	146	27	24⅞	27	+1½
18½	14⅝	Decca	105	15⅝	15¼	15⅜	—
87⅞	67	Eastman Kdk	67	83	81⅝	81¾	—1¾
5⅜	3	EMI	1544	4	3¾	3⅝	+ ¼
24⅝	17½	Loew's	215	19⅝	19	19⅛	— ⅛
12¼	8½	Nat. Thea.	238	8⅞	8½	8⅞	+ ¼
44⅝	36	Paramount	709	36⅞	36⅛	36⅛	— ½
43¾	30	Philco	166	34⅝	33¼	34¼	+1
55⅜	36¾	RCA	313	45¾	44⅜	45⅜	— ⅛
10⅜	6⅞	RKO Picts.	1099	9⅜	8¾	9	+ ⅜
12	8½	RKO Thea.	182	10⅞	10½	10⅞	+ ⅜
11⅜	5⅞	Republic	73	8⅝	7⅝	8	+1⅜
15¾	13¾	Rep., pfd.	8	15	15	15	— ¼
22⅝	16¾	Stanley War.	32	18¼	18	18	— ⅜
29⅛	20¾	Storer	33	23⅝	22⅞	23¼	—
31⅝	24¼	20th-Fox	251	25	24¼	24½	— ½
31	26¾	Univ. Pix	11	29⅛	28¾	28¾	— ½
91	78	Univ., pfd.	*278	78	78	78	—1
22⅜	18¼	Warner Bros.	79	19¾	19	19	— ⅞
137¾	86	Zenith	17	134½	132	132¾	—2½

American Stock Exchange

7⅜	4	Allied Artists	57	6⅜	6	6¼	+ ¼
15¾	9¾	Alld Art. pfd.	8	13⅞	13	13¼	—
17⅛	9⅛	Du Mont	189	9⅝	9⅛	9¼	— ½
4⅞	2½	Nat'l Telefilm	35	3¾	3½	3⅜	— ¼
8	2⅜	Skiatron	59	3½	3¼	3⅜	— ¼
16⅜	12⅜	Technicolor	234	12½	11¾	12	— ½
4½	3⅛	Trans-Lux	44	3½	3¼	3½	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3¼	3⅞	— ⅛
Cinerama Inc.	1⅛	1½	— ⅛
Cinerama Prod.	3¾	4¼	—
Official Films	2	2½	+ ⅛
U. A. Theatres	9½	10¾	+ ⅛
Walt Disney	28	32	+1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

'Industry Needs COMPO'

Co-Chairmen (Pinanski, Lichtman) See Vital Role— Next Objective Is Remaining 10% Admish Tax

The Council of Motion Picture Organizations has been "renewed," with trade endorsement of past efforts, particularly the Audience Awards poll, and assigned as next major project, a campaign aimed at elimination of the remaining 10% Federal admissions tax.

At a New York meeting Thursday (15) of the membership, directorate and executive committee, co-chairmen Samuel Pinanski and Al Lichtman expressed their conviction that "COMPO fills a great need in our industry and should not only be continued but should be strengthened by the whole-hearted support of all industry branches."

Pinanski, representing Theatre Owners of America, and Lichtman, for the Motion Picture Assn. of America, have been the key figures in COMPO, forming the governing board along with Wilbur Snaper, of Allied States Assn. In light of Allied's defection from the COMPO ranks, Robert W. Coyne, who'll continue as special counsel, was named to replace Snaper on the triumvirate.

Harry Brandt, president of Independent Theatre Owners Assn., recommended a new ruling set up under a board chairman, Pinanski, and a president, Coyne. This could not be given to a vote because of a lack of quorum of directors, however.

That Lichtman will withdraw from his active role was made known by the 20th-Fox distribution director himself. He recommended the appointment of a replacement by next March at which time, he said, he may want to move his residence to the Coast. It has been previously reported that Lichtman will step down from his 20th position in the spring because of reasons of health.

As to Allied—?

The exact position of Allied left for further definition. It was noted that Abram F. Myers, chairman of the exhib outfit, said in a letter than Allied was not renewing its membership "until the operation and personnel conform to the COMPO by-laws." COMPO-ites say they don't know if this means temporary withdrawal or an unnqualified resignation, or whatever.

The rub with Allied has been that COMPO took no stand against home-toll-television. Further, Allied leaders have stated they're against a new tax fight, preferring instead to move for Congressional curbs on film rentals.

In any event, the top COMPO personnel structure will be given formal consideration at the next directors' meeting, which is unset as yet.

As for the matter of the admissions levy, the report by Lichtman and Pinanski had it that the majority of exhibitors favor the push for repeal at this time. Committee will be appointed and the campaign organized along the same lines as earlier grass-roots and official Washington lobbying for the partial relief, obtained in 1954.

On the overall, it was made clear at the Thursday session that most trade groups, including MPAA and TOA, intend to stand by COMPO. This was a matter of uncertainty when Allied took its walk a few months ago.

N.O. Telethon's 80G

New Orleans, Dec. 20.

A 20-hour telethon of New Orleans Tent 45, Variety Clubs, netted $80,000 for establishment of a Louisiana Cerebral Palsy Foundation here Saturday (17) and Sunday (18) over WJMR-TV.

Hollywood and Broadway personalities taking part included Charlton Heston, Robert Strauss, Buster Crabbe, Mara Corday, Carol Ohmart, Joan Kibbering, and The Devlins.

Beware Europe's Studio Vexations!

Hollywood, Dec. 20.

Complete and thorough property preparation in Hollywood before attempting overseas filming was counselled by Maurie Suess, vet production exec, on his return from a six-week study of studio conditions in Europe. It was his second such trip this year.

Unless a Hollywood producer is completely informed of all the technical problems he will face in any European country, Suess declared, he'll find he's in trouble. Shortage of space and equipment and crews are commonplace and some supplies must be brought in from other countries. Importing gear involves the U. S. producer in a series of customs clearances and red tape. Also, most of the material must be shipped by air, an extremely costly process.

Pleased With First Audience Poll, Rhoden Charts '56 Improvements; Earlier, Closer Briefing Control

Elmer C. Rhoden, president of National Theatres, wrote the footnote on the Audience Awards campaign of which he was chairman, terming the poll an "extraordinary accomplishment" despite the snags that were encountered and the fact that some changes may be in order. One thing is for sure, Rhoden feels the project achieved meaningful press publicity and word-of-mouth about pictures and players, improved the boxoffice in specific instances, and should be developed for greater impact in future years.

The exec expressed his views in a report to the meeting of Council of Motion Picture Organizations brass in New York Thursday (15). Rhoden being in Europe, his wrap-up on the AA campaign was read by Thornton Sargent, the National chain's publicity director.

Cited were the declarations by a preponderence of exhibitors who were queried that the public pulse-taking was a click and should be continued. Numerous newspaper "breaks" across the country were underlined.

As for the direct b.o. reaction, Sargent said: "We in National Theatres have evidence that Audience Awards paid off. A combination of 'East of Eden' and 'Battle Cry,' featuring the best actor and the best new male personality, grossed $12,000 in a rerun at our first-run Center Theatre in Denver.

"This is concrete and factual support of a N. Y. Times story from Hollywood reporting that grosses from 12 cities in playback were higher than on the original engagement of 'East of Eden.'"

Clues to Changes

The report passed along some recommendations as culled from exhibitor comment, such as:

Organization of area committees should begin earlier and be more closely briefed and supervised; the press sheet next year should reproduce some of the outstanding AA activities of this year; exhib meetings to get out the date recommendations as culled from exhibitor comment, such as:

Organization of area committees should begin earlier and be more closely briefed and supervised; the press sheet next year should reproduce some of the outstanding AA activities of this year; exhib meetings to get out the vote should be held nearer the public voting period; winners should be announced to break conveniently for the weekly trade press; a star should appear on the ballot for no more than one performance.

Also, the new player category should be clarified, perhaps called "New Star of the Year," so that established thesps such as Marge Champion and Terry Moore could qualify without criticism; possibly cut down on the length of the ballot; hire a Hollywood press rep to feed stories to columnists and the wire service, and invite reps of the voting public to participate in the awards presentations.

Ballyhooligans

'Goodman' Jam Session

Chicago.

As part of the bally for "The Benny Goodman Story," booked into the Chicago Theatre after the run of "Guys and Dolls" ends in late January or early February, Chi Universal pubber Ben Katz has set up a dance and jam session sponsored by Hull House at the Congress Hotel.

Tie-in stems from the fact that Benny Goodman received his first musical training at the famed Chicago settlement house. Tickets will go for $25 a copy, with Benny Goodman and Steve Allen both in attendance.

Zanesville's 'Premiere'

Columbus.

Eight Hollywood personages went to Zanesville last week for world preem of Warners' "The Court-Martial of Billy Mitchell." Zanesville won the premiere by beating all other U. S. communities in the number of mail sales of 1955 Christmas seals in proportion to population.

Those on trip were Tab Hunter, Natalie Wood, Rosanna Rory, Gonzales-Gonzales, Fred Clark (only actual member of the film cast to attend), Mr. and Mrs. George O'Hanlon and Adele August.

Houston Toy Stunt

Houston.

Film theatres are swapping passes for toys during an eight day period. Arrangements were worked out by L. R. Bulpitt of the Houston Independent Theatre Assn. and Al R. Lever, city manager by Interstate.

A pass good for a later date will be given to every child under 12 who brings in a toy.

In San Antonio The Alamo 20-30 Club is collecting food for Christmas baskets in cooperation with Alameda, Guadalupe and Nacional Spanish language film houses which will accept a can of food in lieu of admission at specified performances.

New England 'Saturation'

Boston.

"Phantom From 10,000 Leagues" and "Day The World Ended" get saturation exploitation by George Kraska, press chief of Embassy Pictures here with Terry Turner in from New York for the tv bally.

A saturation booking of day and date in 100 New England theatres is skedded. Locally, the two films preem at the Paramount and Fenway on Jan. 19.

"Wiretapper," which was recently acquired by Joe Levine and preemed on the west coast, is set for similar exploitation treatment in New England. New publicity tie-ups are in store for "Wiretapper" in line with current headlines.

Offbeat Sell Column

Minneapolis.

Eddie Swanson, manager of the municipal Auditorium, one of three film houses in Red Wing, Minn., population 12,000, has gone offbeat in selling his pictures. In a column which he writes and publishes as part of his newspaper ads in the local daily, he actually pans pictures that he's playing and doesn't like and even goes so far as to quote from unfavorable Minneapolis and other cities' reviews. He asserts his method of "leveling" with the public pays off in the long run.

Commenting on "The Tall Men," Swanson wrote: "Like an old circus act . . . absolutely nothing new . . . The same durably popular things . . . plus spectacle . . . prairies, mountains—all the old style excitement . . . without anxiety. I like that . . . without anxiety . . . angle . . . what with the world full of anxiety."

In his theatre ad column Swanson also awards what he calls his "Oscars" to townspeople. Along with verbal praise go free theatre tickets.

CULTURE CAN BE A NUISANCE

I Love Lucy Twice

It isn't particularly surprising when a tv film series clicks on the "rerun circuits," but when the reruns grab off a Top 10 slotting, even while the original series is still running away with the ratings—that's something unprecedented in the business.

Case in point is "I Love Lucy," which is No. 2 on the new Trendex listings. But the "sensational" aspect derives from the fact that the "Saturday Lucy Show" series of CBS-TV reruns is in the No. 10 position, which it shares with Jackie Gleason's "Honeymooners."

Reruns, spotted at 6:30 in the evening, have just been given a Lehn & Fink season's renewal.

Strange Doings in Memphis

WMPS Knocks Out Hillbilly, Folk Music, Even Though It's Home Plate

Memphis, Dec. 20.

WMPS, powerful Memphis full-time AMer, which heretofore programmed literally for 18 hours daily hillbilly and folk music style has taken a complete about face and is now geared around the clock with pop music. And above all the places to completely put the "kibash" on hillbilly and folk platters right down here smack near the heart of the nation's hillbilly capital, Nashville.

To say that WMPS' new streamlined splurge of pop pancakes being flipped daily by deejays is a hit would be putting it mildly, Harold Krelstein, prexy of 10kw daytimer and 5kw nights, says that WMPS has skyrocketed in the Hooper survey the last two months. to more than 150% in audience listening increase. WMPS' knockout of hillbilly music has other stations in this area on the ropes and also eyeing new programming of their own.

Krelstein's reversal of programming was motivated by making personal calls with record distribs in this area with the query on sales in the classical, hillbilly, rhythm & blues and pop categories. Memphis platters distribs tabbed the pop field on top with the alarming figure of 75% and the balance 25% spread among the other fields. This put the convincer on WMPS and bingo—out went all the hillbilly platters and zoom in came in the pop platters.

Changeover was preemed here on Sept. 12 with the three hours in the ayem still in the hillbilly bracket. The new gimmick was so terriff that Krelstein also shelved the three morning hours and loaded it with pops also. In fact, the pop field is so contagious with the Memphis and midsouth listeners that some broadcast segments showed WMPS with better than 150% increase in listening audience in less than 60 rating days. And to top it off, WMPS is now on a full 24-hour sked with all pop —the only allnight outlet in the midsouth.

Bobbin' Robbins

Fred Robbins, who with his Coca-Cola commercials and his CBS Radio show has been doing a weekly coast-to-coast commuting stint (three days in L. A., four in N. Y.), has crossed the country four times so far this month.

"It's gotten so," he says, "that when I sit down in the makeup chair, I fasten my seat belt."

$4,000,000 Kraft Dramatic Entry Runs Into Grief

"Kraft TV Theatre," oldest of the hour dramatic entries in television, has apparently fallen on lean days, and it's understood that the client and agency, J. Walter Thompson (it's a JWT-packaged show) are burning the midnight oil in an effort to find a satisfactory solution. Clincher came last week with the release of the new Trendex reports, showing the Kraft hour (representing a $4,000,000 time-and-program seasonal investment for the sponsor) reduced

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PRESTIGE SHOWS SCARE SPONSORS

By GEORGE ROSEN

The major tv networks are confronted with a serious problem which involves their cultural-educational shows. Prestigewise, they're as important to the webs as the "entertainment" entries, but looking at its realistically they also know that at best, they're "out of pocket" productions. The sponsors are few and far between. "Victory at Sea" represented a $500,000 outlay to NBC, with the 26-week series riding sustaining, but the network "got lucky" on this one when "Victory" was put into syndication.

However, this is pretty much the exception. NBC lavished a pretty penny on its "Assignment: India" telementary but was forced to play it "on the house" when no sponsor was forthcoming. It gets a repeat Xmas Day (also sustaining) to fill the slot originally earmarked for the N. Y. City Ballet's "Nutcracker Suite" which the network was obliged to lop off the schedule for the simple reason that no bankroller was around to pick up the tab. It's a double blow since the ballet company could have used the money.

Ed Murrow's recent "See It Now" 90-minute entry on education was also forced to do "sustaining duty." The NBC Opera series, perhaps the most laudable and ambitious in the whole "cultural schedule" on tv, remains sponsorless. Network hopes to recoup some of the coin when the Opera Co. is sent out on tour, just as the late-lamented NBC Symphony (which always found it tough going latching on to a bankroller) periodically "hit the road."

NBC succeeded in getting Armstrong to ride with the upcoming "Nightmare in Red" telementary on "the life and times of the Soviet Union" (from which Pontiac recently withdrew), but in essence this is a replacement for the regularly-scheduled Armstrong "Circle Theatre" Tuesday night series (alternating with Pontiac, incidental-

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NBC's 'God Bless Our Sat. Night' In Staving Off New TV Shutout; 'Lucy' Inching Back To No. 1 Status

The New Top 10 Trendex
(DEC. 1-7)

$64,000 Question (CBS)	42.8
I Love Lucy (CBS)	40.6
Ed Sullivan Show (CBS)	37.2
What's My Line (CBS)	30.7
I've Got a Secret (CBS)	29.0
The Lineup (CBS)	26.9
Perry Como Show (NBC)	26.5
Your Hit Parade (NBC)	26.2
George Gobel (NBC)	26.0
Sat. Lucy Show (CBS)	25.7
Honeymooners (CBS)	25.7

The newest Top 10 Trendex returns (for Dec. 1-7 period) are revealing on a number of counts. If there are any doubts as to the half-hour shows being back in business on a major scale, the new tallies clinch the argument once and for all, with only two full hour entries (Ed Sullivan and Perry Como) making the Top 10 grade and not a single spec rearing its 90-minute head. Actually 11 shows are listed (with Jackie Gleason and the "Lucy" Saturday repeats tieing for No. 10 spot with a 25.7), and of these nine are in the 30-minute format category. Also, eight of the 11 are CBS entries, the remainder going to NBC. Surprisingly, "Disneyland" is missing (for the first time since crashing the bigtime), with ABC scoring a blank.

NBC can thank its Saturday stars for preventing a two-in-a-row shutout on Top 10 representation. Perry Como, "Hit Parade" and George Gobel, in that order, are in the "charmed circle" as the seventh, eight and ninth in the list of top faves. Otherwise, NBC does not have a look-in any other night. New Trendex also puts Como ahead of Gleason, although less than a Trendex point separates them.

Perhaps of even more significance is the fact that "Lucy" is gradually edging "her" way back into the coveted No. 1 position, with only two points and a fraction separating it from this season's champ—"$64,000 Question." Latter show got a 42.8; "Lucy" a 40.6. That "I've Got a Secret" landed the No. 5 berth is attributed to the fact that the competing "Kraft Television Theatre" on NBC-TV has fallen on some lean rating days. CBS-TV's "Lineup" grabs off the No. 6 position — one of the few times that a Friday entry has made the Top 10 grade. Network has long considered it a "sleeper" and its back-to-back bracketing with Ed Murrow's "Person to Person" has endowed CBS-TV with the champ Friday night parlay among all the webs.

Along with "Disneyland" not a single hour dramatic show came through. Nor did Arthur Godfrey, either Monday or Wednesday.

TV 'Amateur Hr.' Back in Bigtime; 'Life at 80' Axed

"Original Amateur Hour," which has been doing half-hour Sunday night (9:30 to 10) duty on ABC-TV for the past few months, reverts back to its original full hour format effective Jan. 1, taking over the 9:30 to 10:30 period. Pharmaceuticals Inc., the drug outfit which sponsored the half - hour segment, is going for the whole kaboodle. As result, it means axing of "Life Begins at 80," which has been occupying the 10 to 10:30 niche under the Pharmaceuticals banner.

"Amateur Hour" won the nod for its return to a full 60-minute format in view of the upgraded Trendex ratings, and its favorable showing despite the formidable "Alfred Hitchcock Presents" (CBS) and Alcoa-Goodyear (NBC) competition. Under the expanded Ted Mack-emceed tryo showcasings, it will have a coast-to-coast spread of 5 live stations and 19 delays (for

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Fisher Clobbers Gobel in Trendex

The Eddie Fisher-fronted "Ford Star Jubilee" on CBS-TV Saturday (17) ran roughshod over NBC's trio of 30-minute segments, including George Gobel, scoring a 29.2 Trendex to 15.4 for its rival for the 90 minutes. Fisher, supported by Nat (King) Cole, Ella Fitzgerald, Red Skelton, Bobby Van, Debbie Reynolds in Ken Murray's "I Hear America Singing," rang up clusters of 28.3 at 9:30 vs. 12.2 for Jimmy Durante, 31.5 vs. 18.5 for Gobel, and 29.9 vs. 15.4 for "Hit Parade."

This was Ford's fourth spec and Fisher's mark was second only to Judy Garland's, who hit 34.8 for her September preem; "Caine Mutiny Court Martial" struck 29.3 paydirt and the Noel Coward-Mary Martin show 20. Ironically, Fisher has just been put under contract by NBC for 15 years.

Do-It-Yourself Quizzer

CBS-TV cuts an audition kinnie next Wednesday (28) on a new Barry & Enright daytime quizzer, "You're On Your Own." Show is described as a "do-it-yourself quizzer," with cash prizes up to $20,000. The peak amount can be won in one day.

If the new daytimer should make the grade, B&E would once more have representation on the networks. Packagers' "Life Begins at 80" and "Winky Dink and You" were both cancelled last week, the former on ABC-TV, the latter on CBS-TV.

One-Long 'Pan' Act Ain't Funny

"Peter Pan" will go on as scheduled, as the January (9) "Producers Showcase" presentation, but more than one major personality associated with the production is still nursing wounded feelings.

Apparently the situation was only aggravated when Mary Martin, star of the show, and husband Dick Halliday, in winning their point by insisting that Fred Coe again be identified with the production, as he was last year, tossed him the major kudos for the show's success. When Halliday's "we love Coe" accolade was printed in the N. Y. Times, it's understood Jerome Robbins, who staged "Pan" last year and reprises this time, did a burn and threatened to walk out.

Everybody was mollified when the Times next day issued an NBC denial that Coe will produce and gave him an unofficial "advisory" status on production reins, listing Robbins as producer. The fact remains Miss Martin succeeded in getting Coe into the act.

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General Electric's All-UHF Concept, Other 'Panaceas' Proposed to FCC

Washington, Dec. 20.

The mass of comments received by the FCC last week in connection with its new allocation proceedings brought a few surprises in approaches to the solution of the UHF problem. Outstanding was the proposal of General Electric for a thorough study of the possibilities of an all-UHF system before adopting any alternative solution.

The proposal of RCA-NBC favoring deintermixture "on a sufficiently broad basis to create a nucleus of predominantly UHF service areas from which UHF may grow and expand" was also unexpected, although there had been reports that such an approach was favored.

Zenith's pitch to immediately authorize subscription tv for a temporary period of two years on UHF stations and VHF outlets in distress (under which nearly 200 stations would qualify) was quite a departure from the stand previously taken by the leading advocate of toll tv.

So, too, was former FCC Comr. Frieda Hennock's proposal for deintermixture "on a nationwide scale as completely as possible," in contrast with her previous advocacy, as a member of the Commission, of shifting all VHF stations to UHF.

While emphasizing that it neither supports nor attacks the concept of all-UHF, General Electric urged that if there is to be a choice between all-VHF and all-UHF the Commission order a "thorough objective inquiry" into the feasibility of the latter. It suggested that the agency accept an offer of a technical committee of the Radio-Electronics-TV Manufacturers Assn. to make the study, which would take two to three months.

If the study is undertaken, GE recommended that the Commission take some "affirmative action" to keep the UHF stations in operation by not authorizing additional V's in intermixed markets while the inquiry is in progress.

The company, which owns a VHF station in Schenectady, N. Y., suggested that the economic impact of a shift to UHF could be minimized if the transition is accomplished over a span of five to seven years, during which VHF stations would also operate on UHF. Since this period would coincide with the peak of normal replacement purchases and volume sale of color sets, company said, the conversion problem would be eased.

GE said that if the public would be given adequate notice it would buy either all-channel or UHF-only sets in replacing old receivers. The station, it added, would have time to fully depreciate its VHF transmitter, using income from VHF to cover the investment in UHF equipment.

A study of UHF, said GE, should not be designed to compare it with VHF "but to determine whether, despite some disparities," it can

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1956 Gabs' $6,000,000

NBC is on prowl for a trio of sponsors for its radio-tv coverage of '56 political conventions and election returns, carrying a $6,000,000 overall price tag. Web reportedly has initial one-third bankroller, an unidentified midwest client, virtually wrapped up.

NBC's political package guarantees minimum of 66 hours of tv convention and balloting exposure and 25 hours of radio. Anything beyond that is velvet for the advertisers.

Campbell Soups Loves 'Jenny,' Too

Campbell Soups is joining Lever Bros. in latter's $1,000,000-plus return of "Aunt Jenny" to give the soaper SRO status on CBS Radio. For plugging of its Franco-American brand, Campbell is taking the remaining two segments of the weeper that was axed by Lever for several months and then revived. These are half-sponsorship of Tuesday and Thursday, with Lever occupying the other halves in addition to full array on the other days.

Souper's buy marks its return to CBS. Campbell went for a load several years ago on Ed Murrow's crossboard newscasts back-to-back with Bob Crosby's "Club 15" show.

Hub Techs Isolated on Cold Cold Cold N.H. Mt. After 'Wide Wide World'

Mt. Washington, N. H., Dec. 20.

Biting winds of 90 m.p.h. and a 35-below temperature isolated four WBZ-TV (Boston) technicians today (Tues.) atop Mt. Washington where they assisted in the telecast of "life on the mountain" for NBC's "Wide Wide World" on Sunday (18).

Eight others in the crew were brought down the perilous eight-mile road yesterday (Mon.) by the only means of transportation on the mountain, a snow-cat.

Chief engineer Parker Vincent, WMTW-TV, who operates the snow-cat to transport personnel to his station's transmitter on the peak, stated he was not certain when the vehicle could make its next trip but "it will be before Christmas—I hope."

More Milner Products Coin Into CBS Radio

Milner Products, which has been identified with CBS Radio exclusively since its broadcasting plunge several years ago via the Robert Q. Lewis Saturday daytimer, will add nighttime coin through the web's segmented selling plan starting next month.

In behalf of Pine-Sol and Perma Starch, Milner has inked for a segment of Bing Crosby's show starting Jan. 5, thus bringing Der Bingle even nearer to SRO. In addition, Milner will add a Tuesday slice of "Amos 'n' Andy Music Hall" beginning March 6. Client continues the Lewis program.

Rounseville Gets Around

Tenor Robert Rounseville, who went from night clubs to grand opera, gives his 20th performance on "Firestone Hour" Jan. 2. On Jan. 16 his film, "Tales of Hoffman" begins a week as WOR's "Million Dollar Movie."

Singer in New York to help promote "Carousel" in which he's one of the four featured players, leaves immediately after the film opens at the Roxy on Feb. 16 to play Don Jose in "Carmen" opposite Regina Reznik in San Francisco, hops from there to New Orleans for "The Love of Three Kings."

CBS' Santa Reprise

Newscaster Douglas Edwards is making his annual "report" from the North Pole tonight (Wed.) at 10 for his CBS Radio "exclusive" on Santa Claus.

Edwards' tongue-in-cheek on the world's greatest chimney climber will be marking its 10th year. Tonight's quarter-hour slot is on the network's recently introduced "Newsmakers" series.

More Than Meets The Eye, Including Liberace, In Toni's 'P to P' Move-In

CBS-TV and Young & Rubicam, agency for Elgin Watch, said last week that the sponsor was not surrendering its rotating reins on the Ed Murrow-fronted "Person to Person." A "cancellation" story in last week's VARIETY apparently served to spark an announcement that Elgin was merely being preempted for a threesome of Toni-backed shows pronto at the new year's start—Jan. 6 and 20 and Feb. 3. Under that sequence, Elgin would resume Feb. 17.

Elgin, according to reports, is pulling in its financial horns timed just after the holiday gift-giving season. It's known that the timepiece house, in common with most others of the major chronometer crowd, has a budgetary problem linked to lagging sales. It has been rumored around that the network in a power play, tried to get Elgin to latch on to several of the Murrow & Friendly "See It Now" specials, with Toni much more favorable to such dual association with Murrow stanzas. (Watch companies are traditionally conservative; the Toni division of Gillette would have no such preconceptions on being identified with the often blunt and hard-hitting "See It Now.")

Moreover, the current "watch out" economics would not allow Elgin to look with favor on hints from CBS to "go along" with the summer replacement for "Person to Person," whereas Toni is understood ready to lead at the chance to do pinchhitter duty in hopes of staking out a permanent regular season claim on the show alternating with Amoco (with Hamm Beer picking up the invoice as a midwest regional sponsor). At one time, also, it's believed that Bufferin, the headache tablet which "it just so happens" is in the Young & Rubicam camp, was considered in the running as a biweekly underwriter.

What's particularly intriguing about the Toni entry is the interviewee setup smack at the first show in January. Booked for that fray is Liberace who along with the show's factotums, looks longingly at opportunity to give "P to P" one of its highest ratings. Should a lush score be hung up, Toni's stock as a "temporary sponsor" of the show would rise considerably, and perhaps be the final persuader in a gradual if not immediate moveout by Elgin.

Liberace will be paired on the Jan. 6 show with "name" attorney-author Morris Ernst. Politically-minded tradesters have dubbed the "P to P" segment "Liberace & the Liberal."

Even Closed-Circuit TV'ers Playing Repeats

Industrial and commercial firms employing closed-circuit television for sales meetings are kinescoping the event for future pitches to dealers and customers. For example, 20 kine prints were prepared last week following the Dodge Division of the Chrysler Corp. telecast to 26 theatres, two hotels, and two auditoriums.

Telecast, staged by Sheraton Closed Circuit Television Inc., was in the form of a dramatized and musical version of a sales message.

'Richard III' Review

A review of "Richard III," Sir Laurence Olivier film which opened in London last week and is due as an NBC-TV spec in March in a three-hour color presentation, appears in the Film Dept.

Nighttime Radio's Top 10 Zero

Nielsen delivered nighttime radio one of its worst blows in the last measurement. For the first time, not a single nighttime radio stanza placed in the Top 10. Closest any came to it was "Dragnet," which at best could only muster 14th position for a tie with two daytimers, "Nora Drake" and one of the Arthur Godfrey segments.

There's been a general decline in the average audience for all radio, but during the week in the day it was slight while at night it was a sharp dropoff. A comparable first two weeks in Nov., '54 showed that weekday average was 1,446,000 homes against the latest 1,387,000. During the night, the comparison was: 1,026,000 against 786,000.

The trade attaches significance to the Nielsen radio report because it is the first one, actually, that covers the full-swing season. Sporadic summertime listening doesn't show a pattern.

Another Godfrey segment ran 10th in the ratings. It reached 1,988,000 Nielsen homes. The "Dragnet" count was 1,896,000, indicating how low most after-dark shows must have fallen to pull the average down to 786,000.

First place was "Young Dr. Malone," with 2,312,000 homes. CBS Radio came off with top one, two and three honors, and what made it unusual was the fact that the triumvirate were back-to-back soapers with "Guiding Light" in two and "Ma Perkins" in third place.

It's Not All a One-Way Street, Sez Bill Ladd Re 'Newspapers Hate TV?'

Louisville.

Editor VARIETY:

Anent your article: "Do Newspapers Hate TV?":

In the first place, why review the usual television program?

In the second place, does any newspaper, magazine or for that matter television network have anyone around the joint capable of reviewing Sadler's Wells one night and "Caine Mutiny" the next and "See It Now" the next?

Review of a to-be-released movie is one thing. If that is done the viewer can make up his mind whether to see it or not.

All the local critic can do is to comment on the series as a whole. On the basis of "Caine Mutiny" does it look like Ford Jubilee is worth watching? Then who knows if they give off a stinker next month? On the basis of Sadler's Wells he can say whether or not tv is a suitable medium for ballet. Unless he has said that 40 times before on 40 other ballet shows.

A commissioned opera is fair game for a critic, but for the average opera all he can do of value to his reader is to comment on the manner in which that series presents opera. He can say that on the basis of "Alice in Wonderland" the Maurice Evans series is worth watching. As for reviewing the gone-never-to-return Alice, he might as well save his typewriter ribbon.

Now don't tell me that we have a duty to television. It's the same duty any newspaperman has to anything else. It is to be fair, honest and constructive as may be in his writings. Beyond that his duty is to his reader.

The network is interested in WHAT GOES INTO the tv picture.

My reader is interested in WHAT COMES OUT and he does not give two whoops by Brave Eagle how it got there.

I may profitably write whether or not I feel "Omnibus" is worth watching. But when I become specific and give off a critical piece on "She Stoops to Conquer" I'm wasting time.

I gather that more papers are using tv copy now than ever before. I know some of the people who write this stuff and not a one has ever told me that he had orders to be anything but fair.

Most of those I know are anx-

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Tide Water Axes Daly

Tide Water Associated Oil is ankling its two-a-week sponsorship of the John Daly newscasts on ABC-TV, effective the first week in January. Tide Water has been with the show for more than a year, but on a limited network basis.

Miles Labs continues with its full-net sponsorship Mondays, Wednesdays and Fridays.

Canada Speeds Up TV Microwave Tie

Ottawa, Dec. 20.

With Bell Telephone Co. coordinating, Canadian telephone companies are speeding construction of a coast-to-coast microwave relay system that will give the Canadian Broadcasting Corp. its first trans-Canada television web. It is expected the system will be completed by sometime in 1958.

CBC uses Bell's microwave system now to connect video stations in Toronto, Ottawa, Montreal and Quebec City with Buffalo, N. Y. Engineers of the CBC, which uses the microwave belt on a 10-year lease basis, see the Vancouver-to-Halifax web progressing this way:

Toronto to North Bay by midsummer, 1956; Toronto to Sudbury, Timmins, Port Arthur and Winnipeg, early Fall, 1956; Halifax to Sydney, Moncton, Saint John by late, 1956; Montreal to Saint John, Halifax, Charlottetown, Moncton, Sydney, by late Fall, 1957; Winnipeg to Brandon and Regina, early spring, 1957; Regina to Saskatoon, spring, 1957; Regina to Moose Jaw, Medicine Hat and Calgary, early Fall, 1957; Calgary to Edmonton and Lethbridge, early Fall, 1947; Lethbridge to Vancouver, early summer, 1958; Sudbury to Sault Ste. Marie, early spring 1958.

Colgate to Co-Sponsor CBS-TV 'Crusader' Series

Colgate, having checked out of "Variety Hour" on NBC-TV (with the Sunday night series being scrapped in the process), is taking on "The Crusader" on CBS-TV rotating with R. J. Reynolds Tobacco. Both sponsors are in the William Esty agency house, with latter the Friday night show's packager as well.

Colgate will start its alternation Jan. 13.

Mighty 'Mickey'

ABC-TV's "Mickey Mouse Club" has pulled down a 20-plus weekday average Nielsen rating in the latest report, a feat uprecedented for an afternoon cross-the-board show. The second November Nielsen, covering Nov. 13-26, gives the 5 to 6 p.m. stanza a 20.8 Monday-through-Friday average, higher than most of ABC's nighttime shows and far and away the highest daytime score in television.

Show has been steadily increasing its rating position and devastating the opposition since its Oct. 3 prcem. The first November Nielsen gave it an 18.0 average.

WABC-TV Drastic Program Overhaul

With ABC-TV moving its Allyn Edwards-hosted "Afternoon Film Festival" of British features into afternoon time (3-5) in its first major daytime bid on Jan. 16, the web's N. Y. flagship, WABC-TV, is making a drastic overhaul of its schedule. Emphasis under the new pattern, which takes effect Jan. 2, is a concentration of live shows in the morning and feature film in the afternoon, including a local feature leadin (1:30-3) to the web showcase for a full three-and-one-half-hour afternoon feature block.

Under the new lineup, three shows get the axe, the earlybird Todd Russell show, the "Look to Win" morning kidquizzer and the 12:30-1:30 variety segment, "Two of the Most." Latter two segments were inaugurated this fall, while the Russell show was a holdover from last spring. New lineup, as set by general manager Bob Stone, comprises "Tinker's Workshop" staying in its 8-9 spot; "Romper

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Hallicrafters In $6,300,000 Sale

Chicago, Dec. 20.

Hallicrafters, Chi radio-tv set manufacturer, has been purchased by the Penn-Texas Corp., via a stock deal for approximately $6,300,000. Windy City firm will operate as a Penn-Texas subsid with William Halligan slated to continue as prexy of the electronics adjunct.

Hallicrafters netted $406,146, or 49c a share, on sales of $25,000,000 during its last fiscal year ended Aug. 31. First period earnings for the quarter ended Nov. 30 were $140,500, equal to 17c a share, on sales of $4,707,221.

TV GETS CONTRACT-HAPPY

Away He Goes—Como, That Is

Perry Como (NBC-TV) finally made it. On Saturday (17) he pulled away from Jackie Gleason (CBS-TV) at 8:30, taking a commanding Trendex lead of 28.3 against 22.3 for "The Honeymooners." Up ahead, Como was status quo, "giving it again" to the Gleason-produced "Stage Show," 25.9 to 17.9. The singer's one-hour score against Columbia was 27.1 to 20.1.

Como hasn't had this kind of pull since his second show back in September when he amassed 30.8, but Gleason's starter on "Honeymooners" was still a week away. Gleason has been taking Como's measure consistently, though on some occasions by a whisper.

CBS-Ed Sullivan's 35.9 swamped NBC-Colgate "Variety Hour," which hit 10.9, with ABC's "Film Festival" scoring a 10. After taking second money for last two weeks, CBS-"Beat the Clock" came back against NBC-"Big Surprise," 18.9 to 15.1; ABC's "Ozark Jubilee" ran 7.1, 7.9 and 8.1 in the 7:30 to 9 span.

Cotten's 'Cotton Up to Radio'

'Still an Excellent Thespic School,' Says Actor, Extolling AM's Virtues

Hollywood, Dec. 20.

Today, video has largely replaced radio as a training ground for young actors, but to forsake the earlier medium is a mistake, for it still remains an excellent thespic school. This was the opinion stated by Joseph Cotten, himself an alumnus of Orson Welles' "Mercury Theatre of the Air."

"An actor could play five or six different parts in a day while being paid for his training," Cotten recalls of his days in the field. "It took the place of the stock company in training the young player. While radio drama may not have given enough time to the development of character, it did give the actor a certain facility."

"Mind you, I wear no school tie," he declared. "If radio drama can't support itself, I see no reason why it must be subsidized." Further, he admitted that financial returns for the radio actor have fallen. Offhand, he could recall only two major drama programs on the air today, NBC's "Your Radio Show" and "Nutrilite Theatre." These are augmented only by soap operas, fast fading, too. So far as he knows, at present no show offers much over the bare AFTRA minimum scale. Nutrilite, he understood, will go to $1,000 a performance for a "name," tops in the field.

But salaries needn't remain low, he felt. If better shows are aired and slotted into the right times, they will draw sufficient audience to warrant more dough. Further, while fees have dropped, with the advent of tape-recording, so has much of the drudgery of preparing a radio drama.

Today, he points out, more radios are being sold than tv sets, indicating that a great listening audience still exists. Admittedly, the days of the vast Sunday evening family audience are gone, but there is a better programming format available than the everlasting news, d.j.'s and music. "Why not good dramatic programs, aimed at the auto traffic listener?" he asked. "Station owners should experiment, instead of sticking to straight music-and-news."

Smoke-Filled CBS

Edgar Bergen guested on Jack Benny's CBS-TV show Sunday (18), 7:30 to 8.

Bergen has his own show on CBS Radio, 7:05 to 8.

Benny's sponsor is American Tobacco.

Bergen's sponsor is Philip Morris.

'Companion' Axed In ABC-AM Shifts; Revise Morning

"Companion," the ABC Radio series based on marriage counselling files of The Women's Home Companion, has been axed after a year's run on the network in a complete overhauling of the net's morning lineup. "Companion," which had been sponsored by Pharmaco on the last 13 weeks of its run, is the only casualty in the reshuffle, although one show will be cut down by five minutes and two will be expanded by five minutes.

New lineup now comprises "Breakfast Club" from 9 to 10; "My True Story," expanded by five minutes, 10 to 10:30; "When a Girl Marries," 10:30 to 10:45; "Whispering Streets," cut by five, 10:45-11, and "Walt Disney's Magic Kingdom," expanded by five, 11 to 11:30. Morning lineup now ends at 11:30 instead of noon, with "Magic Kingdom" moving into "Companion's" spot at 11 from its old 11:35 perch.

Network, which is now selling its entire morning block on the basis of five-minute participations and opening-closing segmentations on the dramas, claims some $2,000,000 in new and renewed business, particularly on "Breakfast Club" which has moved from a near-sustaining basis to a three-quarters-sold status on the basis of the five-minute plan. New bankrollers include Standard Brands and Magla Products for one segment each per week, Rexall for five segments every two weeks and Olson Rug for two a week.

On "My True Story," longtime bankroller Sterling Drug expands its first-half-sponsorship from three a week to cross-the-board. Pharmaco, which bows out of "Companion," moves over into "Whispering Streets" with a three-weekly buy of the entire segment while Stanback Co. takes half of the Thursday show. Swift & Co. has moved in as the first sponsor of "Magic Kingdom" with a once-weekly five-minute buy.

WHITE CROSS NEWSCAST COIN

Chicago, Dec. 20.

Bankers Life & Casualty, for its White Cross hospital plan, has ordered for Jan. 1 delivery a quarter-hour ABC Sunday afternoon Paul Harvey newscast to air at 5:15 (CST).

Agency is Grant, Schwenck & Baker.

$3,000,000 Biz Spurt at ABC-AM

ABC Radio pacted some $3,000,000 in renewals on news and religious stanzas this week, with the key coin coming in the news department with a combined renewal from the newly merged AFL-CIO union for its two shows and a firm 52-week order from the Texas Co. for sponsorship of the saturation weekend news.

Under the new setup with the AFL-CIO, Edward P. Morgan, who previously repped the CIO, moves his 10-10:15 p.m. cross-the-board news commentary down to 7-7:15. John W. Vandercook, who occupied

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WEBS RETURN TO LONGTERM DEALS

The television networks aren't taking any chance on major talent getting away from them. Even while Eddie Fisher was tuning up for last week's "Ford Star Jubilee" spec on CBS-TV, rival NBC-TV was busy dangling fancy coin before the singer on a longtermer. The Sarnoff, Weaver & Sarnoff web knew that Fisher had set his sights on breaking out of his conventional twice-weekly quarter-hour for Coca-Cola (to which he was pacted), with a deep interest in heading his own show, doing guest spots, etc., in addition to his Coke chanting. It was important that NBC get in its licks pre-"I Hear America Singing" (produced for "Jubilee" by Ken Murray). So RCA-NBC's Manie Sacks, "v.p. in charge of talent negotiation," went to work and a 15-year contract has come out of it for Fisher.

Simultaneous, NBC had been beckoning to Martin & Lewis, giving both the comics and the network security via a five-year paper.

Over the last couple of months NBC's program-talent factotums have been signing other turns like mad (Milton Berle was, of course, the first of the pioneer major performers in tv to fix himself to the web's mast by way of his 30-year contract), with many of these in the "stars to come—maybe" category. Among them are Shecky Green, Alan King, Kaye Ballard, Pat Carroll, with British songstress-terper Jeannie Carson brought into camp after her first Max Liebman show last season.

What it amounts to is an "era of contract players" for the upstart medium that's making like Hollywood used to make vis-a-vis building up a star stable. The Coast has long since dropped longterm contractees; the economies wouldn't permit such extended payoff luxury in recent years, although the picture studios have since had reason to regret such jettisoning in the case of films intended as vehicles for stars who weren't around by that time.

CBS' biggest talent torpedo, before the Jackie Gleason coup, was making a chattel out of Jack Benny a few years back. Most recent important contractees lured over to the Columbian way is Judy Garland, signatured for three years with a commitment of one show per season, and probably other appearances. CBS would call it a year "well done" if it could bring Noel Coward around to carry the Paley & Stanton banners exclusively for a term or two.

Ethel Merman has made half a dozen excursions on tv, but apparently will not be squeezed into exclusives or anything, preferring one-shotters. In same class is Mary Martin, though at one time she was reported on the verge of going with either network.

The Fisher arrangement has multiple facets. In addition to the prime chore on teleshows, it's understood the paet calls for him to become a goodwill ambassador for RCA Victor on the merchandising side. He's on that label.

They're Still Ankling CBS-TV Press on Coast

Hollywood, Dec. 20.

With resignation of CBS-TV publicist Mike Dougherty to assume similar duties with McCann-Erickson ad agency, total of four praisers have left local CBS-TV operation since last August. At that time James Kane supplanted Ted Wick as press department topper, with latter switching to similar duties on Harry Ackerman's staff.

Under Kane's regime, besides Dougherty, Ray Parker has exited to join John Guedel's production staff; Bill Steinmetz went to Roger & Cowan, indie publicist firm, and Pat McDermott hitched up with RKO publicity. Miss McDermott was manager of CBS-TV press info office here. Understanding is that other resignations from press department are in offing.

Bob Herridge as CBS' 'High-Q' Answer to NBC's Max Liebman?

CBS-TV has gone "across the street" to its New York flagship, WCBS-TV, to pin a producer-writer to the network mast with a view to giving him "mastermind" status over new and continuing properties. That the new pactee, Robert Herridge, is in the "tv egghead" domain, hints at a "New Columbia era."

Tapping of Herridge comes at a time, perhaps coincidentally so, when the o&o's "Camera Three," with which Herridge has been associated from its launching a couple of years ago, is being made available for network spread as of Jan. 22. Herridge will continue that chore until the first week in March, and then cross over to the web to start under a lush five-year contract. What Herridge will be assigned to for his teeoff job is a closely guarded secret, but apparently there's a "shakedown cruise" in store for him, most likely a summer replacement dramatic series. There's talk that after that he'll be asked to blueprint the format for a new 90-minute show which would become Columbia's "second spec" series ("Ford Star Jubilee" being the first and only one so far), possibly originating on the Coast.

An intriguing phase of the new deal for Herridge is that the web is as much or more interested in his stature as a writer as in his producer standing. Along with that is another "offbeat" angle in that Herridge, a product of several western universities (including a fellowship) is not "commercial." For instance, "Camera Three" has always been sustaining out of public affairs at WCBS-TV, and before that he fronted "It's Worth Knowing," another coinless string. CBS is obviously not only well aware of that, but, it's understood, has given him a free hand to bring his "experimental show" savvy to the commercial precincts, figuring, perhaps, that a Herridge will bring a new excitement to the medium by remaining "free, untrammelled and uninhibited" in respect to the ulcer operations besetting many producers.

The word is that Herridge is being groomed as CBS' high-Q answer to NBC's Max Liebman, the spec specialist. (Herridge is supposed to have turned down a Rhodes Scholarship some years ago for "intellectual" reasons. One ex-Rhodesman in the CBS camp, incidentally is commentator Charles Collingwood.)

Herridge is "longhair" mccoy in appearance, with unruly hair, casual grooming and an air of detach-

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Spec's 30G Music Bill

Hollywood, Dec. 20.

Music bill for last Saturday's (17) CBS-TV color spec, "I Hear America Singing," topplining Eddie Fisher, ran to the tune of $30,000. Bill embraced orchestration, copying and crew batoned by Axel Stordahl, highest music budget for a color spec to date.

Producer Ken Murray, associates Paul Harrison and Berni Gould, and Stordahl thumbed through ASCAP and BMI index of 3,000,000 American song titles to choose more than 50 songs played and sung by Fisher, spouse Debbie Reynolds, Ella Fitzgerald and Nat (King) Cole during the presentation of country's musical history, based on Walt Whitman's poem. Complete cost of 90-minute show was over $200,000, exclusive of time.

Manie Sacks' Key Role In NBC's New Top Exec Shuffle

NBC president Robert W. Sarnoff's initial memorandum to network staffers was that there would not be any designation of an executive veepee, the post he relinquished in the recent top echelon reshuffle which saw him ascend to the prexy slot with Pat Weaver becoming chairman of the board.

However, there are already some indications that Manie Sacks, the NBC-RCA factotum, will move into network affairs as a much more dominant figure and practically ride herd on the exec v.p. functions in his behind-the-scenes operations while not assuming the title as such.

The Sacks influence, over and above his RCA Victor status as No. 1 man, has long been felt at NBC, notably on a talent negotiation level, but a Bob Sarnoff-Sacks "team within a team" is already beginning to manifest itself on an administrative level.

FAIRBANKS EXITING ABC FOR NBC RADIO

A second key ABC Radio exec is moving over to NBC Radio, following the lead of Charles Ayres, who exited ABC as v.p. over radio a couple of months ago to take on the same chores at NBC. Newest addition to the Rockefeller Plaza corps is Bill Fairbanks, ABC Radio national sales manager, who moves over to National on Jan. 3 in the same capacity. It was probably Ayres who brought him in since Fairbanks was his key aide at ABC for several years.

Fairbanks replaces Vinton Freedley Jr., who resigned NBC, and reports to Fred Horton, director of sales for NBC Radio. He's being replaced at ABC, at least temporarily, by George Comtois, vet sales staffer who has been named acting national sales manager.

Move to NBC marks a return to the web for Fairbanks, since he spent 11 years with the network from 1931 to 1942 as a sales staffer. After a stint with the Office of War Information and a couple of years at Compton as an account exec, Fairbanks moved to Mutual, where he headed sales development and was an account exec. In 1950, he moved to ABC, where subsequently he became eastern sales chief and a year ago became national sales manager, a new post created for him (previously there were only regional managers).

CBS' 'Robin Hood' A TV 'Kidsleeper'

"Sleeper" of the season in the kid-adventure category among the new shows is the British-made, Richard Greene-starring "Robin Hood" series on CBS-TV, which in its last Nielsen (Nov. 1) outing hit a 32.8 score and grabbed off a 50% share-of-audience. Show easily dominates its Monday-at-7:30 time period and marks the only success CBS has been having with its 7:30-8 kidstrip segment.

"Robin Hood," like other successful kidpix series, is now getting a big merchandising play via Character Merchandising, licensed to handle the merchandising by Official Films, show's American distributor. Character has set dozens of manufactured items pegged on the "Robin Hood" theme with 18 different manufacturers, among them P. H. Hanes Knitting Co. (T-shirts, sportswear, etc.), Rand McNally (children's books), Flagg-Utica Corp. (sweat shirts), Topps Chewing Gum, etc. Official anticipates some $6,000,000 in retail sales on Robin Hood items this year. In one other phase of its operations, it has assigned British music rights to the title theme song in the series to Chappell Music Ltd.

TV 'Star Time' Survives Lots Of Hurdles in Kid Contract Problems

Unusual exception to the adage about the short life expectancy of variety-type shows on tv is "Star Time," the kiddie show which celebrated its fifth anniversary on the air last week. What makes this segment more of a standout is that it's strictly a local (in New York) airer and has been for all of its five years with the exception of a 13-week network run a couple of years ago on NBC-TV.

But if the show is fortunate in terms of its longevity (it's also been on four different Gotham stations in that time, another record of a sort: WPIX, WRCA-TV, WABC-TV and currently WABD), life isn't completely a bed of roses for creator-producer-packager George Scheck. Himself a one-time kid-star (toured with Gus Edwards before becoming a radio producer and then an experimental-tv producer in the late '30's, then doing early variety-dramatic shows in the late '40's), Scheck has been running into the age-old problem of kiddie contracts. In New York, says Scheck, you can't hold a minor to a contract, and this has meant depletions in his cast as well as in management pacts with his moppets.

Latest case in point is seven-year-old Barry Gordon, who's got a runaway Christmas bestselling disk in the Art Mooney M-G-M version of "Nuttin' for Christmas." Young Gordon has ankled the "Star Time" show and Scheck's managerial aegis and gone under Mooney's management. Though he feels that he contributed to the youngster's success via getting Gordon local and network exposure (including a shot on the Perry Como show a couple of weeks ago), Scheck says he can't do a thing about it. His pact is with Gordon's parents, but if the youngster wants to switch then the contract isn't worth the paper it's written on.

Situation is somewhat better in California, Scheck says, where a contract is signed with a court-appointed legal guardian and this is binding. New York laws are quite different on the matter, however. They are so arranged primarily as a safeguard for the moppets (as are other provisions of the law; i.e., the necessity for a Gerry Society permit okayed by the Mayor's office before a minor can go on the air), but ofttimes the manager-producer who's poured effort and time into the development of the juve is left holding the proverbially empty bag. Scheck says it's happened to him before in other cases, where he's granted the youngsters' requests for a release (Lennie Dale, Kenny Sharpe); this latest case he resents because he wasn't consulted, just abandoned.

Nonetheless, show continues into its sixth year, currently under sponsorship of Sunset Stores. Apart from its own weekly exposure, kids have been getting some topflight guestshot and p. a. opportunities

Ted Steele's Daytime TV Jackpot; 386 Spots Bring in 50G Monthly

Ted Steele's three-hour afternoon strip on WOR-TV has become one of the strongest daytime grossers among the N. Y. independents. Earnings have jumped from under $4,000 a month 18 months ago to a figure estimated at nearly $50,000 monthly.

His two hours of variety and one hour of "Teen Bandstand"—both live—give him a combined lineup of 386 spots a month. When he started on WOR-TV in July of '54, after moving over from rival WPIX, he had 54 paid spots a month.

Steele started on WOR-TV against competition from his old employer, WPIX, which, upon his leaving, hired three personalities—one in variety, one for teeners and one for juves—to replace him. The shows ran in direct competition during the late afternoon, with Steele dropping a juve segment of his own ultimately and the WPIX lineup fading completely after approximately a year.

From last November to this one, Steele's billings climbed 156%. Of the current 386 monthly spots, Pepsodent was the latest signer, underwriting five spots a week for its only local video expenditure.

NO CUFFO TV SETS

Canada Ends Film Board Staffers Checking Courtesy

Ottawa, Dec. 20.

When—and if—National Film Board staffers want to see their work on television, they'll either have to spend most of the night in their offices or buy their own video sets.

More than a year ago, when NFB got into the production of films for television fairly extensively, it provided eight receivers for staffers chiefly concerned with checking on the use made of their work by the tv system of the Canadian Broadcasting Corp. Since all video use of such films occurred at night, the sets were installed in the homes of the staffers.

Now, more than a year later, somebody, so far unidentified, has complained to the federal treasury board, official guardians of government expenditures, and NFB has been ordered to (1) return all eight sets to offices and (2) make an effort to recover their costs.

Norm Prescott's a 'Penny A Tune' Swells M of D Hub Fund By 67,000

Boston, Dec. 20.

Norm Prescott, WBZ-WBZA disk jock, scored with a "pennies from heaven" bit which won him the acclaim of local banks, netted 67,000 pennies, and brought heavy listener comment plus kudoes from the Hub platter distribs.

Prescott, on across the board 3½ hours weekdays and 4 hours Saturdays, devoted his 12:15 to 2:30 show to a call for pennies for the March of Dimes. For a penny, he offered to play an old standard and a brand new recording of the same tune. Listeners sent their pennies, record distributors hooked up loud speaking systems in their stores to broadcast the program for their customers and to spurt biz, and the banks which had just sent out an emergency call to help put pennies back in circulation were happy. The stunt is expected to net 350,000 pennies.

The Hub disk jock, who started his career here switched to WNEW, New York, and then came to Boston's WBZ-WBZA in September reportedly as the highest salaried platter spinner in town, has consistently been making news since arrival.

'Super Circus' Tossing Yule Shindig For Kids

The ABC-TV "Super Circus" stanza is celebrating its Christmas Day move to New York by throwing the studio open for a Christmas party for 180 underprivileged N. Y. youngsters. Kids, who will be transported to and from the studio in five chartered busses from settlement houses, schools, orphanages and Y's from all over the city, will constitute the audience for the show, the first from Gotham, and afterwards will spill over on the set for a 90-minute party with the cast. Time limit was set because the set has to be struck and the "Voice of Firestone" set erected for the following day. Kids will get gifts contributed by ABC sponsors and producers with merchandising ties.

Incidentally, Emmett Kelly, who was dickering for a spot on the show, is not being signed. Kelly was originally to do one show, then four, and finally nixed the deal when it was insisted he appear on the Christmas show as one of the four.

Station Reps Elect

Station Representatives Assn. has reelected Adam Young, head of Adam Young Inc., as president for a second term.

At an organizational meeting in N. Y. last week, other officers elected were: H. Preston Peters, of Free & Peters, as vicepresident; Robert Meeker, of Robert Meeker Associates, as secretary, and Eugene Katz, of The Katz Agency, as treasurer.

WSKI's 60G Sale

Montpelier, Vt., Dec. 20.

An agreement has been reached to sell radio station WSKI here to Paul J. Perrault of Keene, N. H., for $60,000, plus 80% of the accounts receivable at the time of transfer, according to Charles Grinnell, president and general manager.

Advertisers No Deterrent to TV's Courage: Serling

Hollywood, Dec. 20.

Despite certain restrictions because the medium is controlled by advertisers, there is a good deal of courage displayed in live teledramas, in the opinion of Rod Serling, one of the top tv writers. Acknowledging certain subjects are taboo on tv, Serling said of the bankroller, "you can't bite the hand that feeds you. The sponsor is using tv as a display case as much as an art form. He can't afford to hurt himself, and more and more creators in tv are coming to understand this."

Serling, writer of such smash tv hits as "Patterns" and "The Rack," emphasized his belief that considering the financial structure supporting tv, it has made great progress. He pointed to a recent Alcoa Hour, "Thunder Over Washington," by David Davidson, delving into a Congressional committee hauling a presidential adviser up on charges of influence-peddling. To some criticism the drama didn't resolve the problem, Serling commented "the audience is more willing to accept controversial themes if they are not answered. It's not for the writer to take a stand. In 'Thunder,' Davidson showed the public the problem which exists. It would be presumptious for a writer to try to answer an unsolved problem such as that presented in this particular play. But Davidson showed two-headed problem, the conflict between a Congressional committee and a $1-a-year man."

Serling has written a new teledrama, "Noon on Doomsday," which is based on the Emmett Till murder in Mississippi, and which will be seen on "U. S. Steel Hour" in the near future. "It shows what happens to a town looking for a symbol against outside interference. They pick one of their own boys who committed an unjustifiable homicide against a minority to express the town's defiance. They realize later that they've bitten into a rotten apple but can't spit out the worm. As a result, the whole town develops a guilt feeling," he added.

"Being a mass medium takes tv into areas where social themes are highly charged. If it's a labor problem, a Detroit labor audience will get an entirely different reaction, for example. The color problem is the most obvious one we can't touch. We know certain things to be true, such as the equality of man. But the shows go to 10 southern states. So usually the writers try to mask the color problem by saying the situation involves any minority. The poor American Indian is the only one left we can pick on.

"Themes dealing with color, race and religion are impossible to touch. Profanity is also closely watched, but sometimes an actor will use some on his own if he feels the scene requires it."

'Monitor's' 390G Wrapup

NBC's "Monitor," the weekend radiothon, is in with nearly $400,000 from a pair of participants. Miller Brewery returns to the show for a $117,000 foray into half-minute spots at the rate of six per weekend for 26 semesters. Starts next month.

Other latcher-onner is Barbasol, with a hefty $273,000 made up of 30-seconders gaited at 14 per weekend year-round. Starts in February.

Ciggie Haters Buy Air Time

Minneapolis, Dec. 20.

Non-profit group calling itself Offems has been organized here and has gone on radio to try to induce people to quit smoking cigarets.

They're on the air Monday through Friday afternoons over local radio station WPBC with their programs which endeavor to persuade people that such smoking is harmful and costly and to join Offems and take the pledge.

Localite Dan Danielson, who conceived the idea, and his friends raised $600 as a starter to permit the audio programming. Interested smokers are being asked to join by sending $1, "the price of four packages of smokes you won't be smoking." They, obtain a membership button and card.

All of the money that's accumulated will be expended to expand the radio programming and in this way obtain more converts, Danielson promises.

Danielson is a 23-year old advertising man. He emphasizes that Offems "offers no tablets, no secret charms, no meetings in second-floor halls and is not a religious organization." He adds that "all we offer is thousands of us all quitting together at the same time."

'Have a Heart': Irna Phillips

Give a Break To The Daytime Writer, Laments Chicago 25-Year Veteran

Chicago.

Editor, VARIETY:

Strangely enough, I have been a subscriber to VARIETY for over 20 years, and recently I have been intrigued with your Golden Jubilee letters.

The one I found most interesting to date, and which for some odd reason I have received from Compton Advertising, bears the title "Human Nature, a Well-Established Commodity."

Yes, indeed, there isn't anything as well-established as human nature. You bet, "a guy or a dame carries around a picture of a baby just because it's his or hers." Yes, indeed, "Whatcha wanna waste all that space on that other stuff for?" You have expressed what have been my views for lo these many years—"whatcha wanna waste all that space on that other stuff for."

Week after week after week after week the television section of VARIETY gives the reader the low-down on Show Biz. A great deal of space in the tv department I find is given over to the "other guy's kid" but never to mine or people like me who also provide entertainment for millions of viewers.

I have been in the business for over 25 years, and I have yet to read an article in VARIETY which hasn't in some way belittled, poked fun at what you choose to call the Soaper, nor do you pay too much attention to the import of the daytime picture as a whole. I have yet to see listings of the daytime Nielsen tv ratings. We are not a Maurice Chevalier, we don't write "The Skin of Our Teeth," and we are not among the greats, but we do pull down some pretty healthy ratings from time to time. Even if we didn't, we think that our "baby" in many, many instances far surpasses the "other guy's kid." You want to know how my baby is? Now you know.

Irna Phillips.

Sam Marx Exits 'Bride' For 20th Producer Job

Hollywood, Dec. 20.

Sam Marx has exited as producer of "December Bride" at Desilu Productions, and this week began his new job as producer of "20th-Fox Hour," TCF Productions show for GE. He will also aid production chief Irving Asher of TCF in planning next year's product.

Desilu prexy Desi Arnaz said he has not yet named a successor to Marx on "Bride." Marx will be one of several producers on TCF's "20th-Fox Hour," the others being Otto Lang, Jules Bricken and Michel Kraike.

Scripps-Howard O&O's Switch to John Blair; Old Rep's New Blood

Scripps-Howard's three radio and three video stations have gone and switched stations reps. Branham company has already told its other stations that it is losing the newspaper chain. John Blair becomes the beneficiary.

Branham is said to be miffed at the alleged desertion, because it rode with the S-H chain from practically the first in radio and then tv, right through the days when the revenue was lean in both media. However, evidently anticipating the shift, reportedly motivated by Mort Watters, head of WCPO-and-tv (Cincy), Branham has more than compensated for the numerical loss by pacting five new radio and two video outlets. Fresh contractees are slated to leave their current reps and start with Branham at the very time the first of the series of S-H defections is to take place on Jan. 1. (S-H will move them over a couple at a time through March, it was learned.)

Prize among the new Branham additions are the two tv and one radio outlets belong to Texan W. B. (Dub) Rogers. He owns KDUB-and-tv in the expanding Lubbock market KPAR-TV, going on the air the first of the new year for the Sweetwater - Abilene area. Rogers shifted from Avery-Knodel as did another Branham find, KJR, Seattle radio outlet. Also KXOC, Chico, and KXOA, Sacramento (both from Adam Young), are joining. Remaining Branham signer is KXLY, Portland, Ore.

Besides the radio and tv stations under Watters' aegis, S-H owns, and is shifting, WEWS, Cleveland; WMC and WMCT, Memphis, and WNOX, Knoxville.

Hazel Bishop Coin For Garry Moore TV Show

Hazel Bishop, which walked away from NBC-TV's Sunday night telespecs last season and has since built up a huge arsenal of radio shows (on CBS), is returning to the medium—daytime. Cosmetic house has hooked on to CBS-TV's Garry Moore show, taking the Thursday at 10 segment in an alternate week ride.

Pact starts Jan. 5.

Canadian Newscaster Assaulted in Aftermath Of Technician Strike

Ottawa, Dec. 20.

Mac Lipson, newscaster at radio station CKOY in Ottawa and a local official of the National Assn. of Broadcast Employees and Technicians, was beaten up as he left CKOY last week. No motive has been suggested.

While the victim was being treated for his injuries in hospital and later providing the police with information at headquarters, his wife, at home, received a telephone call threatening her husband with further and greater injury if he "squeals."

Neither assailant nor caller have been identified but Lipson said he was sure it was a "professional thug."

CKOY's NABET staffers were on a strike several weeks ago, but returned to work. However, only last week it was reported that things were not running smoothly, NABET claiming the station management and non-union staffers had been making things rough for its members.

RADIO STATIONS OVERPRICED?

What Shifted Where in '55

Shift of the Pepsi-Cola biz from Biow-Beirn-Toigo agency (which reverts back to Biow agency beginning of year) to Kenyon & Eckhardt put the climactic touch to a year which saw some fancy billings hopping all around the Madison Ave. marts.

Here are the highlights:

Coca-Cola account from D'Arcy agency to McCann-Erickson, with McC-E's Marschalk & Pratt subsid getting some of the Coke international biz. Billings: $12,000,000.

Pepsi-Cola account from Biow-Beirn-Toigo to K & E. Billings: $7,500,000. (K & E still trying to divest itself of a "conflict"—Welch Grape Juice.

Toni account, of which Weiss & Geller had the bulk, with Leo Burnett also cut in for some, shifted lock-stock-and-barrel to North Advertising Agency, set up by Don Nathanson, who was the Weiss & Geller Toni account man. Billings: $7,500,000.

Speidel account shifted from Sullivan, Stauffer Colwell & Bayles to Norman, Graig & Kummel. Billings: $2,500,000.

Schick Razor account, which had a double-decker year, first shifting from Kudner to K & E, then moving over to Warwick & Legler. Billings: $2,500,000.

Pabst account shifted from Warwick & Legler to Leo Burnett. Billings: $3,000,000.

Cugat, Quizzers Bolster Rome TV

Yank-Inspired Shows in Italo Click as Incentive To Set Sales

Rome, Dec. 20.

In an effort to bolster still-lagging telesales in this country, RAI-TV, the government-subsidized radio-television net, has come up with a seemingly effective weekend punch, which is garnering plenty of favorable press and audience comment. All three shows are in the key 9 p. m. slot and are Yank-inspired.

"Lascia o Radoppia" ("Double or Nothing") is the cash prize quizzer conducted by U. S.-trained Mike Bonglorno and patterned closely after "$64,000 Question." Prizes are lower but proportionately high, and the consolation prize, again, is a car; a tiny Fiat "600." Sound-proof booths are used and difficult questions, with successful guests coming back week after week, until top prize is attained. Success of stanza has already brought about lengthening of the former half-hour show to 45 minutes in the still-elastic Italo programming system.

"Casa Cugat," a 45-minute show of songs, dances, and comedy, with appearances by guest stars, is the Sunday night star feature. Cugat, backed by a large orchestra and chorus, and Abbe Lane are the regulars, of course, while terping is in hands of Paul Steffens. Guesting at show caught was Italo comedian Walter Chiari in an effective bit, and a group of Spanish students in a folk dance interlude. Show as a whole comes across well, though direction and lensing, and especially sound engineering, were exceedingly rough.

Monday night audience-getter is the Italo "What's My Line," patterned exactly on lines of its Yank counterpart, though titled "Mr. X." Gian Carlo Fusco runs the game adroitly, backed by experts Ottavia Vitagliano, Achille Campanile, Vittorio Notaricola, and, especially, Britisher Catherine Boyle.

Collingwood Proposed For N.Y. AFTRA Prexy In Middle-of-Road Slate

Recently formed middle-of-the road Independent slate, which swept the New York local elections in the American Federation of Television & Radio Artists a couple of weeks ago, is putting Charles Collingwood, CBS newscaster and one of the slate's 27 winners, up for the presidency of the local. Independents took 27 of 35 local board seats in the election.

Other Independents being put up for office are Luis Van Rooten, Cliff Norton, John Henry Faulk, Jay Jackson and Orsen Bean, as v.p.'s, Elise Bretton as recording secretary and Barbara Ferguson as treasurer. Offiers are elected from among the newly-elected board membership.

PACKAGER TO PUCK

Nye Carries On with Exit of J. Hugh E. Davis

Hollywood, Dec. 20.

J. Hugh E. Davis, indie packager, formerly Foote, Cone & Belding agency exec in Chicago, is returning to Hearst organization as veepee, associate publisher of Puck, Sunday comic supplement.

His partner in packaging outfit, Robert Nye, will continue to operate company.

Keesely Cozies Up To Coast as Major Producer Center

Hollywood, Dec. 20.

With growing importance of Hollywood as a tv market place, show shoppers must turn to the Coast for their needs, according to Nick Keesely, radio-tv v.p. of Lennen & Newell agency. Keesely's conclusion, reached after years of buying programs in both east and west, is being shared by hordes of hucksters making periodic calls here to look over the "availabilities."

"Where else can you buy new shows now in the various stages of development?" queries Keesely, who is admittedly prowling for new properties for his clients. "This is not only the buyer's market, but the place where the process of development is always geared to the future needs of tv.

"Out here, you have the space, facilities, know-how and talent, both acting and writing, so it's only natural that the tv shows of tomorrow are being processed here today. To be sure, the east is now oblivious to the demands of the business, but in Hollywood the range of selection is wider and

(Continued on page 33)

Alcoa's 'Black Wings' To Be Filmed Abroad

"Black Wings," this season's opener for the preeming Sunday night "Alcoa Hour" on NBC-TV, has been sold to a London indie filmmaker for early production. Negotiations for British-localed story were completed through office of Blanche Gaines, repping vidramatist Joseph Schull. Latter, one of the prime Canadian writers in U. S. tv, won't do the screenplay, however.

Rod Serling, a major scripter in the Gaines stable, returned to New York last week from the Coast, where he had been working on the Metro lot since October. Serling will remain in Gotham until after the holidays.

STARK, FOR ONE, SEZ THEY ARE

Radio station owners are asking more for their properties than most of them are worth, even in a day when local radio has made a neat comeback. Just two years ago most of the same operators had "overdepressed" the value of their stations. These opinions are shared substantially by two entirely unaffiliated men in the station brokerage biz.

One of the two is Howard Stark, who didn't mind being quoted directly. Both he and the other man have both been concentrating of late on larger radio and tv station deals. These stated opinions aren't always shared by other brokers, some of whom engage in a large turnover of small station buys and sales.

Stark said a number of stations make as much as 15% after taxes, and he asks "where else can it be done?" However, as the other broker said, and Stark was prone to agree: "Radio stations are certainly good buys, but not quite as good as the seller would have you believe."

One trade source recently judged that there were on the average of 12 radio stations sold each week of the current year. Out of the present 2,800 odd stations around, that's quite a sizable bit of trading. Yet Stark noted that a lot of these deals are not out-and-out sales, but often cases "where one stockholder buys out another stockholder." He also felt that a lot of the remaining sales were for small stations which aren't too strong even in a bullish audio era. Interpolating the opinion of the other broker, these latter outlets are being bought by hep industryites willing to take a gamble to build the operations. Here prices are low, even if not always fair.

The point on which Stark and the other broker seem to get the most outside support is on why so few stations, priced at $100,000 or over, get sold. Ample numbers of tradesters believe that while larger stations are often very desirable to buyers, current big outlet owners are a shade over-confident and hence jack the price tag too high. Overpricing is prompted greatly by the "cocky" belief that, because a number of people are on the prowl, today represents a seller's market. If this were true, wouldn't far more sales be realized? it's asked. Though many of the owners wouldn't mind selling, their outfits are priced so far out of reach it would take an extreme number of years for a new owner to write off his costs.

WABD Will Play Its 'TV Movie Night' Just Like Nabe Double-Bills

WABD, DuMont's N. Y. station, is working on two unique plans to promote its vidfilm. As a special New Year's Day stanza, outlet is making a daylight one-shot block out of from four to six of its half-hour stanzas as "examples of the best of our nighttime programming." Then, on a regular basis, beginning next Wednesday (28), it's going to launch a "TV Movie Night," simulating precisely a nabe house double-bill right down to the free dish routine, a cartoon and the news.

The Jan. 1 afternoon special, which the station will plug in advance, will include sample shows from "Long John Silver," "The Goldbergs" and the rerun "Mr. and Mrs. North." Length of block depends on whether the station can get okay on daylight exposure for the "Adventures of Sherlock Holmes," "Waterfront" and another.

The "Movie Night" will run from 7:30 to 11:15 (through the regular Mike Wallace newscast).

AFTRA Alarmed That Everybody's Cutting Corners on Radio Minimums

Denny For Your Thoughts

At the N. Y. Radio & Television Exec Society annual Yule shindig last week, the major raffle prize, a Packard sedan, was won by Dr. Sidney Roslow, chieftain of Pulse.

But the loot-winner combination that got all of the titters was the Columbia LPs given NBC veep Charles Denny.

Map Chi Appeal In Duggan Contempt Rap; 10-Day Term

Chicago, Dec. 20.

Attorneys for WBKB commentator Tom Duggan are mapping an appeal from a contempt of court sentence imposed by Chi Superior Court Judge Daniel Covelli. Duggan was sentenced to 10 days in jail and a $100 fine last week for remarks he made on his WBKB shows during the course of a child custody case involving his name in Judge Covelli's court.

Duggan, released on a $100 bond pending appeal, is continuing his WBKB shows, including his nightly gab stint on which he aired the comments the jurist took exception to. Except for a battery of legal observers at the three-day trial, the ABC station has kept hands off the case. Duggan is the top personality money-maker for the station with his late evening and daytime crossboarder virtually SRO and he recently negotiated a new pact which will fetch him over $100,000 annually.

His lawyers will appeal first to the Illinois Supreme Court based on the constitutional issue of free speech. In granting an immediate 30-day stay of the sentence, Judge Covelli pointed out this was a precedential case, believed to be the first time a tv commentator has been cited for contempt.

Case that sparked the contempt citation and a string of suits and counter-suits was a divorce and child custody action brought by Carl Champagne Jr. against his wife Shirley. Duggan's name came into the case as a friend of Mrs. Champagne. He was subsequently sued for $250,000 by Champagne for alienation of affections.

A witness in the case, private detective Robert Risberg, has also filed a $400,000 slander suit against Duggan, WBKB, the parent ABC network and his sponsors. Duggan, in turn, is suing Champagne and others for $2,000,000 for allegedly slandering his reputation and causing him to lose a network contract with ABC.

TV 'PASTOR'S STUDY' AIMED AT THE DEAF

Minneapolis, Dec. 20.

Unusual video religious program with a feature designed for the hard-of-hearing will make its bow on WCCO-TV Jan. 3.

On Tuesdays at 12:20 p. m. three clergymen of the Lutheran faith will participate in a "Pastor's Study" series aimed at the deaf.

One will deliver the non-denominational message orally, while a second stands besides him and interprets the words in the deaf's sign language and the third repeats in sign language the hymns sung by the first.

All three ministers have had long experience in work with the deaf. The tv program, first of its kind in this area, is experimental in nature and because of the service's inspirational character is also expected to appeal to the non-deaf.

The American Federation of Television & Radio Artists has reportedly stepped up its campaign to stifle the growing practice of both producers and actors to avoid the union's radio minimums. There's a possibility seen where AFTRA may eventually be forced to cut back its wage demands for radio thesps unless something is done to end the present situation.

The problem ties in with the long-standing squawks by some radio producers, networks and the like. They say AFTRA's $49.50 minimum for an appearance on a half-hour commercial audio stanza is no longer realistic because of the decline in the medium's pulling power due to TV. Of that sum, $40 is supposed to be paid for the actual airtime and another $9.60 for an hour of rehearsal.

Some producers, such as Harry S. Goodman, now on the union's unfair list, have been pushing long and hard for a decrease in the minimum. But a union spokesman said that AFTRA is holding firmly to the $49.60 rate, which, he noted, has been in effect for roughly six years. He added that it represents the highest minimum wage AFTRAns have ever gotten for commercial radio jobs.

Though the AFTRA spokesman said that he was not aware that the problem of infractions by producers and actors has grown any worse recently, a number of diverse sources report that a lot of people have been called before union investigators to explain their actions lately. AFTRA is understood to be particularly concerned over information that many half-hour commercial shows are being produced for as little as $300. Under a budget such as that, the union believes some actors are making kickbacks to producers, otherwise the latter could hardly profit, it's said.

Certain observers feel the union will have to take a minimum reduction next time it negotiates radio pacts unless it can curtail the increasing number of rule breakers.

ABC's Columbus Outlet Lops Off Opera, Stirs Rumpus; Rival Steps In

Columbus, Dec. 20.

"Can radio, these days, afford to alienate any considerable section of its remaining public, even a public that's failed so signally to make itself known by saying thanks for favors in the past?"

Query was brought about by the small holocaust which has been churning in opera circles here following the news that the local ABC Radio affiliate, WCOL, would not broadcast the Metropolitan Opera on AM this year.

Instead of the opera, WCOL has put on two disk jockey shows originating from a music shop and furniture store here. The opera-loving contingent, although small, has raised a mighty voice and caused WCOL to shudder—but not recant its decision.

A group of "opera lovers" recently took a small advertisement in the Columbus Dispatch protesting WCOL's action to carry the opera only on FM and urged interested listeners to write letters to the station.

At week's end, Columbus' Mutual network outlet, WTVN Radio, was about ready to get in the act. Station officials reported that they are dickering with the ABC Radio network to carry the program on AM.

Denver's KOA Struck

Denver, Dec. 20.

Radio and television technicians at KOA went on strike early today (Tues.) when talks on wages and working conditions stalled.

Those striking include engineers, news writers, film editors and floormen. Station was put on the air today by supervisory personnel.

THE WARNING BELL
With Arthur Godfrey, narrator; others
Producer: Jay McMullen
55 Mins., Sat. (17), 9:05 p.m.
CBS, from N.Y. (transcribed)

CBS Radio blanketed a special 55-minute program last Saturday (17) night with as many examples of the national classroom and teacher shortages as it could find. They were good examples too and well integrated by the network's public affairs supervisor Ralph Backlund and producer Jay McMullen, but in their anxiety to prove how serious the problems are, the program used far too many examples.

"The Warning Bell," as it was called, was divided into equal parts: first, about classroom shortage, and, second, about the lack of trained teachers. To get examples the CBS crew went everyplace taping every imaginable kind of situation, from schoolboard meetings, to state governors quoting statistical evidence of the problems, to college grads turning down teaching jobs due to low pay scales—the list was long. The integration and the narration (by Arthur Godfrey) were well handled, one part grooving perfectly with the next. Just the same CBS could have gotten its dander up a lot more effectively with bullets instead of buck-shot.
Art.

THE RAWHIDE SHOW
With Max Ferguson
Producer: Ferguson
15 Mins.; Mon.-Fri., 7 p.m.
CBC, from Halifax

Stanza caught on this popular show—in which 31-year-old Max Ferguson portrays a dozen different characters including a 70-year-old cowhand named Rawhide—was notable chiefly for ribbing loyalty investigations. Show goes over Canadian Broadcasting Corp.'s Trans-Canada Network, and its "Clarinet Polka," signature is almost as w.k. in Canadian homes as Amos & Andy's "End of a Perfect Day" once was.

All his regular characters were accused of "seditious conspiracy to set up their own CBC chairman," with penalty a transfer from Halifax to Toronto. (Ontario-born Ferguson, for years a staff announcer, doing "Rawhide" on the side and on the cuff since he was 22, was handed that transfer some years ago. Eventually he quit the staff for a contract, instantly returned to live in Halifax and now razzes Toronto frequently.) Most "talked," but one independent character stood on "the Fifth Amendment to the British North America Act" —until it was learned that the act has only four amendments. The "tell all" boys included "Marvin Mellowbell." through whom Ferguson ceaselessly jabs at pompous, affected announcers.

It bespeaks considerable freedom Ferguson is allowed to satirize such procedures and to razz the government-owned CBC, as he frequently does. Most audacious of his recent ribs was a deadpan explanation: "My name is not really Rawhide. That's only what I'm called on the radio. My real name is A. Davidson Dunton." (Dunton is w.k. chairman of the board of governors of CBC.) *Gard.*

NIGHTLIFE
With Ken Nordine, Bobby Gibson, Fred Kaz Trio
Producer: Alan Beaumont
Director: Howard Keegan
30 Mins.; Tues., 9:30 p.m. CST
NBC, from Chicago

This gab and jazz melange is remoted from the Off Beat Room nitery and as a strictly offbeat offering it stands out amid the usual welter of sameness of nighttime radio. Format features the readings of Ken Nordine, the cool noodlings of the Fred Kaz instrumental trio and Bobby Gibson's folk songs. Half-hour, with Nordine's "word jazz" vignettes, has esoteric overtones that should have especial appeal for the cats.

On this installment (17), Nordine read with telling effect the "Now I Am Alone" soliloquy from Hamlet and a Walt Whitman selection, among others. Gibson contributed a zingy folk ditty and the trio augmented with a brace of freewheeling tunes. *Dave.*

Okla. 'U' Takes Count

Oklahoma City, Dec. 20.

The last of Oklahoma City's UHF stations is off the air, but vows to continue its fight to return via a VHF channel now earmarked for an educational station.

KTVQ, in receivership for months and having serious financial troubles, was given until Dec. 15 to find a VHF home or go off the air. Station attempted to get FCC approval to take over channel 11 now set aside for one of two planned Oklahoma educational television stations. The FCC rejected the proposal last week.

HARRY NEIGHER CALLING YOU
With Harry Neigher, Harry Luke, guests
Writer: Neigher; co-produced by Neigher and Luke
30 Mins.; Fri., 7 p.m.
Participating
WNAB, Bridgeport

In his new kilo series Harry Neigher, veteran columnist and reporter for the Bridgeport Herald, brings WNAB listeners a local-angle human interest feature that evolves as first-rate radio. What it amounts to is a person-to-person phone visit with people who have been featured in recent area news stories, most of them dug up and written by Neigher in his paper.

Teeoff half-hour included a woman who had been on a hunger strike because she felt persecuted; the proprietress of a bake shop who talked a stickup man out of his crime and sent him on his way with $1 and a bag of rolls; a blind GI survivor of Patton's army who is a talented golfer; and Dolly Houston, name band songstress who chirped with Benny Goodman and who talked about latter's new movie.

Altogether an interesting show, replete with the hometown neighbor angle so lacking in current deejay-heavy radio. Neigher's keen reportorial sense and showmanship go into his ostensible telephone calls to the various subjects and his interviews, which are advance-taped. Opportunities to inject the Christmas mood were effectively handled.

Assorted sponsorship indicates anticipated breadth of market for this new feature: Manero's Steak House, Eastern Trailer Service and Efficiency, Inc., a mail service outfit. Commercials were competently pitched by Harry Luke.
Elem.

CATHOLIC WEEK IN REVIEW VIEW
With John Givney
15 Mins.; Sun., 12:45 p.m.
Sustaining
WROW, Albany

A summary of Catholic news, international, national and diocesan, is presented on new program of local Radio & Television Guild, by John Givney, former news editor of WTRY, ex-Troy newsman and Troy commissioner of public safety for past several years. Organizations of Albany Diocese are encouraged to contribute items.

Quarter-hour is well organized sharply edited and smoothly projected. Perhaps a brief, incisive commentary would give it a plus. Givney, who long acted as narrator on a Sunday Mass origination from Troy over WABY and who did a weekly WTRY commentary, possesses a clear, strong voice. Hank Maloy, another erstwhile WTRY staffer, capably substituted on last segment heard.
Jaco.

Kraft

Continued from page 19

strictly to an "also ran" status in the 15-16 rating category. Apparently what hurt the most is that the competing "I've Got a Secret" on CBS-TV, generally regarded as just another panel-quizzer, almost doubled the Kraft rating, winding up in the No. 5 Trendex berth. And the ABC "Masquerade Party" competition was running neck-and-neck with Kraft.

When it was inecpted by the late John Reber of JWT, almost eight years ago, the Kraft show was an innovation and helped establish a pattern in dramatic showcasing. Through the years it's been no stranger to the Top 10 ranks and, with such entries as "Patterns," managed to create considerable excitement.

Considered as one of the basic weaknesses in the show's current fall from grace is the fact that so much of its budget is represented by below-the-line costs; considerable coin is sunk into production facets, but the Kraft entry seldom makes a practice of hiring top names, either in the realm of stars, directors or producers. It's thought likely that the client and agency will effect a reshuffle in these areas in an effort to get it back on the rating ball.

Des Moines—Meredith Publishing, headquartered here, has boosted some of its employees among some of its four radio and four tv properties. Alfred Larson who becomes assistant to the director of Meredith radio-tv. Signed to "coordinate policy" of stations in Phoenix, Syracuse, Omaha and K.C., he begins in his new job Feb. 15. Howard Stalnaker takes over Larson's job as commercial manager of KPHO-TV, Phoenix, one of the Meredith holdings.

FROM SILENTS TO CINERAMA
With Sam Lesner, Neal Bruce; Louis Roen, announcer
Producer-Director: Bruce
CINERAMA CORP.
WMAQ, Chicago
(Sorenson)

This transcribed cavalcade of the motion picture industry from the nickelodeon to the wide screen era stacks up as a good institutional plug for the film business generally and for "Cinerama Holiday" specifically. Each segment takes up a particular year with Daily News film critic Sam Lesner providing the data on the Hollywood activity, and Neal Bruce, the historical highlights.

The 1944 calendar was examined on chapter heard (14) and the two talkers gave a nicely tailored rundown of the big doings that year on the film front and the world at large. Hit tune, "Mairzy Doats," was spun off for a contemporary pacechanger. WMAQ staffer Louis Roen worked the direct plugs in pro style. *Dave.*

TV Culture

Continued from page 19

ly), so there's no added revenue derived from facilities.

Only last week NBC "got lucky" all over again and pacted Norelco for three "Project 20" undertakings in '56, but it's highly doubtful if the sponsorship coin will begin to meet the expenses of the ambitious project.

CBS lavished a barrel of coin on its "Adventure" cultural series last season, but these, too, remained sustainers. While NBC latched on to General Motors sponsorship for its "Wide Wide World" Sunday afternoon series, the network is all too aware that WWW comes more within the "entertainment" orbit than as a cultural pitch.

It all reflects an era in tv when institutional sponsors have gone out of the window. U. S. Steel, Alcoa, et al., are all pitching direct to the consumer these davs with so-called "popular" type entries.

Those Cuffo School Requests

But even beyond that, new headaches have cropped up for the networks. Invariably when a "strictly cultural" show hits the air, the webs are besieged with requests from libraries, civic groups, schools, the Army, Navy and Air Force, Voice of America, etc., for kinescopes. True, these groups pay the basic cost for a kine, but this doesn't begin to take the network off the hook in terms of reimbursement. (On "Assignment: India" alone, NBC has compiled with requests for at least 100 kines from various groups. Voice of America, even in advance of "Nightmare in Red" showing, has an order in for a flock of kines.)

Unlike the film business, which has made a thriving business of its 16m educational-cultural releases, the networks are up a tree in trying to cope with the situation. Involved, for example, is the whole question of union rights, since in many union areas, "replay payments" must be made and no hard and fast rules have been established as to exempting the networks from such payments when kines are shipped out to civic and cultural organizations. Further, the networks are not equipped in terms of production facilities to handle the ever-expanding requests.

NBC has now set up a special unit designated by tv program chieftain Dick Pinkham to study the whole question.

WABC-TV Overhaul

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Room" moving down an hour to 10-11 from 11-noon; a film show (tentative) at 10-10:30; Claire Mann staying at 10:30-11; the "Hopalong Cassidy" films moving from their 3:45 perch into mornings at 11-noon; "Time for Fun" staying at 12-12:30; Joe Franklin expanding to an hour and filling the 12:30-1:30 spot, and the feature film segment, General Teleradio's Bank of America feature package in reruns) at 1:30-3.

Since the new local lineup starts two weeks before ABC-TV's afternoon features begin, station will fill the 3-5 time with a half-hour show plus a feature for the two weeks. Meanwhile, it's shopping for a live a.m. segment to fill the 10-10:30 slot, since Stone wants to get away from film in the morning.

From the Production Centres

IN NEW YORK CITY . . .

Mrs. Joe (Choo Choo) Rosenfield, spouse of WMGM's Big Joe, gave a rendition of "Mrs. Santa Claus" at a bash held last Thursday (15) for some 500 disabled or wounded vets at the Tavern-on-the-Green . . . **Alexander Schneider** will baton the Chamber Orchestra in a midnight (Xmas Eve) all-Bach listen on WNYC . . . From same station is gabber **Alan Jay** which this column last week erratumed by placing him at WQXR . . . Also in WNYC groove, **Mitch Miller** will add another Yule Day touch by narrating "Peter and the Wolf" to **Franz Bibo's** conducting . . . Lineup of Radio Ad Bureau's latest chairmen: **Kenyon Brown** (KWFT, Wichita Falls), executive committee; **John Hayes** (WTOP, D. C.), finance; **John C. Cohan** (KSBW, Salinas), membership . . . **Paul Brenner,** WAAT-WATV "Requestfully Yours" fronter, lauded by Jersey City Paul Revere Boys' Club for "distinguished service to youth" . . . Juilliard dean, **Mark Schubert,** did **Alma Dettinger's** "Other People's Business" (WQXR) last week in connection with the music school's 50th anni.

Ed Kobak elected to Miles Labs' board of directors. He continues as trustee of Nat'l Society for Crippled Children, having just stepped down as prexy . . . **Ralph Connor,** agencyman-turned-singer, is latest addition to **Jack Sterling's** early a.m. WCBShow. Connor, who was with BBD&O, left that org for show biz in summer of '54, has appeared on CBS' "Young Ideas," where he was heard by Sterling and signed pronto (he's a baritone) . . . **Joseph Field,** ex-p.r. chief of Compton agency, to p.r. firm of Fred Rosen Associates as account exec in charge of travel division of American Express . . . **Bill Leonard** marks 10th year on WCBS with "This Is N. Y." Dec. 31, with current week's guests being **Dr. Norman Vincent Peale, Ed Murrow & Fred Friendly, Michael Redgrave,** among others . . . **William L. Young** made member of copy and planning board and **Grant M. Thompson** a v.p. of Wm. Esty . . . It's seven years for his "Housewives Protective League" and **Galen Drake** on WCBS come Jan. 5.

Chi disk jockey **Jim Lowe** to sub for **Kathy Godfrey** on CBS Saturday (31) while she spends holidays with her family in Arizona . . . **Alan Sands** has sold two packages to ABC, "The Happier Years." with **Walter Abel** as narrator, and "Freedom From Fear," with **Dr. Lester Coleman,** medico-author-lecturer . . . CBS prez **Arthur Hull Hayes** to Frisco this week to spend Yule with family . . . WRCA-plus-tv press dept. gave farewell party for **Pat Richer** who's being married. **Johnny Falk** takes over Miss Richer's duties and **Cathy Ungaro** becomes program editor, with **Harvey V. Fondiller,** ex-staffer of Chain Store Age and U. S. Camera, joining as a writer . . . **Phil Sterling,** CBS press staffer, convalescing at Rye, N. Y., home after surgery . . . **Herman Maxwell,** WRCA account exec, tapped for duty next week.

IN HOLLYWOOD . . .

Tom McCray, manager of KRCA and NBC's radio outlet in Frisco, yielded Coast radio supervision to **Lewis Frost. Karel Pearson** moved from radio to **Hal Kemp's** tv staff . . . J. Walter Thompson moved **Bob Ballin** from N. Y. to Hollywood to look after the Ford tv shows . . . **John K. West,** NBC's "flying veepee," gets his land legs back for fortnight of vacationing on a ranch in Arizona . . . **Gordon Minter,** manager of film production for **Leo Burnett** in Hollywood, won his veepee stripes . . . Most of the CBS brass will be out after first of the year to size up the Television City acreage for needed studio expansion . . . **Cornwell Jackson,** reported leaving the Thompson agency for an executive post at RKO, had to drive a spike into it again when the rumor cropped up when he was seen conferring with **Bill Dozier,** production chief, at the studio. Jackson merely wanted to find out if the picture plant had any plans for producing a tv series . . . **Lou Edelman,** who produces "Make Room for Daddy" and "Wyatt Earp" for ABC. beating the bush for another **Hugh O'Brian** to play "Jim Bowie" in an upcoming telepix series for **Bob Kintner's** network . . . **Bob Ferris** pulled out of CBS radio news bureau to launch his own news-feature show, "The Ferris Reel" . . . **George Fox,** who films **Art Linkletter's** "People Are Funny," packaging an hour kiddie show emceed by **Patte Preble.**

IN CHICAGO . . .

Chris Petersen has resigned as general manager of Kling Films' syndication division and is mulling a new association on the Coast . . . **Myron Barg** launched a four-hour Saturday night deejay show on WCFL for Nelson Chevrolet . . . Wade agency's **Jack Farnell** handling production on the side for **Bob Murphy's** "What's the Pixie?" quizzer which bows Jan. 4 on WNBQ for Sears . . . **Lee Phillip** to femcee WBBM-TV's Xmas special Sunday (25) with **Mel Gelliart** as St. Nick . . . Cook County Sheriff **Joe Lohman** heading a 13-week series on juve delinquency Friday nights on WTTW . . . Needham, Louis & Brorby execs open housed their new quarters in the Prudential Bldg. yesterday (Tues.) . . . **Wilfred (Bud) Prather** new technical supervisor for WMAQ-WNBQ plus a special assignment to head up the color training for WNBQ technicians . . . **Morris Caneline** guests on **Bill Evans'** morning WGN strip this week . . . After a stint in NBC N. Y. as girl Friday to **Ben Park, Shirley Willer** is back as secretary to Chi network program chief **Alan Beaumont** . . . WBBM-TV keeps the SRO sign up on the "In Town Tonight" crossboarder with Greyhound taking over Friday night.

IN BOSTON . . .

W. C. Swartley, vice-president of Westinghouse, Boston, WBZ-WBZA, WBZ-TV, appointed by the Governor to the 13-man committee charged with reviewing the controversial Massachusetts automobile demerit law . . . **Grady Edney,** WBZ-WBZA program director, named chairman of the 1956 March of Dimes Campaign for the Suffolk County area . . . **Don McGannon,** newly-named 35-year-old prexy of Westinghouse radio and tv chain, skedded as guest speaker at Fathers, Sons and Daughters annual Boston Rotary Club banquet Wed. (28) in ballroom of Hotel Statler. WBZ-TV will televise the doings live with guests **Cindy Lord** and **Nelson Bragg** of the "Swanboat" show . . . **Polly Huse,** woman's director of "Swanboat," delivers an address at the Mass. Firefighting convention in Tuckerman Hall, Worcester, Jan. 6 . . . WBZ's **Bob Rissling,** who with the station's other disk jocks has been making appeals over the air in behalf of the "700 Club," the Salvation Army's 700 needy cases, received the largest single donation on his "Melody Manor" show, a check for $200 from a Hub businessman in response to an appeal for "$17 to take care of a family of four" for Xmas presents . . . **Jack Loring,** WEEI emcee of "Music 'Till Dawn." will play the entire oratorio of the "Messiah" following the network program from St. Patrick's Cathedral, New York, at 12:30 a.m., Dec. 25.

IN CLEVELAND . . .

Milo Townes, dropped by WSRS as news editor, has been rehired as program manager . . . WTAM's Bandwagon Director, **Henry Levine,** has been pacted for series of RCA records with his original Basin Street group . . . **Jim Woodworth** exited as WHK traffic engineer . . . **Hank Greenberg,** general manager of Cleveland Indians, pacted for weekly WHF sports spiel . . . Cleveland Barons' home tilts being aired by two different outlets with WDOK's **Ron Cook** doing one period,

(Continued on page 33)

CHRISTMAS WITH THE GREATEST SHOW ON EARTH
With Charlton Heston, Emmett Kelly, John Ringling North, Trevor Bale Tigers, De Jonghe Chimps, Charlie Moroski's Horses, Takeo Usui, Elephants (55), Clowns (101), Palacios, Floats and Spectacles, others
Producer: Ted Fedder
Director: Byron Paul
Spectacles staged by Richard Barstow
Music Conductor: Merle Evans
60 Mins., Fri. (16), 8 p.m.
GENERAL FOODS
CBS-TV, from Sarasota, Fla.
(Benton & Bowles)

General Foods moved out its live "Mama" and lensified "Our Miss Brooks" as a handy way to move in on a much larger situation, Ringling Bros. and Barnum & Bailey Circus' Florida winter quarters hard by the Gulf for a "Christmas With the Greatest Show on Earth." GF has become a kind of benefactor of the Big Show, having picked up the bill for a live telecast of the tanbarker at its opening stand in New York's Madison Square Garden last spring. In that one, RB&BB poobah John Ringling North paired with John Daly (crossing over from ABC-TV for the NBC-TV chore) on the narrative trimmings. At last Friday's razzle-dazzler, North emceed Charlton Heston into the picture and then gracefully left the description prescriptions to the film and tv thesp who, by virtue of his lead role in Cecil B. DeMille's "The Greatest Show on Earth," has become a colossal circus impresario-by-association with the most stupendous of big tops since the very dawn of Creation. (North himself was technical advisor and contributor to the pic.)

Surrounded by the crowds, Heston pitched in with the chapter and the verse on all the daring and devilish and death defying deeds of the men, women, menagerie, especially and including Merle Evans' dandy windjammers. This was actually a telepresentation of the show's annual Yule party from which the performers benefit both from the paid admissions at the circus grounds and the largesse furnished by General Foods. It was the first such circuscast.

It was quite an hour's processional, vivid, spirited and friendly. Also a lulu and a pip. But even if it weren't, anyone who goes captious on a circus layout of this type, and particularly at this time of year, is the same one who steals candy from kids. The circus, it's just plain wunnerful. *Trau.*

CITIZENS' FORUM
Producer: Lou Soucy
30 Mins.; Tues., 10 p.m.
CBC-TV, from Montreal

"If lotteries are legalized, isn't there a danger that Montreal may become another Reno or Las Vegas?" That was one of seven or eight audience contribs to the discussion of legalizing lotteries on this stanza of "Citizens' Forum." A regular feature on radio for years, with listening-and-discussion groups all over the country, the program (jointly sponsored by Canadian Broadcasting Corp. and Canadian Assn. for Adult Education) is now on CBC-TV's 29 stations every Tuesday. Audio portion is broadcast at the usual Thursday evening time over CBC's Trans-Canada Network. It originates from various cities.

Maxwell Cohen, law prof at McGill U., chaired the confab skillfully, breaking in only three times to lift it out of ruts. Panel of three included Marcel Lafaille, leader of Montreal's city council, who described himself as a Roman Catholic and upheld legalized lotteries as "the lesser of two evils—better than rackets, which anti-lottery laws encourage." He added that he didn't consider gambling a sin, and didn't know any religion that did.

Douglas J. Wilson, Montreal Star columnist, opposed lotteries ably and sometimes amusingly. William Westley, a sociology prof from McGill, upheld lotteries "for fun, but not for funds." He felt that "while banning gambling encourages crime and corrupts public officials, fund-raising by lottery is unjust, inefficient and irresponsible."

This was a very lively debate, which settled nothing but incited a lot of thinking. Camera work was good—occasionally covering the audience, bursting to join in, even before their turn came in the last 10 minutes. Lou Soucy's overall production was effective. *Gard.*

Wickham's Cleve. Post

Cleveland, Dec. 20.

Ben Wickham Jr. has been named managing director of WXEL, succeeding Franklin C. Snyder, who resigned last September.

Tele Follow-Up Comment

Omnibus

"Omnibus" went on a Biblical kick Sunday (18) with a one-hour presentation of Oscar Wilde's "Salome" that brought out all the lechery of the piece in a hell-'n-brimstone style that made for fascinating if somewhat offbeat viewing. No doubt there will be some protests at scheduling such raw stuff in Sunday afternoon time with the incestuous overtones and the picture of John the Baptist's head sitting on the silver tray for all the kiddies to see, but the Ford Foundation TV-Radio Workshop always has the Bible to fall back on.

The goriness of the piece aside, John Stix staged a morbidly fascinating work that lent itself to some fine acting by the three principals, Eartha Kitt as Salome, Leo Genn as Herod and Patricia Neal as Herodias. Genn in particular etched a vivid portrait of a neurotic Herod, ridden by fear, superstition, lust and the inability to discipline his own power. Miss Neal, as the sinful Herodias, was a fortunate choice, lending the role all the bitter callousness it required and more. It was a change of pace for Miss Neal, but a very welcome one.

Miss Kitt, in the title role, probably had the hardest task of all, working out a satisfactory characterization for Salome. The outcome left much to be desired—Salome was in turn portrayed as dreamer, a flirt, first wishy-washy, then determined and finally an unrequited lover (although chopping a man's head off for unrequited love is going some.) Her portrayal, though competently delivered, lacked consistency and strength.

Ellen Violett's adaptation, as directed by Stix, packed dramatic punch and impact. Leonard Bernstein's music for the dance of the seven veils, though modern in style, curiously fitted the mood of the piece, though in itself it sounded undistinguished. The dance itself was so-so. Supporting cast, headed by Martin Landau as John and Mario Alcalde as the captain of the guards, was good. Henry May's setting had the look of authenticity and made for ample mobility.

Remainder of the show, or rather the beginning, comprised a short "concert" by Anna Russell and an unusual film titled "The Towers." Miss Russell was maltreated in her allotment of time—she was just warming up in her third number when she had to bow off. But the three bits she did get in, an Irish folksong impresh, a Spanish singer and an English madrigalist, were musical satire at its best. Elliott Silverstein's direction made the most of her talents. "The Towers," a short film directed by William Hale, concerned the life work of an Italian immigrant in Southern California, building huge and impressive towers out of bits of glass, tile, rocks, discarded bottles and other scrap. An amazing group of structures, considering they were built by one man in his spare time, and well photographed by Hale. *Chan.*

See It Now

The inclusion of the primitive artist, Grandma Moses and that equally primitive jazz man Louis Armstrong on a 60-minute "See It Now" show, aptly titled "Two American Originals," was such a solid accomplishment last Tuesday night (13) that nothing could undermine it. Not even Edward R. Murrow's awkwardness on his end of the interviews. But if Murrow got somewhat lost in trying to find common ground with his subjects, both Grandma Moses and Satchmo were able to project their personalities with a naturalness and a warmth that was all the more striking because of Murrow's stiffness.

The 95-year-old Anna Mary Robertson, more commonly known as Grandma Moses along the gallery circuit, was shown at the painting table in her upstate farm house where the "See It Now" cameras recorded the interview on color film. The steadiness of her hand as she wielded the brush and the sharpness of her wit as she chatted with m.c. Murrow were caught in a remarkable piece of tv portraiture. It might have been a complete masterpiece if Murrow had not blurred some of the outlines by his obtrusive interview tactics. At one point he asked her to compare the Lincoln and Eisenhower administrations. Since she was only five when Lincoln was assassinated she could hardly be expected to know the difference from firsthand knowledge and any other kind of knowledge would have been totally uninteresting in this situation.

This sequence was best when Grandma Moses was permitted to talk about her art and the memories of her own life. When Murrow asked her what she thought of video, she made a crack, surprisingly old fashioned for her, about girls in tights being bad for children. The conversation was quickly switched to another subject. At one point, she sang a childhood rhyme and at another, she spoke dismally about the future of the world and optimistically about her own death. Before it was over, the flow of her ideas even made Murrow feel more at ease.

The second half of the show was focussed on Armstrong's European tour with his Dixieland combo. Much of this footage was concerned with the reaction of European audiences to the Satchmo concerts. These shots of stomping jazz buffs were somewhat repetitive and nowhere near as effective as the closeup of Armstrong after a jam session in a Parisian jazz spot. Here again, although not so markedly as with Grandma Moses, the inflexible Murrow manner was juxtaposed to Satchmo's free wheeling jive talk. Murrow's queries about the difference between this and gutbucket were hardly as important as Armstrong's expression of his own feelings about jazz and his audiences. Satchmo, as always, was swinging even though Murrow laid down a very cool, cerebral beat. *Herm.*

Armstrong Circle Theatre

What could be formattingly peachier or more conducive to a "guaranteed hit" than to have an actor around with a personal story touching high Government circles? Such a yarn, when it involves an individual's nearly shattering pre- and postwar experiences, comes better from the horse's mouth. The thesp is George Voskovec, age 50, who is one of those "pluperfect" casting deals, played himself in last week's (13) "I Was Accused" on Armstrong Cork's "Circle Theatre" to continue the 60-minuter's big-as-lifesize kick on NBC-TV.

Drawing on Voskovec's diary and memorabilia, Jerome Coopersmith built a neat and meaningful dramatization pegged on the ex-Czech's 10 months' detention on Ellis Island five years ago, when he was denied reentry on an "ineligible for admission" rap that was reversed. Since then, Voskovec has shown that he is not only the "good citizen" on which the reversal was based, but a credit to stage and tv ranks as a character player.

As unfolded on the show with what seemed fine regard for fidelity Voskovec's 1950 "imprisonment" at the gateway to New York related back to 1938. In that prelude-to-war year, he took it on the lam from Prague, where he operated a theatre, as the Nazis rushed in for the takeover. He landed in the U.S., spent four years with the OWI, appeared on Broadway with Vera Zorina in "The Tempest," married an American and with her returned to Czechoslovakia in '46. When the Commies put the curtain around his native land two years later, he hopped to Paris and worked for UNESCO while standing by for a U.S. visa. He planed over here in '50 to establish permanent residence preliminary to citizenship.

There began his long and harrowing detention — investigations, incessant hearings, waiting, waiting; and the kind of red tape that perhaps best exemplifies in its peculiar way a democracy-in-action founded on the principle of protecting its citizens from the ravages that can be wrought by undesirables. Finally, Voskovec came up before an immigration board panel in which a specific charge was developed. He was accused of being or having been a Communist. In a stirring and touching final plea, he won the day by a quiet but forceful statement on his real political ideology — diametrically opposed to Communism. Subversiveness-by-association was kicked in the groin.

It was a powerful tract, greater than the drama as drama. But in a sense this was inevitable, since the Armstrong program's mainmost mission appears to be to subordinate dramatizations to the hard facts, making only such minor compromises as are required for teleplay purposes. In short, there is an integrity about the David Susskind-produced series that is its own virtue. Let the record say again that "Circle Theatre" is burgeoning into an outstanding public servicer.

William Corrigan moved the events along at "natural" pace. "Accused" was supported by an able cast including Hurd Hatfield, June Dayton, Camerin Prud'homme, Patricia Englund, Luis van Rooten, Alexander Scourby, Frank Maxwell and Ralph Stantley. *Trau.*

Zoo Parade (Color)

NBC-TV's "Zoo Parade" got a multi-hued change of pace last Sunday (18) when the first of nine shows built by producer-director Don Meier from the color wildlife footage lensed last summer in Africa was spun off. Initial episode, hosted as usual by Marlin Perkins, director of Chi's Lincoln Park Zoo, and Jim Hurlbut, dealt with the migration of the birds and beasts from the Saragenti Plains in British East Africa to the bush country during the dry season.

Combination of Murl Deusing's excellent photography and Perkins' knowledgeable description of the furred and feathered travelers enroute to their spas made it a generally engrossing half hour. Especially standout was the segment showing the lions feasting on a wildbeaste while their predatory colleagues, the jackals and vultures, waited to clean up the bones.

The sound reels of Perkins, Hurlbut and their professional guide shot by John Kuiper, on this edition at least, didn't blend in quite smoothly with Deusing's natural footage. One bit, in particular, when a lion was shown headed for their jeep had the appearance of being a contrived attempt to interject a slice of "adventure."

Off the first tint display, NBC appears to have made a wise investment in financing the 10-week African safari of Perkins & Co. last summer with the resultant batch of shows a natural plus for the longtime Sunday afternoon series. The Scandinavian airline gets its payoff in a generous plug —in color yet. *Dave.*

20th Century-Fox Hour

20th-Fox delivered its tv Christmas present early (14), a bright and shiny video remake of "Miracle on 34th St." that represents Fox's most satisfying effort to date in the televineyards. Perhaps it was because "Miracle" allowed for greater ease in the cutting that it came off as a solid entertainment hour (45 minutes, really, what with commercials and trailers). Whatever the reason, it was slick without being brittle, warm without being slushy and comic without being condescending.

Thomas Mitchell, who should try beards more often, was just right for the old Monty Wooley picture role as Chris Kringle, the elderly gent who believes himself (and gets everybody elese to believe it) to be Santa. Teresa Wright was convincing as the mother who's against all make-believe, and Macdonald Carey fine as the boyfriend. Producer Jules Bricken rounded up some fine supporting players in John Abbott, who had a field day with the comic role of the maladjusted Macy's psychiatrist; Sandy Descher, a cute little imp as Miss Wright's daughter; Hans Conreid, as head of the toy dept.; Ray Collins as a politics-minded judge; Dick Foran as the D.A. who wants Mitchell committed and Don Bedoe as the commercial and promotion-minded "Mr. Macy."

Robert Stevenson's direction kept the fantasy moving swiftly and surely. It's an interesting point to note that the "Miracle" production was under the aegis of vet telefilm-makers, as opposed to feature film vets in previous stanzas. Producer Bricken is an old Screen Gems hand (he was with Screen Gems at the start, leaving only this season), while director Stevenson is one of the top freelancing vidpix directors on the Coast. Apparently 20th, after coming to the conclusion that "if you can't beat 'em, join 'em," has come to the next logical step, which is "if you can't match 'em, hire 'em." So much the better for the viewers, if "Miracle" is any sample. *Chan.*

Wide Wide World

"Preparations for Christmas" was the theme for "Wide Wide World" via NBC-TV Sun. (18) and the cameras ranged all the way from President Eisenhower lighting the national community Christmas tree at the Pageant of Peace in Washington to a Yuletime party in Chihuahua County, Mexico. The

(Continued on page 30)

I HEAR AMERICA SINGING
(Ford Star Jubilee)
With Eddie Fisher, Debbie Reynolds, Nat King Cole, Ella Fitzgerald, Red Skelton, Bobby Van, others
Producer: Ken Murray
Director: Paul Harrison
Writer: Jean Halloway (with special material and additional dialog by Berni Gould, Dave O'Brien, Carroll Carroll)
Music Director: Axel Stordahl
Choreography: 'Al White Jr.
90 Mins., Sat. (17) 9:30 p.m.
FORD
CBS-TV, from Hollywood (color)
(J. Walter Thompson)

Last Saturday night's (17) "Ford Star Jubilee" on CBS-TV set for itself a pretty ambitious goal in its presentation of "I Hear America Singing," designed, as it was, to encompass a panoramic medley of America's music from its birth right up to Dec. '55. Half a hundred vocals were kicked around in the course of the 90-minute spec, with Eddie Fisher, as star of the show, carrying about 90% of the load—in solo, duet and in concert. That's a lot of music, and a lot of Eddie Fisher.

Yet overall there was something pleasing about this production, for as a jumbo bundle of vocal entertainment, it had its full share of diverting moments. What was missing, however, was a sense of excitement that might have come from more imaginative staging or, of more importance, translating this cavalcade of musical Americana into something more meaningful as a symbol of a nation's musical culture and growth. If there were periodic lulls, it was due to an unchanging tempo that characterized most of the show, keyed more to Eddie Fisher than to the broader canvass that might have made this a far more important entry.

But what they settled for wasn't bad. For one thing it projected Fisher, for all his youthful demeanor, as a major show biz personality who should have no difficulty breaking out of the 15-minute format shell. The sureness and ease are there, along with his talents in selling a song. Fuller development of an individual style to set him off from the others—and he's right up there in the No. 1 spot on anybody's bill.

In scope and manner of presentation this spec played pretty much as music counterpart of the recent show biz (vaude to video) cavalcade on NBC, spanning a succession of eras from the Civil War's "Battle Hymn of the Republic," into Stephen Foster, John Phillips Sousa, the emergence of the blues, the World War 1 period, the flapper and collegiate days of the Charleston and dance marathons, World War II, the Nat King Cole era, leading up to the inevitable "Eddie and Debbie" postscript for a marathon finale with the duo having themselves a ball.

And from his opening "God's Country" all-state montage and his George M. Cohan "Yankee Doodle Dandy" bit up to the Debbie pairing, Fisher was on top of it all, vocally and in narration, interspersed with some fine assists from Ella Fitzgerald, Nat King Cole and Bobby Van. Latter's hoofing capsulization of the 1940's to a thematic "Gotta Dance" was easily one of the standout items of the show. Red Skelton was also on hand for a comedy assist, as a (1) soldier at Valley Forge; (2) in the trenches in France in 1918; (3) in the South Pacific campaign. Some of it was very funny.

Ford commercials were sprightly, if not overdone; cued to the musical eras. *Rose.*

SHOWTIME FOR MOM
With Eddie Butherus
Writer-Producer: Robert Lanouette
Director: Art Elliott
30 Mins.; Sat., 4:30 p.m.
THE OREGONIAN
KOIN-TV, Portland, Ore.

Local kid show is celebrating its first anniversary on tv this week. Show started out slightly above the amateur class but has taken its place as a major league layout suitable for possible network viewing. Sponsored by the Oregonian, local morning paper, this has become one of the highest budgeted shows in the northwest and has class and trimmings to prove it. "Mom" not only provides plenty of entertaining for the youngsters but sells products for Oregonian advertisers. Paper gives its space buyers a chance to give an item of merchandise every week, as one of the 20 or so gifts that make up the many gift filled baskets of food products given to the show participants.

Disney trained writer-producer Roberta Lanouette delivers a smash 30 minutes each round with a different theme every frame. Emcee Eddie Butherus proves friendly and warm in handling the small fry and introducing the talent. *Fere.*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,525,000			*Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)					
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.5	42.5	36.3	Early Show; Rain or Shine	WCBS	11.5
							CBS News—D. Edwards	WCBS	11.5
2. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	12.8	37.0	34.7	Clubhouse Gang	WPIX	7.9
3. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	12.4	39.8	31.1	Early Show	WCBS	8.6
							CBS News—D. Edwards	WCBS	8.6
4. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	12.3	25.4	48.4	Name That Tune	WCBS	14.6
5. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	11.0	34.2	32.2	Early Show	WCBS	8.8
							CBS News—D. Edwards	WCBS	8.8
6. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	10.4	35.6	29.2	Early Show	WCBS	6.3
							CBS News—D. Edwards	WCBS	6.3
7. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	10.2	21.6	47.0	US Steel Hour	WCBS	24.3
7. Amos 'n' Andy (Com)	WCBS	CBS	Sun. 2:00-2:30	10.2	46.0	22.1	Pro-Football	WABD	8.5
9. Great Gildersleeve (Com)	WRCA	NBC	Tues. 7:00-7:30	10.1	32.0	31.4	Early Show	WCBS	9.3
							CBS News—D. Edwards	WCBS	9.3
10. The Goldbergs (Com)	WABD	Guild	Thurs. 7:30-8:00	9.6	20.0	48.0	Sgt. Preston of the Yukon	WCBS	14.5
CHICAGO	*Approx. Set Count*—2,055,000			*Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)					
1. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	25.3	50.0	50.8	Pee Wee King	WBBM	10.0
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	20.2	45.5	44.3	Wrestling	WGN	9.2
3. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	17.0	51.5	33.1	Omnibus	WBBM	6.4
4. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	16.6	29.4	56.4	Lux Video Theatre	WNBQ	22.5
5. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	16.5	25.4	65.0	Red Skelton	WBBM	28.6
6. Studio 57 (Dr)	WBKB	MCA	Tues. 10:00-10:30	15.6	33.6	46.4	Standard News Roundup	WBBM	11.8
							In Town Tonight	WBBM	11.8
7. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	15.3	59.0	26.0	Annie Oakley	WBBM	8.1
8. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	14.9	22.8	65.5	Fireside Theatre	WNBQ	23.6
9. Gene Autry (W)	WBBM	CBS	Sat. 6:00-6:30	12.5	39.4	31.8	Life of Riley	WNBQ	10.2
10. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	11.8	18.3	64.4	US Steel Hour	WBBM	29.4
LOS ANGELES	*Approx. Set Count*—1,985,000			*Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)					
1. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	18.8	33.4	56.4	My Favorite Husband	KNXT	13.4
2. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	17.8	32.4	55.0	Death Valley Days	KRCA	14.3
3. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	17.2	30.6	56.2	Alfred Hitchcock Presents	KNXT	16.9
4. Life With Father (Com)	KNXT	CBS	Fri. 7:00-7:30	16.0	29.2	54.6	Cavalcade of Sports	KRCA	20.7
4. Susie (Com)	KTTV	TPA	Sat. 8:00-8:30	16.0	25.6	62.2	Perry Como	KRCA	22.3
6. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	15.5	26.6	58.3	Big Surprise	KRCA	17.3
7. Death Valley Days (W)	KRCA	McCann-Erickson	Sat. 7:00-7:30	14.3	26.0	55.0	Superman	KTTV	17.8
7. Amos 'n' Andy (Com)	KNXT	CBS	Sun. 5:30-6:00	14.3	40.0	35.7	Color Spread	KRCA	11.8
9. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	12.9	19.6	65.7	Caesar's Hour	KRCA	15.8
10. Science Fiction Theatre (Adv)	KTTV	Ziv	Tues. 8:00-8:30	12.6	20.8	60.6	Phil Silvers	KNXT	19.6
BOSTON	*Approx. Set Count*—1,250,000			*Stations*—WBZ (4), WNAC (7)					
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	31.1	57.5	54.1	Waterfront	WNCA	22.7
2. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	26.9	73.5	36.5	News—Victor Best	WBZ	8.2
							Annie Oakley	WBZ	8.2
3. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	26.6	69.0	38.4	Wyatt Earp	WBZ	10.5
							Nightly Newsteller	WBZ	10.5
4. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	24.1	59.5	40.5	Studio 57	WBZ	15.6
5. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	23.1	74.0	31.1	News—Victor Best	WBZ	6.5
							Johnny Mack Brown	WBZ	6.5
6. Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:30-11:00	23.0	60.5	38.1	Cavalcade of Sports	WBZ	14.2
							Madison Square Sports	WBZ	14.2
7. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	22.7	42.0	54.1	Range Rider	WBZ	31.1
8. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	21.5	64.5	33.3	Masquerade Party	WBZ	11.8
9. Patti Page (Mus)	WNAC	GAC	Fri. 7:15-7:30	21.0	64.0	32.7	Nightly Newsteller	WBZ	10.6
10. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	18.8	71.5	26.3	News—Victor Best	WBZ	6.8
							History of Education	WBZ	6.8
MPLS.-ST. PAUL	*Approx. Set Count*—515,000			*Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)					
1. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	23.4	72.0	32.6	Film Short	WTCN	4.6
2. Confidential File (Doc)	WCCO	Guild	Sat.10:00-10:30	22.2	44.0	50.1	News Headlines	KSTP	21.0
							Weather; Sports	KSTP	21.0
3. Highway Patrol (Adv)	WCCO	Ziv	Thurs. 10:00-10:30	16.7	37.8	44.1	Today's Headlines	KSTP	22.4
							Weather; Sports	KSTP	22.4
4. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	16.4	62.5	26.2	Laurel & Hardy	WTCN	6.9
5. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	16.1	32.4	49.7	Wrestling	WCCO	20.7
6. Sherlock Holmes (Myst)	KSTP	UM&M	Sun. 9:30-10:00	15.9	33.0	48.3	Red Owl Theatre	WTCN	12.5
7. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	15.3	32.0	47.6	Studio One	WCCO	25.4
8. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	13.7	25.6	53.3	U.S. Steel Hour	WCCO	20.2
9. Buffalo Bill Jr. (W)	WCCO	CBS	Sat. 11:30-12:00	12.3	83.0	14.8	Superman	WTCN	1.4
							Man to Man	WTCN	1.4
10. Follow That Man (Myst)	KSTP	MCA	Fri. 10:30-11:00	11.9	62.0	19.1	Premiere Playhouse	WTCN	3.1

TELEFILMS' ROSY TINT FUTURE

In Trouble? Write in a Dame

Television's hard boiled tough-guy breed appears at long last to be going soft, insofar as women are concerned. There's a discernible trend toward the elimination of the do-it-yourself rough-and-tumble character in favor of writing in a femme to lend him support. Latest case in point is "Dragnet," with Jack Webb now working out a femme characterization to be written in as Friday's gal.

Couple of other cases in point: "I Led Three Lives," now in its third-year production, is giving more weight to the role of Eva Philbrick, Herb's wife, with Virginia Stefan upped to key status in the role opposite Richard Carlson. Other is "Big Town," with producer-director-star Mark Stevens this year having written the traditional Lorelei Kilbourn out of the script and installed in her place a non-pro girlfriend, played by Doe Avedon. Latter two instances were especially drastic, since Lorelei had been a "Big Town" fixture for years on radio and tv, and since Eva Philbrick is soft-pedalled (she didn't know about Philbrick's status re the Commies) in the real-life Philbrick case.

Reason behind all the shenanigans is something known as "appeal to women viewers." In each case, producers felt that by not having a woman in the script on a week-to-week basis with whom women at home can identify, they were losing out on a large segment of the viewing audience. Ziv Television, producers of "Three Lives," for example, now discovers that since upping the importance of the distaffer, female viewers now comprise 40 to 43% of the audience and moreover outnumber the men by 4 to 6%, unusual for a rugged-type adventure-mysterioso-suspense series.

TV Film Too Tame for Wilde

Actor Doesn't Want to Be Straitjacketed by 'Too Many Taboos'

Hollywood, Dec. 20.

Television film is so inundated with taboos, Cornel Wilde is turning away offers to star in vidpix series, on grounds he would be straitjacketed under such conditions. The producer-actor, who has produced his own indie theatrical films and starred in and directed tv films, asserted "you have much more freedom in making an indie (theatrical) picture."

He cited a number of instances in his own indie, "Storm Fear," which he said never would have been allowed in a tv film. "For example, in our picture, Steven Hill knocks Jean Wallace down in one scene; a little boy is allowed to use a gun against Hill to save himself; the subject of illegitimacy is brought up; I stammer in the film, in physical manifestation of a psychological problem (in tv you can't lisp, stutter or stammer); there is violence, when a physically weaker gangster takes over from the stronger one who has been wounded in the leg, and beats his leg with a snowshoe," Wilde said, averring none of these scenes would have been allowed in filmed tv.

" I don't care too much for a series because of all the taboos, and because it's time-consuming and takes a lot of energy. If I make a theatrical picture, my salary alone is pretty good, and if one out of three or four pictures is a hit, that means I will make as much as a year's series," he said.

Still a Coke In 'Kit's' Future

Coca-Cola, it was thought, had ended its four-year association as bankroller of the "Kit Carson" series when the 104 films in the group finished their national spot tenure for the soft drink firm and were then thrown into syndication by MCA-TV. However, Coke still continues to provide heavily toward the series' support.

Company, since the spot-to-syndicated transition late last September, has inked with MCA for the series on a rerun basis in 35 markets. Additionally, Coke still has another 14 or 15 still to run out under its old national spot contract.

In syndication, soft drink's market by market deals for the cowpix differ. It variously sponsors first, second and third runs, "according to market needs."

All told, in the three-and-a-half months as a syndication product, "Carson" has netted 60 markets for MCA, it's reported.

'Mary Ellen' Series

Hollywood, Dec. 20.

"Mary Ellen," a new telefilm comedy format by Kay Lenard and Richard Wilson, has been optioned by Bill Harmon and Derrick Lynn-Thomas. Harmon is currently producer-director of NBC-TV "Jimmy Durante Show."

Miss Lenard is slated for top writer post with new series.

Syndication Bigger 'Than the Both Of Us,' Carlson Avers

By DAVE KAUFMAN

Hollywood, Dec. 20.

Richard Carlson, star of Ziv TV's "I Led Three Lives" vidpix series, sharply disagrees with recent cries from several industry quarters downbeating syndicated telefilms, averring "tv film syndication will be bigger than anyone today dreams." Carlson declares, too, that the misfortunes of those who shed crocodile tears over syndication are due to their own mistakes, rather than to syndication.

"Over a five-year period, I will receive $1,700,000 as my share of 'Lives.' This includes $2,000 I draw for each episode plus my percentage. We will have 117 pictures canned by February when we finish the series, and Ziv estimates our gross per picture will eventually total $100,000," he said.

Actor added the gross on first-runs of "Lives" is already around $48,000 per episode, and pointed out each vidpic has a budget of from $18,000 to $22,000. "Figure 25% for overhead (and I think that's higher than it is) and it

(Continued on page 32)

CBS-TV's 'Search' To Be Put Into Syndication

CBS Television Film Sales will put "The Search" into syndication after the first of the year. It's the first network public affairs skein that is going after some film residual values in the form of syndicated reruns, and Film Sales is currently working out a pricing system for the pubservicer.

Series comprises 26 half-hours devoted to research work being done at various universities covering a large area of the physical, medical and social sciences. Series was produced by Irving Gitlin, now head of public affairs for the network.

EXECS BULLISH ON 'COLOR ERA'

By BOB CHANDLER

Coming of color television will spell an era of prosperity for many in the telefilm syndication industry, in the opinion of a sampling of key execs. Those most benefitting will be the distribs currently stockpiling tint negatives while selling the black-and-white versions in the present market. When color comes, so goes the refrain, syndication will return to the state of a "seller's market" like the one which existed some three years ago in syndication.

With the state of the industry becoming more and more stable (note the profit statements of the three publicly-owned companies, plus off-the-cuff bullishness of the private outfits), those bullish on tint see the chroma era inaugurating a spell of real prosperity for syndication. Basis of this is what are fast becoming known as "color residuals," which in essence means that the distribs feel that when color comes, they'll get the same firstrun price or better for a color print of the series they're now selling in black-and-white. If a half-hour show is going for $1,500 an episode in the New York market today, for example, in two or three years the same episode in a color print will bring $1,500 or better even though it's a repeat of the present b & w showing.

In short, some syndicators are taking the stand that shooting in color gives the equivalent of two separate series insofar as sales prospects are concerned. They can sell the monochrome version now and come out with their costs or better and in two or three years sell the same series in color for firstrun prices, with the income from the color sale all gravy except for about $4,000 per film, this being the additional cost of shooting initially in color. Sy Weintraub, head of Flamingo Films, reports he's already had bids for color prints on Flamingo's "Grand Ole Opry" series, currently in about 120 markets in b-w. Weintraub says he's holding out for the "color era," when he figures he can get his present b-w prices or better in the same markets with the color prints.

"At present," states Weintraub, "there isn't enough color product to satisfy more than a quarter of the demand that's going to exist when color gets going. We're go-

(Continued on page 30)

Top Writers Slated For 'Reporter' Series Under Ted Mills Aegis

Ted Mills, NBC tv producer, entered into a deal with packaging firm of Parsonnet-Wheeler to bring in a vidfilm series titled "The Reporter." Mills, who created the show and has complete clearance from the network under his pact, will supply the scripts and directorial supervision for the series, several of which may be of full hour range or half-hours paired.

Under the format, w.k. writers such as Quentin Reynolds, John Gunther, Paul Gallico and Bob Considine would function as "omniscient" offcamera narrators tecing off on major stories they've covered or participated in. Material will be drawn from True Magazine in a tieup with that publication of the Fawcett group. Mills will employ some of the techniques used on his recent "Background" feature and news events skein.

The producer, who masterminded "Assignment: India" (60-minute color film being repeated by NBC-TV on Christmas Day), left last week for a fortnight's vacation in the Virgin Islands.

More TV Film News On Page 30

Film Divisions Play Key Role For Networks on O'Seas Vidfilm Sales

Sale of the "Roy Rogers" NBC-TV series to Associated Television Corp., one of the British commercial program contractors, by the NBC Film Division points up a new function of the network telefilm syndication subsidiaries. More and more, as the foreign field opens up, the syndication subsids are repping their parent networks for foreign sale on properties they ordinarily would have nothing to do with.

"Rogers" is a case in point—the Film Division has had no relationship to the show whatsoever, since it's a network-only showcaser and has never been in syndication, rerun or otherwise. In this case, the Film Division was granted sales rights for England and went ahead and made the deal. A similar case is that of ABC Film Syndication, which recently sold "Ozzie & Harriet" to Coca-Cola in Canada. Here again, ABC Syndication had no rights or relationship to the series (no syndication; it's net-only), but when the Coke deal came up, the subsid was given a greenlight on Canadian representation and sold the series.

Other network operation, CBS Film Sales, has been even more active in this regard, having sold two network shows, "Gunsmoke" and "I Love Lucy," in England. Here again, Film Sales has never handled these shows domestically. Basic reason for the grabs for foreign rights by the network subsids is simply that they already have representation or have had dealings with the overseas buyers, whereas the nets as a rule haven't had any such direct relationship. CBS Film Sales, for example, has Tony Bartley as its sales rep in London. Moreover, Bartley, a British subject, is also handling production of a couple of Film Sales series in London, thereby overcoming certain quota problems that might have arisen.

NBC Film Division's British activities, incidentally, are by no means confined to the Rogers series. Film Division ranks third among all telepix distributors in the number of properties sold in Britain, with a total of four series. Besides "Rogers," these are "Inner Sanctum," the half-hour "Hopalong Cassidy" series and "The Visitor." Latter three, in contrast to the Rogers pix, are controlled by the Film Division.

Easier on Location

Hollywood, Dec. 20.

Filming of a mountain climbing scene at Samuel Goldwyn studios last week resulted in $15,000 damage to furniture and sound equipment stored in basement below Stage 8. Meridian Productions, shooting stanza entitled "Top Man" for CBS-TV "Schlitz Palyhouse of Stars," had heaped tons of crushed ice about stage, previously prepared by laying sheets of tarpaper beneath.

But, as producer William Self ruefully admitted, he forgot to take into account that thesps, headed by Scott Forbes, would be wearing spiked boots. Result was that boots pierced the underlying tarpaper and melting ice seeped into storage room below.

Meridian crew spent most of next day bailing out cellar.

Official's Banner $2,000,000 Gross On 'Margie' Strips

Official Films' drastic strip-sales campaign on the "My Little Margie" series has resulted in one of the fastest writeoffs of a guarantee and distribution costs in telepix history. In the four months since Official acquired the series, it has written enough business to cover a five-year guarantee to Hal Roach Jr. of $1,260,000 plus its own distribution costs, plus some profit to spare. Total gross contracts of slightly over $2,000,000 will be billed out over a period of about three years, but officially Official is off the hook on the reruns already.

Gross, based on two and three-year pacts, stems from sale of the series in about 120 markets (all the major ones are covered), with the series sold on a strip basis in 83 of these. Official's guarantee to Roach is for a five-year period, payable out of accounts receivable as the coin comes in. But not even Official dreamed at the start that the whole of the $1,260,000 guarantee would be on the books in less than four months. The per-pic gross comes to more than $15,000 each, and since the guarantee was $10,000 per pic and Official's 35% distribution fee runs about $3,500 per film, there's more than $1,500 in the profit (for Roach) column already.

Actually, Roach won't collect his coin all at once, since that $2,000,000 gross will be billed and collected on a monthly basis over the terms of the contracts, with Official's 35% coming off the top and the remainder of the coin going to Roach. But the majority of it will be in within two years, the remainder of the current pacts within three, still two years short of the five-year guarantee period.

NBC-TV Financing Byron's 'Eagle' Pilot

Ed Byron got filming on the pilot of his "Eagle and the Rose" Civil War series under way Monday (19) at the Parsonnet Studios in Long Island City. Pilot is being financed by NBC, which of course has the series under option, and plans are in the works to go ahead with production beyond the pilot stage.

Patrick O'Neal has been signed for the lead role, that of an Irish correspondent covering the war for a group of Irish and British newspapers. Marc Daniels is directing the pilot.

56-Market Sales On 'Man Called X'

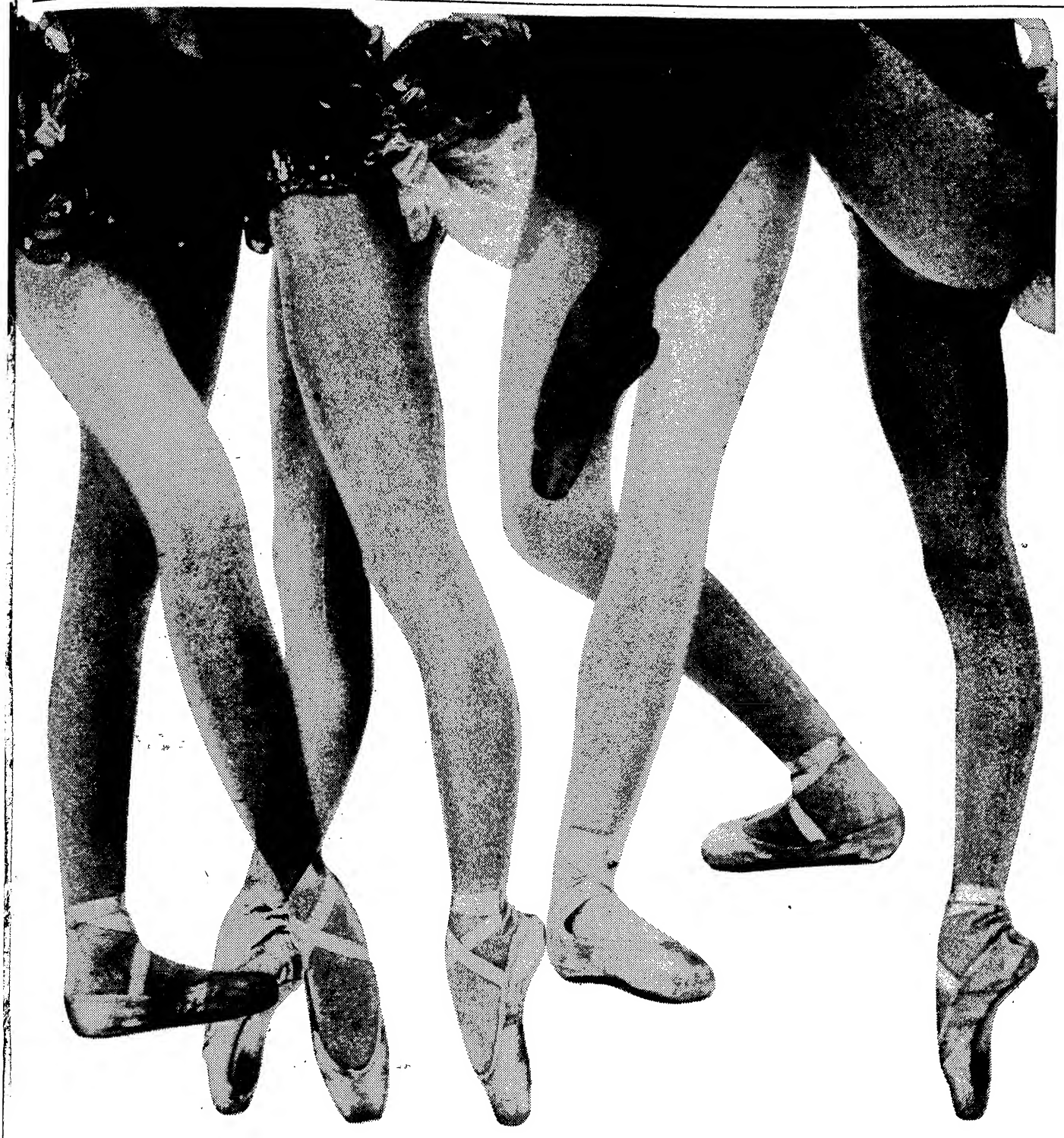
Ziv Television, which put its new Barry Sullivan starrer, "The Man Called X," into syndication a couple of weeks ago, has already sold the series in 56 markets, with a regional deal with Ohio Oil Co. for 13 markets sparking the sales drive. Ohio, via N. W. Ayer, bought the series as a replacement for MCA-TV's "Man Behind the Badge" for the midwest.

"X" was one of the five properties originally earmarked for national sale by Ziv's new national sales department, but was turned over to the syndication force to "maintain the flow of product," as Ziv put it, to the firstrun syndication market. In addition to the Ohio Oil sale, Ziv inked some national sponsors for local sale, including Gold Seal Co. for Philadelphia (WCAU-TV) and Safeway Stores for Oklahoma City (WKY-TV). Another unusual deal is purchase of the series by the Sahara Hotel in Las Vegas (KLAS-TV), while another fat one is Duquesne Light & Power for KDKA-TV, Pittsburgh.

Ohio Oil spread covers Columbus, Dayton, Toledo, South Bend, Indianapolis, Bloomington, Grand Rapids, Louisville, Kalamazoo, Lansing and Champaign.

right to the point!

For an hour and a half on the evening of December 12th, millions of Americans had their first, dazzling experience of a new television art form — full-length classical ballet. NBC's color presentation of "The Sleeping Beauty" by the Sadler's Wells Ballet was seen by an estimated *30 million viewers*. This is six times as many people as have seen 2,000 performances of this celebrated ballet company on two continents over a 10-year period.



Jack Gould in The N. Y. Times described it as "an exquisite joy and delight." Variety judged it "a stunning success." Sid Shalit in the N. Y. Daily News wrote that it was a "magnificently beautiful presentation."

On the NBC calendar is another distinguished program combining the same kind of audience-appeal and cultural value. It is an unprecedented 3-hour television event — the American premiere, before its release to movie houses, of Laurence Olivier's "Richard III." This film, available for sponsorship, has all the sweep and scope and dramatic fire of Olivier's previous box-office successes with Shakespeare. It is bound to attract one of the year's greatest audiences.

Right to the point for advertisers.

exciting things are happening on NBC television *a service of* MGM

Tele Followups

Continued from page 25

Chief Executive, who addressed the nation from an improvised studio in Gettysburg (Pa.) College, noted that this Christmas is "brighter in its background and its promise for the future than any we have known in recent years."

WWW was not without its snafus for in picking up "The Procession of Cooks" at Quebec's Chateau Frontenac one of the chefs was seen to pitch forward as though he either fainted or was tight. Helping hands spirited him away and no mention of the incident was made by Dave Garroway in his accompanying commentary. Garroway, incidentally, used an apt phrase in describing the overall 90-minute program as an attempt to "create for the eye what the symphony creates for the ear."

In light of the Christmas theme it was somewhat incongruous to find the cameras focussing on a floor show rehearsal at Havana's new Tropicana nitery. Gyrations of an Afro-Cuban finale coupled with the dancers' suggestive movements proved interesting but what did this have to do with the day celebrating the birth of Christ? It smacked of smart press-agentry.

Also coming in for scrutiny in WWW's four-country junket were the traditional views of New York's 34th St. shopping district, a boy choir from the Cathedral of St. John the Divine, N.Y., a So. Carolina turkey shoot along with holiday preparations by a Carolina family, and an on-the-spot report from the Mt. Washington, N. H., weather station. For the most part it made for a pleasant Sunday afternoon.

While obviously a bundle of coin is spent on WWW, it's also apparent that plenty of production knowhow goes into the plugs for General Motors and its multitudinous divisions. Mark Stevens deftly handled the puff for AC fuel pumps; Nelson Case suavely explained the merits of Delco batteries and Gene Rayburn dittoed for Pontiac cars. *Gilb.*

Goodyear Playhouse

It would be nice to report that the pro-and-private-life "Marriage" team of Jessica Tandy and Hume Cronyn was seen to advantage on NBC-TV's "Goodyear Playhouse" Sunday (18) in Ernest Kinoy's "Christmas 'Til Closing." The ingratiating team plus Eileen Heckart, a scene-stealer if ever there was one, couldn't do much with a dull script that tried too hard to purvey the comedic and commercial aspects of the Yule spool, at home and abroad (dept. store and office).

Cronyn, who staged, must have seen something in the original script to his liking. It came out helterskelter, overly reachy and a full hour's cliche. Not even the end-up carolling could save this production, brought in by Herbert Brodkin and directed by Herbert Hirschman. Others in the cast were Catherine Doucet (with a wallop of a shoplifting scene to the credit of this legit veteran), Natalie Trundy, Malcolm Brodrick (youngsters who were okay), Philip Coolidge, Paula Trueman, John Griggs, Roy Johnson and Charles Mayer. *Trau.*

GT Stations Buy AAP's 'Movieland'

Associated Artists Productions has sold its 11 "Movieland" feature films in tandem to two General Teleradio o&o's. At first glance it would look like WGTH-TV, Hartford, and WEAT-TV, West Palm Beach, were taking on a superfluous supply of pictures since they, like the other four GT stations, have been promised titles out of the RKO backlog after Jan. 1. However, the dual deal, through Dan German of WGTH, was reported consummated in the belief that these two outlets will initially get a minimal supply from the RKO library.

In the instance of WGTH, GT has gone on record as wanting to sell it, and hence its said desirous of withholding valuable features until station's ownership status is defined. WEAT is the newest and smallest of the GT o&o's, and the company is still feeling its way there. In any event with the additional armament from AAP, the two outlets are understood to be assuring themselves of a complete cycle of saleable pix if the parent ultimately turns the cards the other way.

Meantime, AAP has sold the 11 pix in 63 markets to date. They've been on sale for just over four months (and were once part of the AAP 56 picture package, the other 45 of which were returned to the producers when musicians' union prexy, James Petrillo, demanded certain high payments from the distrib.

Casey Jones Buildup

Chicago, Dec. 20.

Davy Crockett coonskin hats may be replaced by railroad engineers' caps on the heads of television-viewing moppets, according to the plans of a local syndicate set to produce a "Casey Jones Jr." vidpic series.

The group has signed the widow and son of the fabled engineer to a contract for the exclusive use of the name in the series and for merchandising aspects including clothing, comic strips and books.

Recently the Jones home in Jackson, Tenn., was converted into a state historical shrine and museum.

Niles Sets Up Own Org

Chicago, Dec. 20.

Fred Niles, who has resigned as exec veepee of Kling Films and sold his stock interest in the firm, is setting up his own tv film company. Details are to be unwrapped after the first of the year.

Niles plans to headquarter the company here, with the possibility of a Coast adjunct, on the grounds this is a key sales centre. He intends for the new outfit to embrace the full spectrum of film production, from industrials to tele commercials and syndicated properties.

Hanlon's 'Hotfoot' As Telefilm Bally For Local Marts

Chicago, Dec. 20.

WGN-TV public relations director Jim Hanlon, who for the past several months has been needling vidpix producers and distribs for more effective promotion-publicity ammunition to be used at the local station level, has made arrangements for his own Hollywood photog to keep him supplied with fresh "art" material on telefilm personalities.

Last June Hanlon dispatched an open letter to all the top filmeries and syndicators, deploring the lack of usable press stuff and the unavailability of headliners for grassroots personal appearances to backstop the various series. Response was practically 100% agreement with his thesis, but with a few exceptions Hanlon says he's noticed little evidence of improvement.

Hanlon argues that too much of the publicity matter supplied by the telefilm branch of the industry is "dated, trite and superficial." As the p.r. chief for the sole indie in a four-station market, he's competing for local editorial space against the network "plants" with constant stream of hot-off-the-griddle personality pix and yarns. And he maintains that the rating history of a given vidpixer in such a key market as Chicago is so important for subsequent run sales that it's only good business for the film outfits to do everything in their power to help keep their properties in the local publicity limelight.

Hanlon cites Guild Films as one company that has bettered its service. But even that firm still has some shortcomings. He says the only way he's been able to get the names of the weekly guests on the new Liberace series for log listings has been to personally screen the reels. Station's attempt to get a personal appearance guarantee written into its film contracts has met with considerable resistance. Many producer-syndicators, such as Ziv TV, have a set scale for p.a.'s of their headliners, Hanlon states.

"The tv boys should take some lessons from the motion picture industry on how to do these things," Hanlon declares.

LOTSA VIDPIX HIATUSES

Producers Suspend Operations to Permit Extended Holiday

Hollywood, Dec. 20.

To give casts and crews extended Christmas holidays, several vidpix producers have suspended operations. With nine stanzas in the can, producers Ray Singer and Ray Chevillat have interrupted the "It's a Great Life" teleseries for three weeks, while Marterto Productions, Danny Thomas' filming outfit for his ABC-TV "Make Room For Daddy" series at Motion Picture Center, has shut down for two weeks.

With first six episodes completed, exec producer Hal Roach Jr. has closed down on his new "Stories of John Nesbitt" series, filming for American Telephone and Telegraph Co., until late January. Producer Jerry Stagg will prepare new scripts from Nesbitt's files during hiatus. Roy Kellino and Erle C. Kenton direct.

Houston—Paul Owen, assistant professor of radio and television here at the U. of Houston, has been named program director of KUHT-TV, the school's educational tv outlet.

Vidpix Tint Future

Continued from page 27

ing to shoot everything from now on in color, and when the demand starts, we're going to find ourselves in a seller's market." Same philosophy apparently pertains at Ziv Television, where everything is being shot in tint but Ziv hasn't started a sales campaign for color although lending tintprints to stations for experimental purposes. Other companies have also been stockpiling, though to a lesser extent.

Same thinking holds in the acquisition of old product for tv. One top distrib, mulling a cartoon offer, may buy the package because many of the cartoons are in color. He isn't happy about the price, figuring that at best he can break even on the deal, but the fact that the color cartoons are included is too large a factor to ignore.

Bullishness over color isn't unanimous in the industry by any means, however. Some distribs aver that once color gets going, they'll be able to keep up with the demand with overnight conversion to production in tint. It makes no sense to stockpile, they state, because fresh tint product will be available and all the old properties will be useless and that $4,000 extra per episode (or $150,000 per series of 39) will have gone down the drain.

PRESTON FOSTER IN 'TEST PILOT' SERIES

Hollywood, Dec. 20.

"Test Pilot," new vidpix series starring Preston Foster, is being produced at California studios under the combined aegis of Gross-Krasne Productions and Roland Reed Productions.

K. T. Stevens has the femme lead; muppet Bobby Clark has a stet role, and Pat Conway is the third regular in the pilot film. Lee Savin, G-K v.p., is production supervisor. Allen Biner is directing series which has Foster in the role of chief of Air Force test pilots.

3 Reed Pilots to Roll

Hollywood, Dec. 20.

Roland Reed Productions is planning pilot films on three new telepix series as well as another pilot on "Alarm," which was given the pilot treatment some months back.

"Dial Emergency"; "Treasure Hunt," based on actual treasure hunts; and "Goodnight Ginger," romantic story with an Italian background, are skedded, v.p. Guy V. Thayer Jr. said.

Reed company is also turning out pilot on "Test Pilot," which stars Preston Foster, making this one in conjunction with Gross-Krasne.

GM's Latino Vidpix

General Motors' international operation has entered the telefilm sponsorship field, purchasing last week two Ziv shows with Spanish-language soundtracks for use in Puerto Rico and Venezuela. GM bought "Highway Patrol" in Spanish for airing on WAPA-TV in San Juan and "Mr. District Attorney" for telecasting in Caracas.

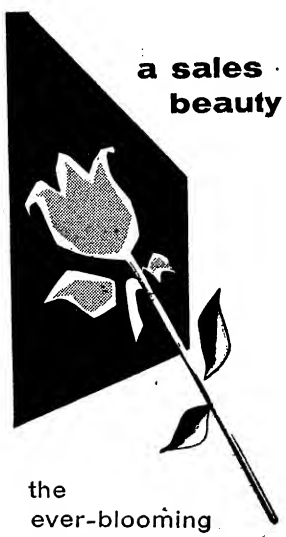
Ziv's international sales force also sold "I Led Three Lives" to the Riggs-Miller Co. for telecast in Bogota, Colombia.

Amory Up a Par Tree on Shorts

An important contingency of the UM&M deal to take over for tv distribution the large batch of Paramount short subjects was that the three tv stations in which the Hollywood major has a finger get options to buy the pix in their markets. KTLA, L.A., WABD N.Y., and WTTG, Washington, have until tomorrow (Thurs.) to make up their minds, it's understood.

It's believed a crucial moment for Charles Amory, UM&M topper, who stands to make more via open bidding in these three key markets than through sale to the Par tv interests. (Of particular interest to stations are the over 400 cartoons that came as part of the Par package.) A spokesman for DuMont, in which Par holds a large share, would not commit himself on whether WABD or WTTG would sign for the properties. WABD and WTTG are DuMont o&o's.

St. Louis—Gil Johnson, staff member of CBS Television Film Sales in New York, has been named sales manager of radio station KWK. He succeeds Jack Henderson, resigned. Johnson formerly worked for KMOX and WBBM.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the ever-blooming Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

Ever-growing sales are yours in the Channel 8 Multi-City Market. It's a vast, diversified region—a buying market. Sell the 3½ million people who live here, who own 912,950 TV sets and spend $5½ billion annually.

STEINMAN STATION
Clair McCollough, *Pres.*

Channel 8 Multi-City Market

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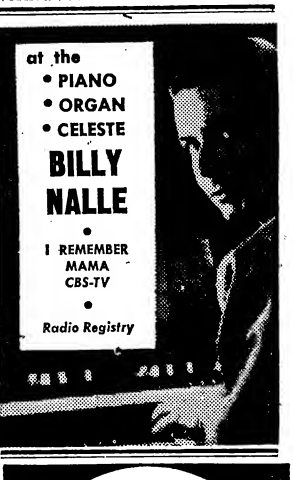
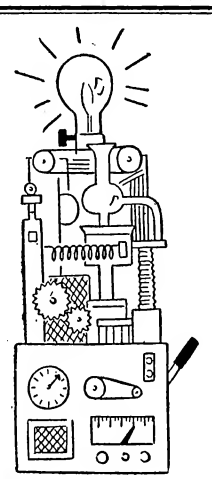
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 watts

Representatives:
MEEKER TV, INC.
New York Chicago Los Angeles San Francisco





WHAT IS IT?

We don't know. Couldn't care less.

But we *do* know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's *first* TV station, KSTP-TV effectively and economically *sells* a market of 615,000 TV families and $ FOUR BILLION in spendable income.

KSTP-TV CHANNEL 5
MINNEAPOLIS-ST.PAUL Basic NBC Affiliate
"The Northwest's Leading Station"
EDWARD PETRY & COMPANY INC. NATIONAL REPRESENTATIVES

MERRY CHRISTMAS
AND A
HAPPY NEW YEAR

TO THE

SITTIN' STARIN' N' ROCKIN' CLUB MEMBERS

Uncle Tom Saxe

Television Chatter

New York

Pointing to newest ratings, P & G says it's very happy with progress on Saturday night "It's Always Jan" on CBS-TV and has no intention of cancelling . . . **Bob Downing** booked for an acting assignment in upcoming (but when?) CBS-TV series, "Joe & Mabel" . . . **Athena Lord** and **Jim Boles** will play it as per private life—husband and wife—on **Robert Montgomery** show of Jan. 2. **Beverly Lunsford** on that show Dec. 26 . . . Thesp **Joe Abdullah** motoring to the Coast right after Xmas . . . **Nina Reader** tapped for CBS-TV's "Look Up and Live" on Xmas morn . . . **Kajar the Magician** on NBC-TV's "Home" show Friday (23) for the kid viewers, and is on **Paul Tripp's** "On the Carousel" (WCBS-TV) every fourth week.

Fluff Blome, former promotion coordinator for Television Programs of America and vet production exec on several live stanzas, now studio director of Easten Films, which operates its own E. 74th St studio . . . **Loring H. Dunton**, formerly general manager of Video Expediting, named exchange manager of the N. Y. office of Modern TV, the teledivision of Modern Talking Picture Service . . . **Irwin Klein** joined the cost control unit of ABC . . . **Al Stahl** Productions filming eight 15-second spots for Buick, via the Kudner agency, for use on the Dec. 26 pro football championship game . . . Children's Choir of the Church of the Heavenly Rest guests on the CBS-TV **Robert Q. Lewis** daytimer Friday (23) . . . **Dan Glass**, business manager of Screen Gems, recovering from an emergency appendectomy at Mt. Sinai hospital . . . **A. Robert Bonagura**, formerly with NBC, joined CBS Television Film Sales as a N. Y. account exec, replacing Gil Johnston, who joins KWK-TV in St. Louis as sales manager.

Hal James, v.p. of Ellington agency, and **Paul Kwartin**, Associated Artists exec, are new recruits at Professional Actors Studio of White Barn Theatre (Westport) and next month these tyros take orders from **Arthur Kennedy** who's trying his hand at directing. One of those "Bundles from Britain" not counted in last week's story in VARIETY was the $25,000 that Fremantle Overseas Radio-TV got from BBC for 39 "Movie Museums" (Sterling) . . . **Frank O'Halloran** becomes sales chief of Sterling's industrial film setup, reporting to **Charles (Chuck) Dolan**. . . **Sumner Rosenthal, Ray Bloch, Sherwin Bash** and **Mace Neufield** are the newly-formed NRB Productions Inc.

Howard Rodman doing "Studio One" script for **Jackie Gleason**. Play is labeled "St. Emergency" and will probably be given a February airing . . . **Jerry De Buono's** first script has gone to Kraft for a Dec. 28 presentation. It's called "11 O'Clock Flight."

Deke Hayward, one of **Garry Moore's** writers, signed by WCBS-TV for its New Year's Eve 105-minute gala, "New Year's in New York."

Johnny Olsen rounding out the busiest week in his career, with a total of 21 commercial radio and tv shots . . . **Vivian Blaine** takes over for **Arlene Francis** on "What's My Line?" Jan. 1 and 8.

Monty Hall, of Canadian radio-tv, to replace **Gene Rayburn**, who's asked out, as m.c. of WRCA-TV's "Sky's the Limit" starting Monday (26), with **Bill Wendell** going in for **Hope Lange** as announcer . . . **Arthur Anderson** doubling between **Phil Silvers** filmery and regular "Hotel for Pets" on radio . . . **Jeanette Kamins**, former production aide to **Cheryl Crawford** and other B'way producers, has sold her play "Always Welcome" to "Studio One" for a January slotting with **Jennie Goldstein** starred. Miss Kamins was married last week to **Abe Allen**, nonpro.

Bill Ladd

Continued from page 20

ious to be fair and competent in their work. Some I know pay their own expenses to get about the country and find out what is happening and why.

When someone is critical about a show an oft-heard reply from the tv folk is that tv is a new medium, let us make mistakes, profit from them. If tv is new, with the experimentation it had before it was brought before the public, how much newer is tv reporting?

Where does the tv editor learn, unless he makes mistakes and profits from them? It takes time, too. There are a lot of mistakes to be made.

And where does he learn? The science reporter goes to science meetings and they talk science. The medical reporter goes to medical meetings and they talk medicine.

The tv reporter goes to tv meetings and they talk spot announcements and network affiliation and union contracts.

You know what I think?

I think the tv boys enjoyed the days when newspapers gave them the back of their editorial hands. Then it was easy to explain why shows got bad notices, and why the features got left out.

Now that the Courier-Journal is using a front of the amusement section feature on tv each week and from 4 to 6 inside pages with logs from 19 tv stations; when there is a Herald Tribune magazine and a Boston magazine and an Atlanta section and a section in Milwaukee and so on it isn't so easy.

It's more difficult to explain that the damn ignorant, slanted, tv-hating editor made five long distance calls and sent four telegrams and wrote three or four letters trying to get a certain piece of art in order to get a story on his front page but that nobody ever bothered to take it for him.

If there is hate, it isn't all on our side, either.

I'm sure others, like myself, get a little weary of carrying station letters, channel numbers and so on, only to hear the tv stations say on the air, "see the story about me in a local newspaper."

It's happened, you know, and this isn't all a one-way street.

Bill Ladd, TV Editor,
Louisville Courier-Journal

'Amateur Hour'

Continued from page 19

the West Coast) for a total 74-station pickup.

As in the past it will put renewed accent on the institutional phases (salute to cities, etc.) which has been a major factor in the show's longrunning status and sponsor acceptance.

Radio show converted to tv back on DuMont about eight years ago in full hour format, switching to Tuesday night 10 to 11 on NBC-TV under Old Gold sponsorship. A few years back it trimmed to 30 minutes.

Carlson

Continued from page 27

means each episode costs around $28,000. It still assures a fat profit for everybody," he said.

"I know that the producers of 'Lives,' also producer Ivan Tors of Ziv's 'Science Fiction Theatre' series are getting rich. They are making a lot of money," Carlson declared.

"Many pilot films have been made in Hollywood, and their total costs must be millions of dollars. They haven't sold in many instances because they were made by people from movies who don't know tv," he said.

"Many producers put a lot of money into imitations of something else. Maybe we're crude, but there is an honesty about our show that the people like. The people at home don't give a damn about star values. I didn't go into tv as a star. I was known but not as a star. Many forget a simple rule, too—don't ever make a show which isn't good for the kids. And in our series we don't preach the anti-Communist doctrine, although I play an undercover agent for the FBI—we assume people know Communism is evil.

"Who cares about production values in tv? Nobody. The major film studios who went into tv have learned that production values will not sustain any show. What the people want is a story and people they don't resent in their livingroom. The two persons I think contributed most to tv are Albert Mcleery, with his cameo technique and sea of faces, and Jack Webb, who from the first utilized these techniques in 'Dragnet.' You never see a long shot in Webb's series—he knows it isn't necessary on tv.

"We believe foreign grosses on our series will be gigantic. In England, where no dubbing is necessary, we're already showing a profit; in France and Italy, where we must dub the series, we are breaking even," Carlson said.

$3,000,000 ABC Biz

Continued from page 21

that spot for the CIO, moves into Morgan's old time with a cutdown version, 10-10:05 each day. Result is a loss in time sales for ABC of 10 minutes a day, but the joint renewal still represents well over $1,500,000 in annual business.

Texas Co. pact, for a firm 52 starting in January, reps the largest single order on the weekend news string of 22 five-minute newscasts since ABC inaugurated the pattern a couple of years ago. Texas has been sponsoring since last April, and had previously bankrolled it on a sporadic basis. Final renewal, which will bring some $500,000 in billings, is the Sunday afternoon "Revival Time" religioso, sponsored by the Assemblies of God.

Columbus—Bruce M. Johns, recently discharged from the Marine Corps, has been named promotion and publicity manager of WTVN-TV, Columbus' ABC television affiliate. He replaces Mrs. Sue Sternberg, wife of a WTVN-TV director.

Inside Stuff—Radio-TV

NBC-TV moved several staffers upward this week to stock the berths vacated when the web named four additional veepees. Dick Linkroum becomes exec producer of participating programs ("T-H-T" shows), responsible to Mort Werner, v.p. of national programs, and Erik Hazelhoff was named director of program sales out of v.p. Mike Dann's office. Richard B. Jackson was tapped as manager of participating programs, reporting to Linkroum; Jerry Chester, general programming exec, from program sales administrator; and Alvin Cooperman, to program supervisor, from manager of program sales.

Lee De Forest, the "father of radio," has presented the Library of Congress with 23 diaries spanning the years 1891-1949. The diaries include frequent allusions to his inventions and business ventures. The collection, together with some other documents previously presented, are being prepared for use of scholars.

De Forest's inventions include the loop and directional antenna, the audion vacuum tube, plus important contributions to television and high-speed facsimile transmission.

Bruno Zirato, Jr. producer of CBS Radio's "Woolworth Hour," was one of the guests of honor this week at the Metopera House, N. Y., when a portrait of his mother, former Met soprano Nina Morgana, was presented to the theatre and hung in the upper lobby. Mme. Morgana's portrait was painted in 1925 by Edmondo Pizzela, w.k. easel artist who was also a great friend of Caruso and Scotti. She was a member of the opera roster from 1920 to 1935.

WABD, N. Y., is going to give New Yorkers two hours of Xmas Day to gander at sons in the service via 150 to 200 15- to 60-second film made overseas chiefly by the armed services. All the services get into the act, with SHAPE flying some shots in from Paris, and other commands supplying material from Honolulu, Alaska, etc. Tele station is paying International News Service to add 50 of the brief "Xmas Greetings" from Tokyo and parts of Germany.

The four Chicago commercial tv stations are making no bones about their wishes for success for WTTW, city's VHF educational station which got underway on a regular basis last week. Non-commercial station is using antenna equipment gifted by WBBM-TV; its exec director John Taylor has a Saturday morning quarter-hour on WBKB to tout his operation; WGN-TV is beaming a schedule of "Watch WTTW" station break blurbs, and Taylor guested on Bill Ray's WNBQ "City Desk" for the third time last week.

Despite their new status as network stars, Josie Carey and Fred Rogers will continue their daily hour-long "Children's Corner" program on WQED, educational channel in Pittsburgh. NBC-TV signed the show last week to a three-year deal after it had been given the Sylvania Award for the best local children's offering on tv.

"Writing for Television" by Eric Heath (Prentice-Hall, $6.95) is a manual for beginning tv writers by an author who has worked for screen, radio and video. Bob Hope supplies the intro to this new (third) edition of Heath's book. Illustrative material is especially good, with several stills showing camera composition with an eye to filming for tv. Subjects analyzed include program production, story, dialog, sound and music, characterization, juvenile programs, ms. form and technique, writing commercials, adaptations, etc. Tyros could still use a department in tv "how to" books containing info on diplomacy, cheek and savvy required to penetrate Madison Ave. gray flannel thickets.

Assn. of Radio News Analyists has reelected ABC's John McVane president for second year. Also elected were CBS' Eric Sevareid and Ned Calmer, v.p.'s; George Fielding Elliot and NBC's H. V. Kaltenborn and Leon Pearson, exec committee; CBS' Walter Cronkite, secretary; Cesar Saerchinger, treasurer; and ABC's John Vandercook, assistant secretary-treasurer.

Herridge

Continued from page 21

ment. He speaks with singular lucidity and is considered one of the fancydan writers-adaptors-essayists in television, as reflected in his "Camera Three" work that has been widely acclaimed by educators, tv critics and the "special" public. His running theme on that show is founded on Alexander's Pope's "The proper study of mankind is man," mated to what he calls "the theatre of the imagination."

The program's first movements were toward "The Human Experience" (on prehistoric man, Greek culture, Biblical man, the Middle Ages, works of Shakespeare, etc.) and "The American Experience" (discovery, exploration and settlement in eastern America; six-part dramatization-analysis of "Moby Dick"; five-parter on "Frontier Ballads"; specials on Lincoln, Emily Dickinson, Walt Whitman; six segments on the Civil War, encompassing Stephen Crane's "Red Badge of Courage," plus summer spillover as "free form" programs). His presentation of "Ballad of John Brown" is regarded as one of the finest lyrical-literary-declamatory-stanzas ever given on the medium. This past fall, with a couple of its Saturday half-hours preempted by football on the network, Clarence Worden, the station's public affairsman, permitted Herridge to "save 'em up" by going skip-week full hour "educational specs" covering Joseph Conrad's "Heart of Darkness" and Shakespeare's "Othello."

Four weeks ago he launched into an eight-parter of Dostoevsky's "Crime and Punishment" which will conclude on Jan. 15, after which the show will ride as a local offering for network pickups in the Sunday morning 11:30-noon slot (shifted from Saturday).

Hollywood—Dave Ballard, chief announcer at KFWB, here, resigned last week to concentrate on film and tv work.

JACK POWELL
And His Educated Drum Sticks
appearing in
MAX LIEBMAN'S
"BABES IN TOYLAND"
NBC-TV Saturday, Dec. 24
Holiday Greetings
Dir. Mark Leddy-Leon Newman

ANNA KOVEN FURS
in CARNEGIE HALL BUILDING
Special discount to show people
Slightly used furs from leading designers at a fraction of their original cost. Mink and ermine stoles $95 up.
883 7th Ave., N. Y. Corner 56th St. JU 6-8381 Open evenings

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The JOHN ROBERT POWERS MODEL AGENCY
is now represented for film
and live television by . . .
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The most listenable news show on the air. It's TIME. With Westbrook Van Voorhis. Every weekend on 18 *different* five-minute shows . . . ABC Radio Network.

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FOR SALE
Mid-town Manhattan. Modern, fully equipped sound film studio.
Write Box VV 125, Variety
154 W. 46th St., New York City

INCOME TAX "BLUES" ???
Now! Avail yourself of competent bookkeeping-secretarial services for immediate assistance and for keeping your financial records all year round on part-time basis. You will save money and headaches!! Box V1955, Variety, 154 W. 46 St., N. Y. C.

23 W. 56th St.
NEW YORK
Whole or half floor (two entd.) above Art Gallery. S/S Elev.
Spacious rms., hi-ceilings. Business/residential. From $200. Bldg. being improved. Circle 7-0300. Ext. 1719, between 12-1 p.m. or 5-7 p.m.

From The Production Centres

Continued from page 24

WGAR's **Bill McColgan** another . . . WGAR's newscaster **Jim Martin** rounded out 15th year on the air while station celebrated 25th year . . . **Ethel Boros,** Cleveland News radio-tv-record writer, into New York for hiatus . . . Shaw's Jewelry extended its Sunday WNBK "Mary Holt's Spirituals" . . . WJW General Manager **Jack Kelly** doing "Silver Whistle" lead at Chagrin Theatre. ,

IN DALLAS . . .

Dodge Division of Chrysler Corp., sponsoring the Jan. 2 Cotton Bowl football game here, will spend about $300,000 putting the Texas Christion U.-Mississippi U. game on the full NBC-TV web and available southwestern indie tv'ers . . . **Gordon Sanders,** KGKO news and music director, directing Courtyard Theatre's live legiter, "The Remarkable Mr. Pennypacker . . . KIXL aired the first local binaural, or "stereophonic," musical program . . . **Ed Routt** is new news editor at KLIF, replacing **Jack Peart,** and **Bob Gwyn** is now the midnight-till-6 a.m. d.j. there . . . KGKO returned to 24-hour service, with **Bob Mitchell** moving into the allnight deejay slot and **Wally Wood** succeeding in the 6-to-9 p.m. segment . . . **Lawrence Welk's** ABC-TV show airs live from Houston Jan. 7, during Welk's Jan. 2-11 Texas tour . . . **Maggie Kezer** quit her WFAA-TV across-the-board show, "Maggie and Her Friends," to join husband **Glenn Kezer** in N. Y. He's in legit.

IN WASHINGTON . . .

Bert Spielvogel, director of photography for the **Drew Pearson** tv series, and former March of Time photographic chief, has joined Robert J. Enders film division as camera chief. Enders firm currently working on "A New Family in Town," starring **Robert Preston,** with **Herbert Marshall** due in next month to start shooting a Civil Defense teleseries, "Tomorrow Today" . . . Stint of **Sen. Estes Kefauver** on CBS "Face the Nation" past Sunday (18) made him first "repeater" on year-old show . . . Suburban station WARL scored a scoop by being sole station to give live coverage Kefauver announcement that he was a presidential candidate . . . **M. Robert Rogers,** president of WGMS, town's "Good Music Station," set to trek to Philadelphia Feb. 13 to narrate and supervise a Hi-Fi concert of the Philadelphia Orch under baton of **Eugene Ormandy.**

IN SAN FRANCISCO . . .

Latest word is that **Don Sherwood** will definitely depart his KSFO deejay duties after the first of the year, concentrate on his KGO-TV show. That is, he'll concentrate on the Frisco show unless he heads to Hollywood for a niche on the "Tennessee Ernie" show—the latter possibility may account for his signing with MCA . . . **Ben Draper,** "Science in Aetion" exec producer, helped write a one-hour biographical show of botanist Alice Eastwood, found it was still awaiting a decision in New York. So Draper put it on himself by holding a live reading at the California Academy of Sciences to coincide with publication of a biography of the botanist . . . **Jim Grady** of KCBS won an award from the Northern California Industrial Safety Society for his handling of the subject of safety on his daily shows . . . New KLX, Oakland, deejay is **Bill Guyman,** late of KNBC, Frisco . . . **S. H. Patterson,** the KSAN-KSAN-TV boss, is trying to get channel 12, Frisco, switched to San Jose . . . KOVR bagged a schedule of Stanford and U. of California basketball games, for films . . . **David Parker,** ex-NBC, Chicago, is directing a San Francisco State College "Christmas Package" show for KPIX.

IN PHILADELPHIA . . .

Gordon W. Davis, KYW program manager, has been upped to general manager of the Westinghouse station . . . **Charles Vanda,** WCAU-TV veepee, leaving for two-week Nassau vacation (24) . . . Set designer **Jo Mielziner** guested on WPTZ's "Art and Artist" program (18) . . . **Lowell Howard** preems progressive jazz session on WHAT . . . **Don Bennett's** "Big Idea," WCAU-TV will feature moppet inventors (3-12 yrs.) on special Christmas stanza . . . **Kal Ross,** former local broadcaster, now personal manager for **Les Baxter** and **Ray Anthony** . . . **Dave Stephens,** WCAU-TV music director, to conduct band for "Holiday Parade of Stars," variety show at Town Hall (26) . . . **Sally Starr,** WJMJ disk jockey and WCAU-TV personality, pacted by Mercury Records . . . **Sam Alber,** WIP publicity chief, directed "The Time Is Now." starring Edward G. Robinson, at Convention Hall to hypo Bonds for Israel Campaign . . . KYW and WFLN will air special hour-long "Sounds of Christmas" in "stereophonic sound" simultaneously on AM and FM (25).

IN MINNEAPOLIS . . .

With **Bob DeHaven,** WCCO personality, doing the narrative for third successive year, Minneapolis Symphony orchestra's annual pre-Christmas Sunday "Nutcracker Suite" concert again drew capacity audience of 4,800 at Northrop Auditorium . . . **Sev Widman,** WTCN ace, and the wife recovering from injuries suffered in auto accident . . . **William Johns Jr.,** owner of Twin Cities' WMIN, added fourth radio station to his chain with acquisition of KIHO, Sioux Falls, S. D. Others are at Sioux City, and Oshkosh, Wis. . . . KSTP Radio has gone all-night Sundays through Fridays. It's first Twin Cities' station to be on the air 24 hours Sundays . . . **Vern Pearson,** WMIN engineer, to wed staffer **Roxanne Phillips** . . . Minneapolis Morning Tribune columnist **Will Jones** in Hollywood for tv luminaries' interviews . . . Network telecasts of Big 10 basketball games on Saturday competes here with a National Basketball Association professional contest's video on another channel.

Free Milk Fund Show

Stars of the Metopera will appear in "Great Moments from Opera" next Tuesday (27) 8-8:30 p.m. on WRCA, N. Y., as the annual Free Milk Fund for Babies radio eoncert. Skedded are Dorothy Kirsten, Jerome Hines and Eugene Conley, with Dr. Roy Shield batoning the NBC Concert Orchestra and Milk Fund founder Mr. William Randolph Hearst to be interviewed by Ben Grauer.

Program is being produced by Steve White, station's program chief, and directed by Lee Jones.

Major TV Transfer On Tap in Texas

Wichita Falls, Dec. 20.

The FCC has been asked to approve shifts in broadcasting interests here which will put KWFT-TV and KSYD under joint ownership.

Grayson Enterprises, composed of Sidney Grayson and Nat Levine, and operating KSYD, notified the FCC they are forming a new corporation in conjunction with six Dallas businessmen, to be known as KSYD Television Co., to carry out the transactions with Rowley-Brown Broadcasting Co., owners of KWFT, AM-TV.

The transactions involve:

Transfer of KWFT-TV to KSYD Television Co., for $750,000; simultaneous temporary sale to KWFT to the Grayson-Levine group for $75,000 and its immediate resale to Kenyon Brown, now a one-third owner of Rowley-Brown, at the same figure.

The Dallas group which will be associated with Grayson and Levine in the operation of KSYD and KWFT-TV is composed of Ben, Roy and Leon Aaron, Irving L. Gold, Murray Gold and Theodore Shenabaum.

Chi Auto Dealer's TV Retreat; Prefers Radio

Chicago, Dec. 20.

Fohrman Packard - Studebaker, high up on the list of Windy City radio-tv investors, has cut back on its video expenditures to set a $60,000 year-around radio deal on WCFL. Auto merchant, through Olian & Bronner, has purehased 30 hours weekly of post-midnight time on the indie. Midnight to 5 a. m. block six nights weekly is helmed by deejay Dan Sorkin.

Meanwhile, Forhman has reduced its tv coin from $7,000 a week to close to $3,000.

McK-R'S SPORTS SEG

McKesson & Robbins has bought the 10-minute pre-Sugar Bowl segment on ABC-TV, with Jimmy Powers set to do the warmup. Buy, through the Ellington agency, is tv-only, though the Gulf Oil sponsorship of the game itself is for a simuleast.

Drug company's buy gives ABC-TV a Jan. 2 sellout from 11:15 a.m. through the conclusion of the game.

Kansas City—Julian Harris has been stepped up to post of program director at WDAF, according to announcement by Dean Fitzer, g.m.

WBKB's 4th-Quarter Gross Up 20% In ABC Chi Anchor's 'Prestige' Bid

Chicago, Dec. 20.

Healthier financial complexion being sported these days by ABC-TV is reflected at the o&o level in a couple of directions. Developing strength of the parent network's programming structure has naturally lent a bigtime aura to those locally sold station breaks and adjacencies. And with the network operation emerging this year from the red into the blaek, some of the heavy homeoffiee "bring in the dough" pressures that marked the first post-merger years have eased up for the owned-stations.

Result at WBKB, web's Chi anchor, has been a shift from the "fast buck" expediencies of the early days of the United Paramount merger with ABC to a long-range plan of upgrading both the program schedule and the client roster. That the play for hometown prestige is paying off for veep Sterling (Red) Quinlan is evidenced in the fact that the current fourth quarter shapes up as the biggest grosser in the station's history, with the net for the final three months figured to exceed the same '54 period by 20%.

Aside from the John Blair-booked national biz, the lincup of local advertisers encompasses many of the key accounts, including the seven-year association, dating back to the pre-merger WBKB, with the Polk Bros. retailing empire. Latter has been one of the merchandising phenoms of the post-war era with tv its major advertising outlet. In recent months such local "names" as the Chi Coca-Cola Bottlers, Northwestern Railroad, Oscar Meyer, Illinois Bell, Deans, Wanzer and Hawthorne-Melody dairies and Montgomery Ward have made ad investments on the station.

In the car dealer category with its emphasis on the hard sell, Quinlan has adopted a "pick and choose" stanee aiming at the class dealers who are willing to come in with a top grade show.

Oregon Palsy Telethon Brings in 65G Pledges

Portland, Ore., Dec. 20.

The entertainment industry again went to work for a charity drive in the form of a telethon for Cerebral Palsy here last Sat.-Sun. (17-18). Official figures released here indicate that over $65.000 was contributed with over $60,000 in the bank already. At least $5.000 more is to come through pledges.

Hollywood sent Brian Donlevy, Victor Jory, Martha Tilton and Jeff Donnell; Chicago's Tommy Bartlett acted as emcee; and New York delivered Magda Gabor for the event.

Keesely

Continued from page 23

there's always something on the shelves.

"Your studios, such as Roach, Ziv, Revue, Gross-Krasne, Desilu, Screen Gems and a dozen others are continually grinding out pictures to keep the market supplied. Back east, there is no comparable source of supply, so to look to the future you must look to the west."

In his stalking of new product, Keesely notes, "The best buy in tv today is the dramatic anthology costing under $30,000 and not necessarily studded with star names." Attracting his particular attention is the Jaffe Agency package starring Barbara Stanwyck as hostess, pilot of which will be filmed after first of the year. Another property inspected by the agency exec is Al Simon's "Impact" package, being bankrolled by NBC-TV.

For best payoffs in ratings, cost-per-thousand and sponsor identification, Keesely's vote goes to the giveaway quizzer format. He has four such in the shop—"Truth or Consequences," "Two for the Money," "Chance of a Lifetime" and "Queen for a Day." These shows are running better than 65% in identification, according to Keesely, "and that's better than most of 'em do."

Cost-per-thousand per commercial minute hits around $2.80 in day and $3.75 in night for these shows, high among the payoff programs, he admits. Radio costs run mueh lower, he adds, "and is still a darn good buy." Magazine costs are four to five times higher per thousand readers than tv, according to the ad man.

"The east will hold the line against Hollywood on live dramatics, variety and quizzers," observed Keesely, "but the vast output of filmed shows by Hollywood producers cannot be denied."

Other shoppers from the east now sampling the new lines are Bill Craig, Proeter & Gamble; Myron Kirk, Kudner agency; Jim Douglas, Ted Bates agency, and Bob Ballin, J. Walter Thompson.

Kansas City—Pete Tripp has left the mike at WHB here for a post with WMGM, New York. He had been with WIIB since it was acquired by Mid-Continent Broadcasting in 1954, and previous to that was a disk jock on KUDL.

KOY BUYS KGPH

Phoenix, Dec. 20.

Purchase of radio station KGPH, Flagstaff, by KOY, Phoenix, was disclosed today by John L. Hogg, KOY president and manager. Purchase price of $27,500 was announced by Hogg pending FCC approval.

KOY is key outlet for the Arizona network.

San Antonio—Gene Richards has been named manager of KEXX, suceeeding Manual Leal who will devote full time to operation of two local night clubs, one a private club.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

INDUSTRIAL HEART OF THE TRI-STATE AREA
TV's New Queen
CHANNEL 13
316,000 watts of V. H. F. power
WHTN-TV BASIC ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0105

ATT. MALE and FEMALE
SINGERS, ACTORS and ACTRESSES
You can use your spare or open time as field manager's assistant of National Vets Publication. Veteran background helpful but not necessary. Demonstrated comm. income $15-$25 day. $1 hr. minimum guarantee while training. See Mr. Mosher, Publishers Verified Svce., 5 Beekman St., N.Y.C. (bet. 9-10 A.M. and 1-2 P.M. BA 7-0115).

Sombrero Network Elects

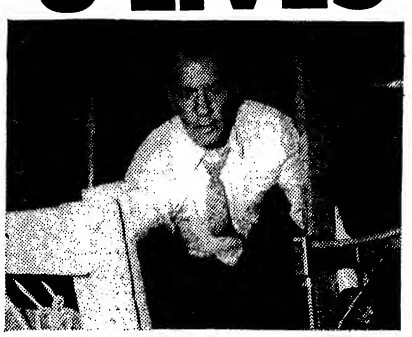
San Antonio, Dec. 20.

Raoul A. Cortez Sr., prez of KCOR, AM-TV, has been reelected chairman of the Sombrero Network, nine-station Spanish language web.

Other officers named were J. S. Roberts, KGBT, Harlingen, vice-chairman; Jack McVeigh, XELO, Juarez, Mexico, and Richard Ryan, KLOK, San Jose, Calif., executive members; Nathan Safir, KCOR, executive secretary. Richard O'Connell, national rep, was renamed executive director.

Kansas City—Basketball play-by-play season gets going here when KCMO moves in to cover the Big Seven Pre-Season Basketball Tournament with Larry Ray at the mike Dec. 27-30 in the Municipal Auditorium. It will mark the 11th year that Ray has covered the tourney and will be the first round-ball play-by-play here this season.

"3 LIVES" PULSE STRONG



48.5*

IN PITTSBURGH

Packed with tense drama and Communist secrets, "I LED 3 LIVES," starring RICHARD CARLSON, ranks high on Pittsburgh's list of "must see" TV shows. In April 1955 Telepulse* rates it at a smashing 48.5 over What's My Line, Robert Montgomery and other national favorites.

Recently voted "Best Non-Network Film Series" . . . "I LED 3 LIVES" is now in production for 3rd award winning year!

To break into high TV ratings, GET IN TOUCH WITH . . . . . .

ZIV Television

CINCINNATI
CHICAGO
NEW YORK
HOLLYWOOD

Jocks, Jukes and Disks

By MIKE GROSS

Guy Mitchell: "Ninety-Nine Years"-"Perfume, Candy and Flowers" (Columbia). The market for a song like "Ninety-Nine Years" has been set up by the runaway "Sixteen Tons." Like "Tons," it has a driving folksong styling and off-beat lyric to carry it across. Guy Mitchell gets off some of his best chanting in a long time. It all adds up to lots of spins. Reverse is in a happier mood and should do okay on the turntables.

Teresa Brewer: "It's Siesta Time"-"A Good Man Is Hard to Find" (Coral). The cha-cha beat gets a solid showcasing in Teresa Brewer's workover of "It's Siesta Time." It's a bright and rhythmic entry that should catch on for a strong score. Thrush's delivery of ballad in a lighter vein and the thrush does well by it, too.

Tony Martin: "Love, You Funny Thing"-"Just a Gigolo" (RCA Victor) Coupling of standards may not be one of Tony Martin's top commercial entries, but it does show him off in standout vocal form. For deejays looking for a chance to get away from the current stuff, both sides of the Martin cut offer nifty programming possibilities. Martin is romantic and persuasive on both "Love, You Funny Thing" and "Just a Gigolo."

Alfi & Harry: "The Trouble With Harry"-"A Little Beauty" (Liberty). This lighthearted coupling should make some noise in the market, especially the "Trouble With Harry" slicing. The

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
226th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Best Bets

GUY MITCHELL ..... **NINETY-NINE YEARS**
(*Columbia*) ..... *Perfume, Candy and Flowers*
TERESA BREWER ..... **IT'S SIESTA TIME**
(*Coral*) ..... *A Good Man Is Hard to Find*
MARGARET WHITING ..... **I LOVE A MYSTERY**
(*Capitol*) ..... *Bidin' My Time*

the oldie, "A Good Man Is Hard to Find" is out of the top drawer and gives it a good comeback chance.

Margaret Whiting: "I Love a Mystery"-"Bidin' My Time" (Capitol). Margaret Whiting is ripe for another disclick and "I Love a Mystery" looks like the side that could do it for her. A cute lyric idea is set against an attractive tango beat and she socks it across with a saucy punch. The jocks will hop on it in a big way. The Gershwing fave, "Bidin' My Time," is a good programming bet.

Johnny Oliver-Joe Lipman Orch: "Chain Gang"-"These Hands" (MGM). "Chain Gang" also follows the key set by "Sixteen Tons" but it lacks the sustained beat of the inspiration disk. Tune, however, has enough drive to attract jock and juke spins. Johnny Oliver's crooning and Joe Lipman's orch setting pack lots of excitement. **Bobby Scott** works over the same song on the ABC Paramount label with the **Don Costa** orch backing, but it doesn't come across as well. On the MGM flip, Oliver takes off on an inspirational theme tagged "These Hands" for topflight results.

Connee Boswell: "No Other One"-"I Compare You" (Decca). Connee Boswell will nab strong spinning play for her slicing of "No Other One." It's an effective ballad offering which she delivers with an attractive lilt. "I Compare You," on the bottom deck, is a rhythmic beat is highlighted by some cute patter, making it a good spinning bet for the deejays and the coinbox trade. "A Little Beauty" is a tongue-in-cheek affair that could catch on.

Richard Hayman Orch: "I'll Cry Tomorrow" - "Spanish Gypsy Dance" (Mercury). Title song from the upcoming "I'll Cry Tomorrow" film has a rich and haunting melodic line, and Hayman brings it all to the fore with his standout harmonica styling. A good bet for deejay programming. The reverse side is a gay treatment of "Spanish Gypsy Dance" with Hayman's harmonica accenting the chile flavor.

The Four Tunes: "Rock 'N' Roll Call"-"Our Love" (Jubilee). The rock 'n' roll addicts should take to The Four Tunes' "Rock 'N' Roll Call" in a big way. The beat is there and so is the hectic vocal styling, and it's all wrapped up by **Sid Bass'** hep orch backing. The back side is just a so-so entry.

Priscilla Wright: "Could It Be"-"Midnight Train" (Unique). Priscilla Wright is in fair shape with "Could It Be." It's the kind of ballad that'll get turntable spotting. **Sandy Stewart's** slicing of the same tune on Label X will give Miss Wright some competition. "Midnight Train" is a cumbersome offering.

The Three Chuckles: "The Funny Little Things We Used To Do"-"Anyway" (Label X). In the hands of The Three Chuckles, "Funny Little Things" comes over as a pleasant wax entry that rates some deejay attention. It's a tidy ballad concoction delivered in a catching style. "Anyway," the flipover tune, is another pleasing ballad that rates spins.

Zath-Mary Orch: "Single-O"-"Strictly For The Birds" (Rondo). The zingy beat that sways through "Single-O" should win it a spot on the deejay turntables. Orch lays down a bright beat and a vocal quartet pours out the cute lyric attractively. "Strictly For the Birds" has a musical drive that may please some spinners.

The Rays: "Tippity Top"-"Moo-Goo-Gai-Pan" (Chess). "Tippity Top" is a free-wheeling item that The Rays bring in with a brisk styling. Plenty of beat and drive for the r&b crowd. Reverse is a novelty in the rock 'n' roll groove with limited appeal.

U. S. Works on European Wax

Frankfurt, Dec. 13.

Hungarian-American concert pianist Andor Foldes, now touring Europe, has a record album "first" set for release in Germany in March, 1956. Deutsche Grammophone is releasing his LP of Aaron Copland's "Piano Sonata" and "Four Excursions" by Samuel Barber, which Foldes recorded last June in Hanover.

It is the only item of American contemporary classics to appear in the D. G. catalog.

Album Reviews

Lillian Roth: "I'll Cry Tomorrow" (Epic). Once the Metro biopic of Lillian Roth starts rolling into release early next year, this 12-inch LP should clean up. Although it isn't a soundtrack set (Susan Hayward thesps and sings in the film), it's still Lillian Roth's picture and the tieup is a natural. She's got a capitvating quality in her pipes and she rolls off the standards with which she's been associated over the years with affection and assurance. **Dbn Costa** supplies a bangup orch baking.

Lena Horne: "It's Love" (RCA Victor). There are few warblers around today who carry the vocal punch of Lena Horne. When she's got the material to toy with, she's hard to top. On this 12-inch LP she gets the opportunity to play around with a flock of tunes in the ballad and rhythm groove. Some have previously been released as single platters but they're still fresh and enjoyable. Among the standouts are "It's All Right With Me" and "It's Love." Husband **Lennie Hayton** helms the orch.

Roger Williams: (Kapp). On the heels of his platter click, "Autumn Leaves," Roger Williams is back with another longplay set showcasing his colorful piano styling. He gets lots of embellishment from string and orch support directed by Glenn Osser. But it's his 88 that predominates throughout. To his already proven "Autumn Leaves" is added such nifties as "Hi-Lill Hi-Lo," "The River Seine," "Singin' In the Rain" and "Just One of Those Things."

Herb Shriner: "On Stage" (Columbia). Blending patter, vocaliing and harmonica soloing, humorist Herb Shriner has developed a pleasing 12-inch LP set. There's enough in it to satisfy all his fans, but they may mind the canned audience laughter, which is a bit obstrusive. For compensation, there are a couple of bright song items in "Who's the Hoosier" and "The Optimist and The Pessimist," as well as a good helping of the Shriner-style philosophy. Orch is conducted by **Milton DeLugg.**

Greta Keller: "Remember Me" (London). German chanteuse Greta Keller displays lots of wax savvy as she runs through a dozen numbers on this 12-inch LP. Her warm and intimate styling doesn't get lost in the grooves and she gives every tune an ear-caressing value. Her vocalizing is complemented by **Harry Jacobson's** tasty keyboarding.

"Saturday Matinee": (Heritage). **Bob Israel,** Heritage topper, rates a nod for this 10-inch LP set. The package is pegged for the juve trade and aimed to give 'em a taste for the musical theatre. From previous Heritage albums, Israel has culled a flock of tunes, and recorded some new ones, with particular emphasis on juve appeal. For example, there's **Adolph Green** warbling "Hook's Waltz" from "Peter Pan." **Harold Rome** singing "Be Kind to Your Parents" from "Fanny" and **Alan Jay Lerner** delivering "Wanderin' Star" from "Paint Your Wagon," among others.

Julie London: "Julie Is Her Name" (Liberty). Julie London is a comparative newcomer to the wax field, breaking big only a few months ago with her slicing of "Cry Me a River." The tune was a tipoff on the way she sings and the kind of songs she likes to sing. Her style is intimate and her se-

(Continued on page 41)

VARIETY 10 Best Sellers on Coin-Machines

1.	SIXTEEN TONS (7)	*Tennessee Ernie Ford*...*Capitol* *Johnny Desmond*.....*Coral*
2.	MEMORIES ARE MADE OF THIS (3)	*Dean Martin*.....*Capitol*
3.	I HEAR YOU KNOCKING (8)	*Gale Storm*.....*Dot*
4.	ONLY YOU (10)	*Platters*.....*Mercury* *Hilltoppers*.....*Dot* *Lola Dee*.....*Wing*
5.	LOVE AND MARRIAGE (3)	*Frank Sinatra*.....*Capitol*
6.	IT'S ALMOST TOMORROW (3)	*Dream Weavers*.....*Decca* *Jo Stafford*.....*Columbia* *Snookie Lanson*.....*Dot*
7.	AUTUMN LEAVES (12)	*Roger Williams*.....*Kapp*
8.	LOVE IS A MANY-SPLENDORED THING (14)	*Four Aces*.....*Decca* *Don Cornell*.....*Coral*
9.	YOU ARE MY LOVE (6)	*Joni James*.....*MGM*
10.	MOMENTS TO REMEMBER (14)	*Four Lads*.....*Columbia*

Second Group

BAND OF GOLD	*Don Cherry*.....*Columbia* *Kit Carson*.....*Capitol*
SHIFTING, WHISPERING SANDS	*Rusty Draper*.....*Mercury* *Billy Vaughn*.....*Dot*
WOMAN IN LOVE	*Four Aces*.....*Decca* *Frankie Laine*.....*Columbia*
HE	*Al Hibbler*.....*Decca* *McGuire Sisters*.....*Coral*
AT MY FRONT DOOR	*Pat Boone*.....*Dot* *El Dorados*.....*Vee-Jay*
DADDY-O	*Fontane Sisters*.....*Dot* *Bonnie Lou*.....*King*
ALL AT ONCE YOU LOVE HER	*Perry Como*.....*Victor*
SUDDENLY THERE'S A VALLEY	*Gogi Grant*.....*Era* *Julius LaRosa*.....*Cadence* *Jo Stafford*.....*Columbia*
IF YOU DON'T WANT MY LOVE	*Jaye P. Morgan*.....*Victor*
FORGIVE MY HEART	*Nat (King) Cole*.....*Capitol*

(*Figures in parentheses indicate number of weeks song has been in the Top 10*)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Dec. 9-15, 1955

A Teen-Age Prayer	La Salle
A Woman in Love—†"Guys and Dolls"	Frank
All at Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Baby, Baby, Be Good to Me	BVC
Band of Gold	Ludlow
Cry Me a River	Saunders
First Snowfall	Witmark
Forgive My Heart	BVC
He	Avas
Let It Ring	Artists
Lisbon Antiqua	Southern
Love And Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Memories of You	Shapiro-B
Moments to Remember	Beaver
Next Time It Happens—*"Pipe Dream"	Williamson
Nuttin' for Christmas	Jungnickel
Rock and Roll Waltz	Sheldon
Rose Tattoo—†"Rose Tattoo"	Paramount
Rudolph, the Red-Nosed Reindeer	St. Nicholas
Shifting, Whispering Sands	Gallatin
Silver Bells	Paramount
Sincerely Yours—†"Sincerely Yours"	Witmark
Sixteen Tons	American
Sleigh Ride	Mills
Suddenly There's a Valley	H&R
Tender Trap—†"Tender Trap"	Barton
Wanting You	Harms

Top 30 Songs on TV

(*More In Case of Ties*)

All at Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
C'est La Vie	Planetary
Christmas Alphabet	Budd
Come to Me	Marguerita
Croce Di Oro	Shapiro-B
Dungaree Doll	Marks
Every Christmas Morning	Radio Music
Forever Darling	Miller
Forgive My Heart	BVC
Get Busy	Disney
He	Avas
I Hear You Knocking	Commodore
It's All Right with Me—*"Can-Can"	Chappell
Lord Is a Busy Man	Jungnickel
Love and Marriage	Barton
Love Is Many Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Merry Mousketeers	Disney
Moments to Remember	Beaver
No One Else Will Ever Know	Garlock-S
Rudolph, the Red-Nosed Reindeer	St. Nicholas
Same Old Saturday Night	Barton
Shoe Song	Disney
Silver Bells	Paramount
Sixteen Tons	American
Story of the Magi	Acuff-R
Take Me Back to Toyland	Harvard
Yaller, Yaller Gold	Wonderland
Yellow Rose of Texas	Planetary

ASCAP SPREADS LOGGINGS

When Is a 'Copy' Not a Steal? When It's a 'Cover' of a Disk

The "cover" controversy is flaring up again with some artists & repertoire men accusing others of "brain picking" and some disk jockes banning disks that they deem "cover records."

Bob Thiele, Coral Records pop a&r chief, stepped into the fray last week saying, "No deejay can judge which is a 'cover' disk and which is not." He explained, "A record that comes to a deejay first may have been cut after a version that arrives a day or so later and it's unfair to ban it."

Thiele defended record companies that "covered" rival diskeries as good business. "Our job is to sell records and if we think a "cover" slice will sell, it should be made." He added that no record man attempts an out-and-out steal, but tries to better the original version. He stated, "Sometimes it works and sometimes it doesn't."

As an example of when a "cover" doesn't work, Thiele cited the Johnny Desmond Coral "cover" of Tennessee Ernie Ford's Capitol cut of "16 Tons." "I thought the Ernie disk would stick to the hillbilly field while we would catch on in the pop areas," he said. "I made a mistake. But the record did sell enough to put us in the black on it."

Refuting the charge that a&r men who "cover" are swiping ideas created by other a&r men, Thiele said that in many cases ideas for arrangements come from the publishers' demonstration records. "It's the publishers' demo," he said, "that's really being covered."

Although Dean Martin's "Memories Are Made of This" on Capital followed Mindy Carson's Columbia version by several weeks, it is now getting most of the action. "And the Martin slice," he pointed out, "is a copy of the demonstration record brought around by publisher Wally Brady."

Chicago Ballroom Scene Perking; 100G Spot Set To Bow for Older Gang

Chicago, Dec. 20.

For the first time in many years, Chicago will debut a new ballroom costing over $100,000 come New Year's Eve. Before then, one of the established terpalaces will unveil a new room. Both developments reflect a confident outlook on the future of the dance band business.

The new terpery, called the Vogue, will have a capacity of 1,500. Situated on Chi's north side, the remodeled and newly decorated room was a ballroom once before, called the Chateau, until it closed in 1941. The terpery is located on top of the Vogue Theatre, a class outlying run 1,700 seat filmery operated by Richard Felix and Howard Lambert for real estate interests. Felix and Lambert will also operate the ballroom.

Hans Teichert, who designed the Black Orchid, a top local nitery, the Kungsholm, a local class Swedish restaurant, and who remodelled the Chicago Theatre, was

(Continued on page 41)

Chess Into Pop Field With Marterry Subsid

The rhythm & blues Chess label is branching into the pop field with a new subsid, Marterry Records. Move was made to get pop exposure for Chess products which, with its other subsid, Checker Records, has been limited to the r&b field.

Already signed and recorded for the Marterry plattery are Savannah Churchill, Harvey Norman and the Danny Overbea orch. Leonard and Phil Chess head up the Chess label and its subsids.

REORG HERMAN HERD

British Trombonist In Lineup For East Coast Bookings

Woody Herman and the Third Herd have reformed in New York after a two-week layoff in California. Have a week's engagement Jan. 1 in Boston at the Hi-Hat and follow that by one-nighters at army bases and ballrooms in the east. On Jan. 30 Herd plays a week at Pep's Musical Lounge in Philadelphia.

Bobby Lamb, British trombone player who was formerly with Jack Parnell, has joined Herman. Other new faces in the band include tenor Bob Hardaway from Los Angeles, pianist Vince Guaraldi from San Francisco. Arno Marsh has returned on tenor as have Richie Kamuca, trumpeter Dick Collins and Cy Touff.

MGM Readies '56 Promotion Sked

MGM Records will carbon its summer album promotion to kick off its 1956 line. The plan, however, for the '56 promotion has been expanded to include EPs as well as LPs.

The promotion, tagged "Baker's Dozen No. 2," offers a cuffo LP for every 12 LPs ordered and a cuffo EP for every 12 EPs ordered. To give the album campaign an added hypo, the diskery has restored the 100% return privileges on all albums ordered under this plan. Samples of the albums offered in the program are being sent to the distributors this week.

Among the artists available in "Baker's Dozen" are David Rose, LeRoy Holmes, Ray Charles Singers, George Shearing, Dick Hayman, Sam (The Man) Taylor, Cyril Stapleton orch and Kay Armen.

MORE INDIES IN ON SURVEY

Publishers and cleffers are set for bigger benefits from indie station plugs next year via a broadened ASCAP logging system.

The American Society of Composers, Authors & Publishers will increase its sampling of indies by 150 stations. The sampling will extend to 15 additional stations a day in 10 key cities. This will bring up the total of stations sampled to between 375 and 400. The new logging plan goes into effect Jan. 1.

The widened survey will be a boon to ASCAPers with standard material in their catalogs. More and more indies around the country are stepping up the programming of albums, which for the most part include ASCAP credited oldies. The albums get especially heavy play during the post-midnight hours, because the deejays and station managers believe that the current pop singles don't particularly appeal to the late-hour dialer.

Credits for the total sampling will be allotted a multiple of 20 for each performance in the survey, instead of the multiple of 15 now in effect. In addition, ASCAP has reduced the credit given on radio network sustaining programs and will now give the same values for radio net daytime programs as are given for such nighttime programs.

Victor Sets Speed Mark With 1st Oistrakh Disk

RCA Victor set a new production mark last week when it shipped out Soviet violinist David Oistrakh's first U. S.-made disks only seven days after the recording session.

Previous Victor mark for the Red Seal line was set in November when the diskery rushed Soviet pianist Emil Gilels' etchings into the market three weeks after the recording session. The Oistrakh platter was cut in Boston's Symphony Hall. He sliced Prokofiev's Sonata No. 1, the Leclair Sonata and Locatelli Sonata.

Epic Realigning Its Brass for '56; Is 90% Ahead of Its '54 Take

Hot Biscuits

Hollywood, Dec. 20.

Capitol's homeoffice has been a busy place the last few weeks, with Tennessee Ernie Ford's "Sixteen Tons" leading a collection of fast-breaking hits that has kept executives hopping. In the midst of phone calls for more copies, however, sales veepee Lloyd Dunn kept getting calls on his private line asking "what's on the menu?"

Unable to figure out what sort of offbeat gag it was, Dunn finally decided to investigate the situation. He discovered that the latest Diners Club bulletin had erroneously printed his private number as the listing for Hody's Restaurant.

Delaney Quits As Cadence Sales Top

Joe Delaney has exited his post as sales manager at Cadence Records. Delaney moved over to Cadence from Label X, RCA Victor subsid, about six months ago with a year's pact. It's understood he'll work out the rest of the contract on a consultant basis. He's also expected to move deeper into the personal management field.

Meantime, Archie Bleyer, Cadence prexy, plans no replacement and will handle the sales end of the operation himself. Bleyer also is artists & repertoire chief for the label.

Delaney had helped launch Label X about two years ago with a&r chief Jimmy Hilliard. Latter is scramming the X operation this week to head up the new Bally label in Chicago.

Lassies to Decca

Chicago, Dec. 20.

The Lassies, teenage trio currently recording for Klick Records, have been signed to a Decca contract. They will cut their first sides early next month.

Epic Records, Columbia subsid, is rolling into its third year of operation 90% ahead of its 1954 take. The stepped-up sales activity has sparked a realignment of the label's brass which will go into effect after the first of thde year.

Bill Nielsen, who was recently named director of sales, is bringing in Bill Laurence, sales manager of Epic's Chicago distribution outlet, as director of artists relations, headquartering in New York. Laurence will also double as a field man. Walter Hayman, label's field man in the east, will double as syndicate stores and rack jobbing head, while general merchandise manager Charles Schick will be taken off his road assignments to double as chief of the packaged goods division, working out of Bridgeport.

In line with label's planned expansion of its pop album output and increased rhythm & blues activity for its Okeh subsid, an artists & repertoire aide to Marvin Holtzman is currently being prowled. Holtzman has been handling all the recording activity for the line.

Accounting for Epic's 1955 sales upbeat have been Somethin' Smith and The Redheads, Roy Hamilton, Lillian Briggs, The Four Coins and Dolores Hawkins in the singles field, and Somethin' Smith, Robert Clary, Lou Stein and the Fred Astaire album in the pop packaged goods field. In the longhair field, Epic plans a big push for the Cleveland Orchestra, which it recently acquired. Initial Cleveland set will be released in February in conjunction with the orch's Carnegie Hall appearance in New York.

Label's sales toppers will fan out over the country starting Jan. 3 to brief distribs on the plans and projects for 1956. Nielsen also expects to bolster his distribution setup during the year. Epic's currently working with 32 distribs around the country, 30 indies and two Columbia-operated outlets.

Nielsen stated that Epic has no intention at this time of moving into the phonograph manufacturing business or the kidisk field. The Epic operation is under the overall supervision of Paul Wexler, Col v.p. in charge of the electronics division.

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Latin-Am Music Biz In Crazy, Mixed-Up State With No U.S. Coin: Shaw

On the last leg of his swing through South America, E. B. Marks Music general professional manager Arnold Shaw reports that the music biz south-of-the-border is in a crazy, mixed upstate.

According to Shaw, the performing rights societies there in Sao Paulo and Rio don't pay the publishers, hence the Brazilian pubs can't pay the U.S. firms. Going down the west coast from Lima (Peru) up to Rio on the east, Shaw uncorked plenty of plagiarism of U.S. tunes.

In Buenos Aires, he says, the publishers don't pay U.S. royalties because the government won't let them send the coin out. "From the first chorus to the last," Shaw concludes, "they love our songs but they sure don't like to part with the moola."

LaRosa Moving to Victor When Cadence Pact Ends

Julius LaRosa is set to move over to RCA Victor when his pact with Cadence Records winds up at the end of this year. Crooner has been tagged by Victor to a three-year deal.

LaRosa kicked off the Cadence label a couple of years ago when it was formed by Archie Bleyer after both had been fired from the Arthur Godfrey show.

Jits Back in Jukes as Customers Squawk Over Dime-A-Play Tabs

Public pressure is putting the nickel back in the jukebox. Coin machines in several areas have been dropping the 10c-a-play in favor of the 5c spin because of customer squawks.

In line with the nickel spin, many boxes are now offering a package deal of six plays for 25c. When the jukes started hiking the tab to 10c early in the year, three-spins were offered for 25c.

Saloonkeepers in several New York spots report that juke action began to drop when the spinning cost went up, and the coin machine operators were forced to revert back to the nickel play. In mid-western areas such as Chicago and Detroit, the jukes stayed with the nickel spin despite the general increase around the country.

Capitol K.O.'s Band Singles

Hollywood, Dec. 20.

The band business is just about finished in terms of single records, Capitol believes, and the Coast label will henceforth concentrate only on album stuff for bands. There will be exceptions, of course, but they'll fall under the heading of "special occasions," according to Alan Livingston, artists & repertoire veepee.

Capitol has been curtailing its single releases of band stuff for a considerable period. Now, the label believes that there is virtually no market for the single platters.

Albums, on the other hand, have been going strong and the label intends to concentrate on this type of packaging in the future. Livingston believes that a more adult purchasing group is interested in bands in packages and feels the success of recent Harry James, Benny Goodman, Les Brown and other albums bear this out.

No Two-Piano 'Mikado' For Saskatchewan Till 10 Standbys Are Paid

Regina, Sask., Dec. 20.

A Celebrity Series performance of "The Mikado" by the American Savoyards was delayed 30 minutes here by a musicians union demand that 10 standby tooters be on hand before the show's two pianists began the accompaniment.

The musicians, members of Local 446, AFM, requested that an orchestra accompany the performance as required in union regulations. R. H. Gillies, the local booker, said he received the request only 45 minutes before show time.

Gillies told the audience he would not start the show until the 10 union men were on hand. Eight were rounded up and two who had paid admission were found in the audience. Gillies had the 10 sit the show out in a room in Exhibition Auditorium where they could not see or hear the offering and the two pianists, members of Local 802 in New York, provided the accompaniment.

Capitol Reshuffles Five Sales Districts

Hollywood, Dec. 20.

Reshuffling of cities within five sales districts of Capitol Records Distributing Corp., effective Jan. 1, has been worked out by national sales manager J. K. Maitland to achieve greater operational facility. As part of the move, George Cerken, branch sales manager in Chicago, has been upped to district sales manager with headquarters in Chicago. He succeeds Ivan Conwell who resigned to become sales manager for Santone Sales Co., San Antonio, Capitol distrib in south central Texas.

Redistricting worked out by Maitland includes the following personal: Irving Jerome, district sales manager in the east; Max Callison, in the Cleveland area; Bob Camp, on the Coast, and Don Comstock, in the south.

Hansen Publications To Distrib Disney Wax

Hollywood, Dec. 20.

Walt Disney has closed a deal with Hansen Publications to handle the distribution of his Disneyland Record label. Disney, who recently formed his own diskery, has already pressed two album packages—"A Child's Garden of Verses," featuring Frances Archer and Beverly Gile, and "Player Piano Music," from the Wonderland Music Store in Disneyland. According to Jimmy Johnson, veepee in charge of the Disney subsid, the LPs to be released next year will range in price from $1.90 to $3.98. Plans are in the making for the pressing of singles at a lower cost.

Diskery at the present will concentrate primarily on the cutting of novelty albums for adults and children. No plans as yet have been disclosed anent release of pop disks. It's understood that Hansen will sell all the Disneyland records via its cross-country outlets.

MAJORS SEARCH VAULTS FOR EARLY GOODMANS

Resurgence of interest in the career of Benny Goodman as a result of the U-I biopic, has cued a search through the vaults of the major diskeries for material suitable for re-release. It's figured that every company has an even shake in the sweepstakes, since there will be no original soundtrack album from the film. Package project was snarled by the number of artists from competing labels who figured in the film.

With BG reissues springing up all over the place, Brunswick is coming out with what probably will be the package that covers the earliest period of the clarinetist's career. Tagged "BG; '27-'34," it includes many of his early recordings, on which he was a little known sideman.

SHEP FIELDS' NEW OUTFIT

Houston, Dec. 20.

Shep Fields, now a Houston resident working the territory with his band, as well as doing a disk jock stint on KTHT has formed an entertainment consulting firm, Artists Corp. of Texas.

Fields is president, Gene Whalen of Newkirk & Whalen, public relations firm, vice-president; and Bill Newkirk, of N&W, secretary.

'Hands' Cleffers Sue On Claimed Tune Infringe

Claiming that their tune, "With These Hands," was infringed by Gil Music's "No Arms Can Ever Hold You," Ben Bloom Music and writers Abner Silver and Benny Davis filed suit for an injunction in N.Y. Federal Court last week. Also named as defendants were cleffers Jimmy Nebb and Art Chafer.

"With These Hands" was composed in 1950 and the complaint charges that "No Arms" was published and copied from its tune about five years later. The action asks for damages plus impounding of the alleged infringed tune during pendancy of the action. George Pincus heads up Gil Music.

HARPIST TURNS HOOFER

Hollywood, Dec. 20.

Merrilyn (Corky) Hale, top femme jazz harpist, is hanging up the strings to go out on her own as a single. In the last couple of years, she's been featured with a number of Coast groups, has recorded on her own for the indie Trend label, and has even served as an accompanist on some of the Liberace treks.

New act will centre around lesser-known facets of her talents. She's building a song-and-dance act with comedy overtones.

There's Moola In Those Sync Rights

Music publishers are picking up added coin from Hollywood's musical biopic kick. Tab for the synchronization rights on the upcoming "Benny Goodman Story" (Universal) runs to $60,000. There are 31 tunes showcased in the pic, with only three of them in public domain.

Columbia Pictures' soon due "Eddy Duchin Story" will also have a $60,000 rap for synchronization rights. "The Glenn Miller Story" (U) had to shell out $40,000 for the sync rights, while the tap on "The Jolson Story" (Col) was close to $90,000.

COL'S FIELD POWWOWS

Columbia Records' field men have converged on New York this week for a series of confabs on diskery's first-quarter product for the coming year. Col sales and artists & repertoire brass will brief the field reps on the new releases.

Meet, which is running three days, began Monday (19) at the Barbizon Plaza Hotel.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	TENNESSEE ERNIE FORD (Capitol) "Sixteen Tons"	1	1	2	1	1	4	1	1	1	3	1	1	2	1	3	1	2	1	1	2	189
2	2	DEAN MARTIN (Capitol) "Memories Are Made of This"	..	2	1	6	..	2	2	4	2	2	3	2	1	2	1	2	1	8	..	1	145
3	3	ROGER WILLIAMS (Kapp) "Autumn Leaves"	3	4	..	..	2	..	5	7	3	..	..	6	..	..	7	6	4	2	4	8	82
4	4	GALE STORM (Dot) "I Hear You Knocking"	6	8	..	3	..	..	3	2	4	..	6	4	3	..	..	4	..	5	3	..	81
5	6	FOUR LADS (Columbia) "Moments to Remember"	5	3	..	..	5	..	6	..	5	..	5	9	..	..	..	9	..	3	7	7	57
6	11	ART MOONEY-BARRY GORDON (MGM) "Nuttin' for Christmas"	4	6	4	2	6	3	..	..	..	1	10	..	..	..	..	..	..	..	..	..	52
7	8	FRANK SINATRA (Capitol) "Love and Marriage"	..	..	..	5	10	..	8	8	7	6	4	..	..	3	..	5	..	6	..	..	48
8	5	AL HIBBLER (Decca) "He"	8	9	..	4	3	..	4	..	8	..	..	..	7	8	..	7	..	7	..	9	47
9	7	FOUR ACES (Decca) "Love Is a Many-Splendored Thing"	2	5	..	..	4	..	10	..	6	..	8	..	..	..	..	10	8	..	6	..	40
10	12	HILLTOPPERS (Dot) "Only You"	..	..	..	8	..	..	..	3	..	..	2	..	8	..	..	..	..	..	2	..	32
11A	10	DREAM WEAVERS (Decca) "It's Almost Tomorrow"	..	..	3	7	..	8	9	..	..	..	7	..	..	9	..	..	..	9	..	..	25
11B	22	DON CHERRY (Columbia) "Band of Gold"	..	..	6	..	..	..	..	..	..	4	..	..	..	5	4	..	..	..	..	..	25
13	9	PLATTERS (Mercury) "Only You"	7	7	..	..	..	10	7	10	9	..	..	3	..	..	..	..	..	..	..	..	24
14	14	FONTANE SISTERS (Dot) "Daddy-O"	..	..	..	..	..	..	6	10	..	..	..	6	..	..	..	..	..	..	..	3	19
15	13	RUSTY DRAPER (Mercury) "Shifting, Whispering Sands"	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	3	..	..	5	..	18
16	..	PLATTERS (Mercury) "Great Pretender"	..	..	..	..	..	6	..	..	..	..	..	..	..	..	2	..	9	..	..	..	16
17	19	SINGING DOGS (Victor) "Singing Dogs Medley"	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10	..	3	..	..	..	15
18	16	BILLY VAUGHN (Dot) "Shifting, Whispering Sands"	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	4	..	5	14
19	23	BILL HALEY'S COMETS (Decca) "Burn That Candle"	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	..	..	13
20	18	McGUIRE SISTERS (Coral) "He"	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	10	..	11
21	20	THREE CHUCKLES (Label X) "Times Two, I Love You"	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
22	16	PAT BOONE (Dot) "At My Front Door"	9	..	..	..	..	..	9	..	..	..	8	9	..	..	..	..	..	..	..	..	9
23	..	FOUR COINS (Epic) "Memories of You"	..	..	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24	20	JO STAFFORD (Columbia) "Suddenly There's a Valley"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	10	9	..	6
25	..	CREW-CUT (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9	..	..	..	..	..	4

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	MISS SHOW BUSINESS	MERRY CHRISTMAS	IN THE WEE, SMALL HOURS	LOVE ME OR LEAVE ME	SO SMOOTH
Film Soundtrack	Judy Garland	Bing Crosby	Frank Sinatra	Doris Day	Perry Como
Capitol	Capitol	Decca	Capitol	Columbia	Victor
SOA 595	W 676	DL 8128	W 581	CL 710	LPM 1085
FDM 1, 2-595		ED 547	EBF 1, 2-581	B 2090	EPB 1085

Coast Indie Sues Merc On Copy Claim; Asks 150G On 'River' Arrangement

Hollywood, Dec. 20.

In what is believed to be the first such action in the history of the music business, the Coast indie plattery Liberty Records has filed a $150,000 copyright infringement suit against Mercury Records, charging theft of the basic arrangement that made the Liberty Julie London "Cry Me a River" release one of the top hits of recent months. Platter, which has passed the 350,000 mark, has been in the top 15 for the last few weeks.

Federal Court action alleges that Mercury instructed musicians to "duplicate exactly" the unusual guitar and bass arrangement by Barney Kessel that provides the background for the vocal. Mercury, according to the complaint, distributed this "colorable imitation" to deejays "for the purpose of interfering with the sale of the plaintiff's records, capitalizing on (their) growing popularity . . . (and) caused great confusion in the minds of the trade generally and of the general public." Merc recorded the tune with Kitty White.

Action asks an injunction and an accounting of profits.

Unique's Point Label

The indie Unique label is kicking off a subsid plattery this week tagged Point Records. The Point disks will be pegged for the pop, r&b and kiddie markets.

The Unique team of Joe Leahy, prez-arranger-conductor, and Stan Borden, general manager, will also head up the Point line.

EPIC JAZZ LINE ALBUMS READY FOR 1956 PUSH

In line with the jazz album upbeat, Epic Records is hopping on the bandwagon early next year with a flock of album groovings. Release dates have been set for mid-January and February.

Ready for release in Epic's jazz line are the Dwight Mitchell Trio, crooner Don Heller, Betty Carter & Ray Bryant, France Wayne & Neal Hefti, Rita Moss and Bill McGuffie. Latter, a British jazzter, is being released in the U. S. via Epic's tie with Philips. Epic plans to set up its album releases of Philips pactees during the coming year.

'Hit Parade' Lineup

(On Dec. 17 NBC-TV Show)

1. Sixteen Tons.....American
2. Autumn Leaves...Ardmore
3. Love and Marriage..Barton
4. Moments Rememb'r..Beaver
5. Love Is Splendored..Miller
6. He .....Avas
7. Only You.....Wildwood

SPA PREPS MOVE-IN ON SPECIAL MATERIAL MKT.

The Songwriters Protective Assn. is prepping a move-in on the special material music market during the coming year. Org is planning to expand its 1956 activities to include acting as authorized collective bargaining agent for members employed to provide songs for special purposes.

Move was sparked by the increasing number of the more than 800 SPA publisher members who are providing musical material for radio, television and other entertainment purposes. A survey concerning SPA members who write material under contract in these fields has already been undertaken.

The org is also considering the advisability of becoming established as the authorized collective bargaining representative for all cleffers in their dealings with companies which employ the writers to furnish material for media in which the present SPA contract does not apply. The SPA now has more than 2,500 cleffer members around the country.

Jap Copyright Move Aiding U.S. As Diet Votes To Join Convention

An important step toward the protection of U.S. and other foreign copyrights in Japan was made last week when the Japanese Diet (upper and lower houses), voted to join the Universal Copyright Convention. Motion now has to be ratified by the Japanese cabinet and filed with UNESCO before Jan. 15. It will make the UCC applicable to Japan three months after the filing date.

Move affects books, translations and music and prevents the copyrights from falling into public domain. Japan has developed into a growing source of revenue for U.S. music publishers via their deal with the Japanese performing rights society, JASRAC. Several years ago Julian T. Abeles, U.S. copyright attorney, set a deal with JASRAC to collect mechanical royalties on U.S. works in Japan in behalf of Harry Fox, publishers' agent and trustee. A number of coin remittances have already been made under this agreement.

The mutual protection of copyrights between the U.S. and Japan was limited to four years in the Japanese Peace Treaty.

Cap Re-Pacts Sinatra

Hollywood, Dec. 20.

With 18 months still to go on his original four-year deal, Frank Sinatra signed a new seven-year pact with Capitol, negotiated by executive veepee Alan W. Livingston.

It continues his previous exclusive singles, albums deal.

TWO HUB CLUBS DROP JAZZ AFTER SHORT TRY

Boston, Dec. 20.

Two Hub clubs have dropped jazz after a short trial. Downbeat and Five O'Clock Jazzorama switched their jazz policy to continuous entertainment this frame.

However, three Hub spots are still going with jazz, and a new one, the Hotel Bostonian's Jewel Room, began with jazz, featuring Joe Masters Jazz Quartet. George Wein's Storyville leads the jazz pash here with big names and a local group playing Dixieland jazz in the Mahogany Room. The High Hat and Savoy are continuing their jazz policy.

Coast Tooters Add Another Fee In Trust Fund Tiff

Hollywood, Dec. 20.

Coast musicians have approved a second $1,000 fee in the growing battle to effect changes in the Musicians Trust Fund, which will shortly get another hefty chunk of coin the recording artists regard as their own. Trust Fund has, since the first of the year, been getting the 10% boost in recording scales which was negotiated last January. Now Hollywood musicians have discovered to their chagrin the contract calls for another 10% boost in scales as of Jan. 1, 1956—and this amount also goes directly into the Trust Fund.

As a result, tooters will continue to get $41.25 per recording session, as they did through 1954. But beginning next month, the Trust Fund will receive $8.25 per recording session per man—the figure representing two 10% increases from which the individual recording sidemen do not benefit.

Meanwhile, in the growing battle to seek changes in the setup, board of directors of Coast Local 47 have authorized the expenditure of $1,000 as a fee to Facts Consolidated for research work in connection with the planned appeal to the International Executive Board for a change in the Trust Fund procedure. Earlier, the local board had approved a $1,000 fee for attorney Stanley Jewell to aid local veepee Cecil Read in presenting the appeal to the IEB. Jewell has since withdrawn because of the pressure of business and the local board has approved the substitution of Donn Tatum, former Mutual network exec and onetime Coast counsel for RCA Victor.

Basis of the growing dissidence is the Fund distribution, local tooters contending that they contribute a considerable portion of the money and do not share proportionately in the return.

Jazz Packaging Units to Swing Again in Spring

The jazz concert biz will come to life again early next year. Three packages have already been set to swing across the country and several of the top percenteries are mulling other jazz units.

Birdland, New York jazz nitery, will tee off the jazz whirl in February with a package headed up by Sarah Vaughan and Al Hibbler. Louis Armstrong teams up with the Woody Herman orch in March for a three-week tour. And in May, British bandleader Ted Heath is set for a swing with Nat (King) Cole. Also featured in the Heath-Cole package will be The Four Freshmen and June Christy.

This past fall, Norman Granz had the cross-country jazz concert field to himself with his "Jazz At The Philharmonic" unit. It racked up solid grosses all along the way.

Ellington Top Jazz Name for Gallic Fans

Paris, Dec. 13.

A survey on French jazz preferences shows the first 20 to be American, but gave the nod to two French instrumentalists with the late Django Reinhardt in 21st slot and Claude Luter, a purveyor of the New Orleans style, in 22d place. Survey was run by Daniel Filipacchi and Frank Tenot on their daily program on the privately-owned radio network, Europe No. 1. Station is the most powerful private outlet in France and records or tapes programs here and cables them to the Saar from whence they are beamed, since it is illegal to broadcast commercially from France proper.

Top fave was Duke Ellington followed by Louis Armstrong, Count Basie, Charlie Parker, Lionel Hampton, Lester Young, Dizzy Gillespie, Sidney Bechet, Fats Waller, Coleman Hawkins, Art Tatum, Clifford Brown, Johnny Hodges and Jimmy Lunceford, all of whom are Negroes.

Mantovani on Comm'l TV

London, Dec. 13.

Mantovani has signed a year's contract with the ATV commercial television group, starting Feb. 20. He will present 26 shows with an orchestra of 40, plus guest artists.

Next October he is due to return to America for a 10-week tour of 60 concerts.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	TENNESSEE ERNIE FORD (Capitol)	Sixteen Tons
2	2	DEAN MARTIN (Capitol)	Memories Are Made of This
3	3	ROGER WILLIAMS (Kapp)	Autumn Leaves
4	4	GALE STORM (Dot)	I Hear You Knocking / Teen Age Prayer
5	8	FRANK SINATRA (Capitol)	Love and Marriage / Tender Trap
6	5	FOUR ACES (Decca)	Love Is Many-Splendored / Woman in Love
7	6	FOUR LADS (Columbia)	Moments to Remember
8	10	PLATTERS (Mercury)	Only You / Great Pretender
9	7	AL HIBBLER (Decca)	He
10	..	ART MOONEY-BARRY GORDON (MGM)	Nuttin' For Christmas

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†SIXTEEN TONS	American
2	3	†MEMORIES ARE MADE OF THIS	Montclare
3	2	*AUTUMN LEAVES	Ardmore
4	4	†HE	Avas
5	5	†I HEAR YOU KNOCKING	Commodore
6	6	*MOMENTS TO REMEMBER	Beaver
7	7	*LOVE IS A MANY-SPLENDORED THING	Miller
8	8	*LOVE AND MARRIAGE	Barton
9	10	†ONLY YOU	Wildwood
10	9	*IT'S ALMOST TOMORROW	Northern

'Duchin' Soundtrack Disk Unusual; Sans Vocals

Hollywood, Dec. 20.

Most unusual soundtrack album from a musical biopic will be Decca's package from the Columbia film, "The Eddy Duchin Story." Film contains no vocals.

Album will consist entirely of band instrumentals featuring the piano of Carmen Cavallaro, who does the 88ing in the film on the life and career of Duchin. Accent is on the pianistics, and though several pop tunes of the late '30s and early '40s will be reprised, they will be done instrumentally only. Backing Cavallaro is the studio orchestra conducted by Morris Stoloff.

The Jodimars, Capitol Records vocal combo, currently at La Maina's, Merchantville, N. J.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	Carl Loucks—WELI—New Haven	Fred Fiske—WWDC—Washington	Howie Leonard—WPOR—Portland, Me.	Buddy Deane—WITH—Baltimore	Dave Maynard—WORL—Boston	Dick Smith—WORC—Worcester	Ed Meath—WHEC—Rochester	Danny Fusco—WRUN—Rome-Utica	Bill Brant—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	SOUTH: Chuck Thompson—WALA—Mobile	Arlie S. Huff—WSAV—Savannah	Larry Regan—WTPS—New Orleans	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Dave Walsnak—KCTT—Gonzales	Stan Nelson—KITE—San Antonio	Mike Woloson—WNOE—Norfolk	MIDWEST: Bill Evans—WGN—Chicago	Robin Seymour—WKMH—Dearborn	Wayne Stitt—WHB—Kansas City	Sandy Jackson—KOWH—Omaha	Ronn Dunn—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Rudy Ertis—WTOL—Toledo	Gene Piatt—KELO—Sioux Falls	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Chuck Blower—KTKT—Tucson	Al Radke—KFRE—Fresno	Allin Slate—KIEV—Glendale	Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KCBQ—San Diego	Bob Holmes—KSJO—San Jose	Bob Martin—KMYR—Denver	Del Olney—KWJJ—Portland, Ore.	Ray Erlem—KUTA—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	8	Tennessee Ernie Ford	Capitol	†Sixteen Tons	1	10	1	1	..	1	1	2	5	1	2	7	2	1	1	4	..	1	1	..	2	1	2	1	6	3	4	1	3	1	1	1	1	2	10	1	3	3	4	2	313
2	2	4	Dean Martin	Capitol	†Memories Made of This	2	4	2	..	1	2	2	..	1	8	3	1	1	2	2	2	1	3	2	..	..	3	1	2	3	1	..	..	1	5	..	..	9	1	..	3	1	1	1	1	269
3	3	17	Four Lads	Columbia	*Moments to Remember	..	..	3	8	..	..	..	4	7	6	..	2	3	•	..	1	..	..	6	1	..	..	..	..	..	..	..	7	2	..	2	..	3	6	5	5	..	..	5	3	130
4	4	11	Frank Sinatra	Capitol	*Love and Marriage	4	..	..	..	..	..	9	6	10	4	1	..	5	..	7	3	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	4	..	7	..	..	..	..	2	6	86
5	4	7	Perry Como	Victor	*All at Once You Love Her	3	..	..	..	..	..	..	..	2	2	10	..	7	9	..	..	..	6	10	2	..	..	..	..	..	..	..	..	..	2	..	..	..	7	..	7	..	..	3	..	73
6	9	15	Platters	Mercury	†Only You	7	7	..	2	..	..	..	9	..	..	..	..	..	..	..	4	..	..	2	..	..	..	..	3	..	..	1	..	..	..	..	..	..	..	3	..	..	..	..	..	61
7	30	3	Nelson Riddle	Capitol	†Lisbon Antigua	9	..	8	..	9	..	..	3	..	9	..	..	..	4	..	..	..	2	..	9	..	1	..	..	..	9	..	..	..	6	..	..	..	8	..	..	2	..	6	..	60
8A	17	14	Joni James	MGM	*You Are My Love	..	..	..	..	..	..	..	..	6	..	5	..	6	..	..	..	..	9	3	8	..	..	..	..	..	..	..	..	..	..	3	..	..	5	6	10	..	..	..	..	49
8B	32	4	Four Aces	Decca	*Woman in Love	..	..	..	7	..	..	7	..	..	..	..	..	4	7	..	..	2	..	..	..	..	..	..	..	5	..	2	..	5	..	..	..	..	..	..	..	..	..	..	..	49
10	21	6	Sarah Vaughan	Mercury	*C'est La Vie	6	..	..	..	..	..	..	..	3	6	..	..	6	..	9	4	..	..	4	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	..	..	48
11A	26	6	Four Coins	Epic	*Memories of You	..	5	..	6	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	4	..	7	..	..	..	..	..	..	..	..	8	5	46
11B	10	7	Julie London	Liberty	†Cry Me a River	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	3	..	3	..	..	4	..	..	..	..	..	..	..	46
13	..	1	Platters	Mercury	†Great Pretender	..	2	..	6	6	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	1	..	..	..	..	..	44
14	39	2	Gloria Mann	Sound	†Teen Age Prayer	10	1	..	9	2	..	6	5	..	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	43
15	12	4	Don Cherry	Columbia	†Band of Gold	..	..	..	5	..	10	..	..	9	..	..	..	..	..	..	3	6	..	..	..	..	2	..	..	..	10	7	..	..	..	..	..	..	..	..	..	6	..	..	..	41
16	17	2	Art Mooney-B. Gordon	MGM	†Nuttin' for Christmas	..	..	..	..	..	3	3	1	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	39
17	6	12	Gale Storm	Dot	†I Hear You Knocking	..	..	..	..	..	..	..	..	8	..	..	..	8	..	5	..	..	..	..	..	..	..	3	4	..	..	..	..	8	..	4	..	..	..	..	..	..	..	..	..	37
18	..	1	Rusty Draper	Mercury	†Are You Satisfied	..	..	..	8	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	5	..	..	..	..	1	..	..	9	..	..	..	..	..	9	..	..	..	..	..	34
19	13	4	Kit Carson	Capitol	†Band of Gold	8	..	..	10	..	..	..	..	5	..	..	..	..	..	..	3	..	7	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
20A	16	5	Frankie Laine	Columbia	*Woman in Love	..	..	4	..	..	..	..	3	..	..	10	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	24
20B	20	6	Dream Weavers	Decca	*It's Almost Tomorrow	3	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
20C	21	15	Al Hibbler	Decca	†He	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6	5	..	2	..	..	..	..	..	..	..	24
23A	28	3	Frank Sinatra	Capitol	*Tender Trap	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	7	..	..	..	3	..	..	..	..	7	..	..	23
23B	39	10	Patti Page	Mercury	*Croce Di Oro	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	23
25	35	3	Snookie Lanson	Dot	*It's Almost Tomorrow	..	..	..	..	..	..	4	..	4	..	..	..	..	..	..	..	9	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
26	..	2	Bill Haley's Comets	Decca	†Burn That Candle	..	..	..	..	4	..	..	..	..	..	..	5	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	21
27	42	5	Georgia Gibbs	Mercury	*Goodbye to Rome	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	7	..	8	..	..	..	..	9	..	..	20
28A	30	3	Sheb Wooley	MGM	†Are You Satisfied	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	9	7	..	..	..	..	..	..	19
28B	..	1	Eddie Fisher	Victor	*Everybody's Got a Home	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	19
28C	7	19	Roger Williams	Kapp	*Autumn Leaves	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	2	..	..	..	..	..	..	..	..	..	19
31A	..	• 2	Kay Cee Jones	Marquee	†Japanese Farewell Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	6	3	..	..	..	..	..	..	..	9	16
31B	8	20	Four Aces	Decca	*Love Is Many-Splendored	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	16
33	21	10	Georgie Shaw	Decca	†No Arms Can Hold You	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	14
34A	42	4	Dorothy Collins	Coral	†My Boy Flat Top	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	13
34B	..	13	Billy Vaughn	Dot	†Shifting Sands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	13
34C	34	2	Eddie Fisher	Victor	†Dungaree Doll	..	..	4	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	21	11	McGuire Sisters	Coral	†He	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	12
37B	28	11	Pat Boone	Dot	†At My Front Door	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	12
37C	19	6	Hilltoppers	Dot	†Only You	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40A	..	1	Joe Ward	King	†Nuttin' for Christmas	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
40B	..	1	Roger Williams	Kapp	*Wanting You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	11
42A	21	3	Pat Boone	Dot	†Gee Whittakers!	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
42B	..	1	Norman Luboff Choir	Columbia	*Sweet Lorena	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10
44A	13	5	Fontane Sisters	Dot	†Daddy-O	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9
44B	..	1	Gale Storm	Dot	†Teen Age Prayer	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	9

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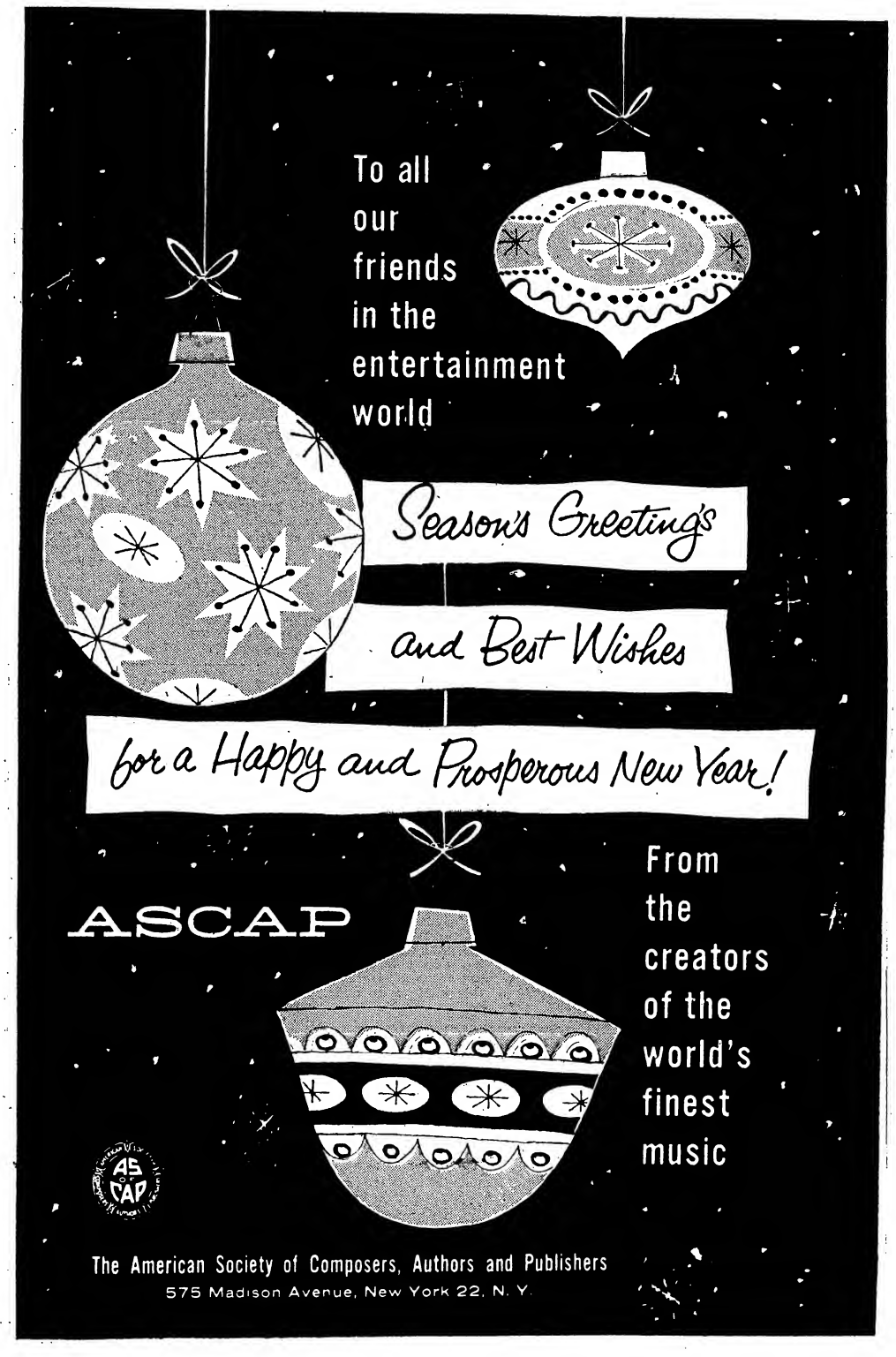
To all our friends in the entertainment world
Season's Greetings
and Best Wishes
for a Happy and Prosperous New Year!
ASCAP
From the creators of the world's finest music
The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York 22, N. Y.

Jocks Still Chief Pop Peddlers

The disk jockeys are the prime influence in the sale of pop records. That's revealed in a report prepared by the Teen-Age Survey Service.

According to the survey, the deejays account for 69% of pop record purchases while jukeboxes are responsible for 20% of the sales. Live radio musical shows account for 6% and tv musical shows only 2%. In the LP field, the deejays account for 72% of the sales, while jukeboxes only influence 2%.

The survey also reports that there's a slight decline in the popularity of rock 'n' roll. The report also points out that there's an upgrade in jazz but that vocals remain tops whether in the pop field or rhythm & blues.

Of the teenagers canvassed, 43% buy 78 rpm platters, 39% buy 45 rpms and 18% prefer 33⅓ rpms. Records are bought on a monthly basis by 32% and on a weekly basis by 20% while 36% buy records whenever there are new releases they like.

KAY THOMPSON 'ELOISE' FOR CADENCE DISKING

Cadence Records has set Kay Thompson for a disk version of her best-selling tome, "Eloise." Miss Thompson, who previously recorded for the MGM label, will be disked by Archie Bleyer, prez and a&r head of Cadence.

Simon & Schuster, publishers of the book, will tie in with Cadence to promote the disk.

A WONDERFUL SEASONAL SONG

Styne and Cahn's

"LET IT SNOW!"
"LET IT SNOW!"
"LET IT SNOW!"

CAHN MUSIC COMPANY

PROGRAM TO-DAY
YESTERDAY'S
"SLEEPY HEAD"
Music by
JESSE GREER
SHAPIRO-BERNSTEIN
1270 Sixth Ave. New York 20

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Sixteen Tons** (American)	2	1	2	2	1	1	1	1	1	3	1	1	..	115
2	3	†**He** (Avas)	1	2	4	4	3	2	6	4	2	1	2	2	1	109
3	2	***Autumn Leaves** (Ardmore)	7	4	3	1	2	4	2	2	8	2	4	3	..	90
4	5	†**Suddenly a Valley** (H&R)	8	5	..	..	5	5	8	6	3	8	3	4	4	62
5	7	***Love and Marriage** (Barton)	5	3	6	10	6	3	9	5	4	5	5	..	..	60
6	4	***Moments Remember** (Beaver)	3	6	..	8	4	7	4	3	..	6	8	..	3	58
7	6	***Love Is Splendored** (Miller)	10	8	5	6	8	6	10	7	5	7	..	5	..	44
8	14	†**Memories of This** (Montclare)	6	..	1	9	..	..	..	..	6	..	..	6	2	36
9	11	***Rudolph Reindeer** (St. Nich.)	..	10	..	3	..	..	7	..	..	10	7	7	5	28
10	11	***White Christmas** (Berlin)	..	..	10	5	..	..	3	..	..	9	10	9	6	25
11	15	***Almost Tomorrow** (Northern)	4	..	7	..	..	..	5	..	..	..	9	..	..	19
12	9	†**Hear Knocking** (Commodore)	..	7	8	..	7	9	..	8	10	..	..	..	..	17
13	..	†**Nuttin' for Xmas** (Jungnickel)	..	9	..	7	..	..	..	..	..	..	6	..	7	15
14	11	***Bible Tells Me** (Paramount)	..	..	..	..	10	10	..	10	..	4	..	..	..	10
15	8	†**Shifting Sands** (Gallatin)	..	..	..	..	9	..	..	9	9	..	..	..	..	6

Stoky Hypoing Houston Symphony Take; Advance And Single Sales Zoom

Houston, Dec. 20.

With Leopold Stokowski in his first season as head of the Houston Symphony, advance ticket sales have zoomed to an unprecedented 81% in the 3,044-capacity Music Hall. Business manager Tom Johnson said this is a 36% increase over last year.

This year, 4,940 season tickets scaled from $10-$40 for 10 concerts have been sold for $95,247, as against last year's $74,158. Single ticket sales (at $1.50-$6) for the first six concerts thus far this year have accounted for $5,914, compared with $3,710 last year. Stokowski has conducted all six concerts. Five have been sellouts, with extra chairs sold to catch the overflow.

Boxoffice hypo comes at a time when the orchestra is operating under its biggest budget ever—$470,000 for the current fiscal year. Orch is expected to earn $245,000 of this, one-half from subscription concerts, the other half from five pops concerts, from touring, from 16 student concerts, and from program advertising. The student concerts already are all sold out. The operating deficit of $225,000 is expected to be met by a maintenance fund gained by solicitations.

With other commitments contracted before he signed a three-year contract as music director, Stokowski is currently on a mid-seasonal leave. He will conduct four more concerts this year, resuming Jan. 23. Various guesters are subbing before, and later.

Eric Johnston

Continued from page 1

cussion on 20th-Fox seeking a similar amendment to permit filming of "Hatful of Rain," current Broadway play about a dope addict, which it purchased for $250,000.

Code was born out of a desire to prevent state or federal censorship, he reminded the reporters, and will have to continue on basis of intelligent self-regulation to prevent such censorship. Pictures are peculiarly powerful medium since films have a continuous impact uninterrupted by commercials or intermissions. "Some form of self-restraint is necessary."

Johnston ducked discussion on merits of "Arms," but did express "disappointment" that Preminger had made a film knowing in advance it would be denied a seal.

He declared Catholic Bishops' blast had no bearing on decision of company presidents not to make changes in the code. Actually, he recalled his own warning of a year ago (cited by VARIETY last issue) on "excessive brutality" in films. Studios agreed to hold down type of scene and have done so, but, as usual, it takes about a year for a change of this kind to be noted, Johnston said.

Central Park

Continued from page 2

Another point accentuated by him is that the park has practically no pedestrian traffic at night when it's turned into a "No Man's Land" because of muggings in the area.

Rose expounded on the park situation in a lecture given by him last week at Town Hall, N. Y. The major portion of his speech was devoted to the $100,000,000 Palace of Progress to be erected above the Pennsylvania Station in N. Y. He's president and general manager of the project, which is planned by the realty firm of Webb & Knapp, headed by William Zeckendorf.

Regarding the Palace, Rose noted it would be two-and-one-half times the size of the Pentagon, Washington, with the structure containing 7,000,000 square feet of space. An area allotted for an auditorium will hold 40,000 people, while a section for a permanent world's fair will comprise 2,500,000 square feet. Another floor, designed for a merchandise mart, similar to that in Chicago, will occupy 3,000,000 square feet. There's also a possibility that Walt Disney will recreate a facsimile of his Coast Disneyland for the POP.

The turnout for the lecture, which was given at 11 a.m., was almost as startling as some of the comments made by the speaker. The orchestra floor was practically full, with attendance running around 700, mostly all elderly women. Those not on season tickets, which take in five lectures for $5 and 12 for $10, had to pay $1.80 for orch seats and $1.20 for balcony locations.

Rose wound up his talk by noting the upcoming Coliseum and the projected POP would mean millions of visitors and billions of dollars in extra business for N. Y. The Coliseum will be located at the south-west tip of Central Park. Rose's comments on the park, incidentally, were both hissed and applauded by the audience, the boos were especially pronounced when he contended that certain areas should be used for parking.

Oistrakh's 4-Way Cuts

Soviet violinist David Oistrakh is getting a four-way diskery spread in the U. S. Fiddler was pacted last week to record for RCA Victor and Columbia to add to his Angel and Decca diskings already available.

He'll record with the Philadelphia and N. Y. Philharmonic symphs for Col and he'll cut a solo set for Victor. Latter label also plans to put him into the groove with the Boston Symphony. His Col set with the N.Y. Philharmonic will be a first performance of Shostakovich's new "Violin Concerto."

LONDON FIELD MEN'S MEET

London Records field men converged on New York last week for confabs on the diskery's albums and singles plans for the new year.

Meet was headed by Harry Kruze, London topper here.

'Maybe' Renewal Suit Is Settled

Suit involving the renewal rights to the tune "Maybe" ("Maybe Dear") was settled last week during pre-trial hearing before N. Y. Federal Judge John C. Knox.

The settlement was made under the condition that the counsels return to the court's jurisdiction by Jan. 12 unless a final order is entered. The action was kicked off in 1951 when Robbins Music filed an injunction suit against Frank Madden, doing business as Frank Anthony. Madden and S. Flynn wrote "Maybe Dear" in 1923 and assigned it to Robbins in 1935 with the new arrangement called "Maybe." After 1951, the defendant threatened to publish the tune, claiming that he is the sole owner of the renewal rights and asked ASCAP to pay him royalties. The defendant claimed that Robbins was only publishing a piano arrangement and that Robbins' rights terminated in 1951.

Miss Abramson Heading Overseas for Atlantic

Miriam Abramson, Atlantic Records veepee, heads for London tomorrow (Thurs.) to line up overseas distribution for label's stepped up album line. She'll be gone about 10 days.

English Decca already reps Atlantic's single product overseas. The singles are primarily in the rhythm & blues groove, while the albums are mostly in the pop vein. According to Miss Abramson, who was abroad a few months ago, r&b platters are beginning to catch on in England.

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Bing Crosby Decca =29777
Page Cavanaugh Trio Olympic =OL-805-A-X
V. Williams & Sons

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PETER DE ROSE

BLESSED ARE THE MEMORIES
OF DAYS THAT USED TO BE
AND ALL THE HAPPY HOLIDAYS
MY FRIENDS HAVE SHARED WITH ME

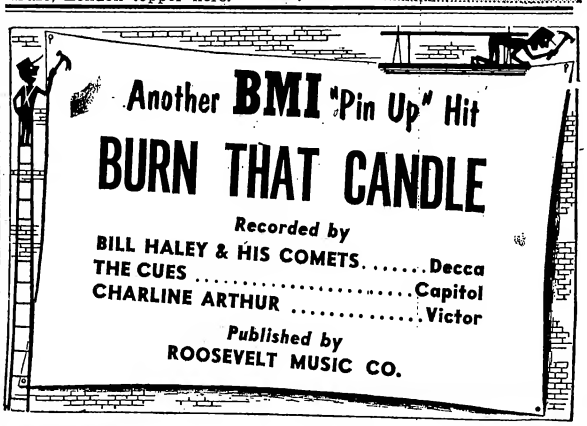
MY WORLD IS LIKE A GREAT BIG BOAT
WELL ANCHORED BY MY FRIENDS
AND FAITH WILL KEEP US ALL AFLOAT
WHERE LOYALTY ATTENDS

THE PADDLE WHEEL WILL EVER MOVE
IN WATER THAT IS PAST
BUT MEM'RIES CAN BRING BACK THE DAYS
WE LOVE AND WANT TO LAST

FAITH IS LOVE'S BIG TREASURE
THERE'S NO ONE WHO WILL DOUBT IT
WITH ALL THE GOLD THE BANKS CAN HOLD
WE COULDN'T LIVE WITHOUT IT

YES, BLESSED ARE THE MEMORIES
OF DAYS THAT USED TO BE
AND ALL THE HAPPY HOLIDAYS
MY FRIENDS HAVE SHARED WITH ME

MSBD '55



Inside Stuff—Music

In the liner notes of the new Heritage LP album, "Lyrics by Lerner," cleffer Alan Jay Lerner has this to say on present day trends in popular music: "I think that popular songs for the musical theatre were written to be sung. It is foolish for anyone to write and say that he doesn't care if his songs are sung, that they only count for the show. Of course, there are those numbers—comedy songs and production songs—which are purely 'book material' and are not expected to be performed outside the play. But a score simply isn't a score without frequent bursts of melody, songs that can have a life of their own outside the show. You cannot get away from melody. It's not musical theatre if there is no melody.

"There is a wider difference today between popular and show music than at any time I can remember. So much of popular music today turns its back on melody and resorts to gimmicks, freak arrangements, trick voices and contests to see who can make the weirdest cacophony. The taste in popular music has deteriorated to the point of cannibalism, mere gutter sounds. This trend is restricting the audience for show writers, because good show music is basically melodic. I suppose the frivolous public will one day have its eardrums full of noise, and things will get better."

While the expansion of the longplay disk repertoire has proved to be a boon to platter customers, it's becoming a headache to the catalog publishers. Schwann, which has been publishing a complete LP catalog since 1949, now lists over 17,000 different LPs on 267 labels. The first catalog listed only 674 disks on 11 labels. Broadening of the repertoire is also indicated by the fact that while the first booklet, of only 26 pages, listed music by 98 composers, the current publication, of 176 pages, has 532 composers listed. Schwann catalog is published on a monthly basis and is distributed to 3,000 disk stores in the U. S. and overseas.

Usual Christmas "gifting" of artists by pubberies is being bypassed by Dick Gray, Bourne Music rep on the Coast, who is giving 350 orphans a Christmas party in the name of various disk personalities. Kids, selected with the aid of the Community Chest, were invited in groups of 10 and each artist was notified that, in place of the usual bottle or gewgaw, he or she is the host for that particular group. Artists were asked to attend, if possible. Shindig will be held today (Wed.) at the Kiddieland concession in Griffith Park, Hollywood.

Tunesmith Pat Ballard is getting extra mileage out of his clicko "Mr. Sandman" via tieups with holidays. sports, safety, etc. He's already altered his "Sandman" lyrics to fit such titles as "Mr. Santa," "Mr. Bunny," "Mr. Turkey," "Mr. Policeman," "Mr. Referee" and "Mr. Umpire." E. H. Morris Music, tune's publisher, is prepping a song folio of 12 "Sandman" alterations. Folio is tentatively tagged "Mr. Sandman and His Little Mister Friends." It'll be priced at about $1.

In an unusual gesture of cooperation. MGM Records has held up the release of its. Desi Arnaz disking of "Forever Darling" for two weeks in order to permit the Ames Bros. to record the tune for RCA Victor. Ames Bros. sing the tune in the Metro film, "Forever Darling." Informed that the quartet would not be able to etch the tune in time to meet the planned Jan. 1 release, MGM agreed to hold back the Arnaz disking until Jan. 12 to permit the Victor version to reach the market.

"Song of December," composed by N. Y. State Sen. Fred G. Moritt, of Brooklyn, has been recorded by Leroy Holmes' orchestra and chorus for MGM. Moritt, long a staunch friend of the entertainment industry at Albany, sang in motion picture theatres and on radio programs before he became a lawyer. Also a pianist and a member of ASCAP (with a group of numbers to his credit), the senator is counsel for MacDonald Pictures Inc. "The Little Bell" is on the reverse side of the MGM platter.

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Decca Moving Rex Allen Into Bigger Disk Field

Hollywood, Dec. 20.

Decca is lifting Rex Allen out of the country and western field with a hush-hush new album started here last week. Allen will be backed on the package by Victor Young and a big orchestra, featuring several strings.

Project was developed by c&w chief Paul Cohen who flew in from the east to get the recording under way. General theme of the album isn't being discussed, but it's understood that it will have general appeal and move Allen into a new market.

New Magnetic Assn. Exec

Mark Mooney Jr. has been named exec secretary of the Magnetic Recording Industry Assn., trade group representing manufacturers and distributors of tape products.

Joseph F. Hards is prez of the outfit.

THE HIT OF THE WEEK
CONNIE FRANCIS
MY TREASURE
MGM 12122 K 12122
M-G-M Records

MUSIC IN THE STREETS A YULETIDE NUISANCE

Ottawa, Dec. 20.

Ottawa police are on a "Stop The Music" kick this Yule.

Past Christmas seasons, several uptown merchants had outdoor loudspeakers spilling day-and-night carol concerts into the streets. But, while this was against a city by-law, police looked (or listened) the other way.

This year the same amplifiers began their metallic concerts but the cops ordered it to stop. "We've had complaints," say the officers, "but no prosecutions—yet!"

Chicago Ballroom

Continued from page 35

commissioned to remodel the Vogue. Plans call for a modern bar with a Parisian motif and a ballroom done in a roof-garden effect with a Chicago skyline mural. Teichert has been Balaban & Katz" decorator for years.

The Vogue will be open five days a week, Wednesday to Sunday. Admission will be 95c, considerably lower than the Aragon, its nearest competition, where prices go as high as $2.50 for a name band on Saturday nights. Patronage will be limited to adults over 29 exclusively. The ops feel that this limitation will give the terpery more mannerly and money-spending customers. However, it is also planned to have coke-type bashes on Sunday afternoons, limited to teenagers under 18. For this, local deejay Eddie Hubbard will emcee, with the possibility of radio remotes. A swing band will be on hand for dancing.

The Carl Sands orch will preem the new hall on New Year's Eve. Sands was the replacement for Lou Basil at the Chicago Theatre until stageshows were temporarily discontinued during the "Guys and Dolls" run recently.

Another terpery, Oh Henry ballroom in suburban Willow Springs, Ill., opens a new room, the Willow-Brook room next week.

Album Reviews

Continued from page 34

lections are mostly in the blues mood and it's all developed into a 12-inch LP set that hugs the ear. The "Cry Me a River" click is included and among the other virtues are "It Never Entered My Mind." "Can't Help Lovin' That Man" and "I'm Glad There is You," to pick out a few. Backing by **Barney Kessel**, guitar, and **Ray Leatherwood**, bass, suits her style.

"Paris After Midnight" and **"Night And Day"** (Vanguard). Vanguard's excellent series, featuring Liane, supported by the Boheme Bar Trio, offers their latest diskings in two choice albums well up to the mark. In the first, the sultry-voiced songstress is heard in moody, intime renderings of 14 tunes, among them "Trois Cloches," "April in Portugal," "My Hands" and "Mlle. de Paris," all sung of course in French. "Night And Day" is a most flavorsome melange of Cole Porter tunes, sung in German and English, in the Continental manner, with "Love For Sale," "So In Love" and the title tune standout among the 11 numbers.

"Jackie and Roy" (Storyville). Jackie and Roy Kral come up with some offbeat vocal effects in this set. Man-wife duo swings together and in solo with a light beat while dressing up the harmonies with modern jazz effects. Highly listenable set of oldies, some of them little known, gets an important assist from the instrumental quartet with Kral at piano, Barney Kessel on guitar, Shelly Manne on drums and Red Mitchell on bass.

"Elliot Lawrence Band Plays Gerry Mulligan Arrangements" (Fantasy). This set showcases the standout talents of Gerry Mulligan as arranger. The pieces in this album were done by Mulligan while he was a sideman in the Lawrence band and before he emerged as one of the most important personalities in the modern jazz school. The cool, swinging beat is already evident in these band arrangements of such standards as "Bye Bye Blackbird," "My Silent Love," "But Not for Me" and "Strike Up the Band," in addition to some original instrumentals. The Fantasy label, a Coast outfit, has also released two interesting sets in "Modern Music From Philadelphia," written by Dennis and Adolph Sandole, and "Modern Music From Chicago," by the Red Rodney quintet.

On The Upbeat

New York

Madelaine Ciccolella switched from Columbia Records to RCA Victor's publicity department . . . Joy Music staff fanning out this week to plug **Guy Mitchell's** "Ninety-Nine Days" Columbia disking . . . Pianist **Charlie Beal** back in New York after three years in Europe . . . March of Dimes selected the **Crew-Cuts** Mercury waxing of "Angels In The Sky" as the 1956 theme . . . **Chris Connor** into the Club 59 Friday (23).

Gene Krupa Trio set for CBS-TV's "New Year's Eve in New York" from Child's Paramount Restaurant. Combo then moves to the Colonial Tavern, Toronto, for one week beginning Jan. 9 . . . **The Jazz Messengers** into the Stage Door, Chicago, for two weeks starting Jan. 5 . . . **Bob Anthony** sails tomorrow (Thurs.) for singing engagements in France and England . . . Tunesmith **Sammy Fain** in town for the holidays . . . **Tommy (Dr. Jive) Smalls**, WWRL deejay, brings his rock 'n' roll troupe into the Brooklyn Paramount Friday (23) . . . The MGM album, "A Christmas Carol" with the late Lionel Barrymore, set for a Mutual Network spin Christmas Eve . . . Publicist **Ed Golin** Coastward for thrush **Peggy King's** opening at the Mocambo Dec. 27 . . . **Sunny Gale** into Chubby's Philadelphia, Dec. 26.

Buddy Basch handling eastern promotion for **The Commanders. Dick La Palm** reps the orch in the midwest . . . Thrush **Diahann Carroll** inked to RCA Victor . . . **Don Elliott Quintet** holds over at The Composer.

Hollywood

Harry Zimmerman, musical director for the Dinah Shore tv show, will cut an album of marches for Hi-Fi Records, using a 25-piece band . . . **Shorty Rogers** cuts out on a road tour next month hitting a series of college dates . . . **Danny Thomas** cut a pair of old Arabic tunes, with all sales proceeds going to his St. Jude Hospital Foundation . . . **Mack David** put lyrics to the Albert W. Ketelbey classic, "In a Persian Market," and **Sammy Davis Jr.** etched it for Decca . . . MGM Records pulled "Happiness Is A Thing Called Joe" out of a **David Rose** album to release as a single to plug "I'll Cry Tomorrow," in which tune is sung by **Susan Hayward** . . . Singer-emcee **Tony Reno** holds over at the Near 'n' Far club.

Chicago

Jackie Crain and **Roy Kral** moved over to the London House after Mr. Kelly's burned last week; the Merienthal brothers own both spots . . . **Jo Ann Miller** into the Theatrical Lounge, Cleveland, Jan. 23 for two weeks . . . **Frankie Masters** set to play his umpteenth ice show at the Boulevard Room of the Conrad Hilton; the new show bows next Wednesday (28) . . . The **Marion McPartland Trio** set for four weeks at the London House, Chi, May 2.

Pittsburgh

Dom Trimarkie, accordionist with **Joe Negri's** television trio daily, has his own band at Triangle Club on weekends . . **Johnny Vass** orch signed for New Year's Eve at Elks in Morgantown, W. Va. . . . **Tiny Wolfe**, Copa bandleader, in the hospital for a series of checkups . . . **Franny Rifugiato** has been added to **Baron Elliott's** recd section . . . **Australian Jazz** group was a quartet its last time at the Midway Lounge and is now a quintet there. They've added a bass player . . . **4 Esquires** at Vogue Terrace will stay through Jan. 1 . . . **Jean Matthews Trio** into Pat McBride's for a run . . . **Dave Tamburri** combo had its option picked up again at the Beverly Hills . . . **Don Charles** orch signed for Phil Epsilon Pi fraternity's **winter formal at Churchill CC Jan.** 14 . . . **Max Tarshis** presiding over the piano bar at the Haddon Hall.

Kansas City

The Topnotchers set to open at Eddy's Restaurant Dec. 30 and the **Miriam Sage** dancers are to be held over . . . **Paul Gray** hies to Nassau and the Emerald Isle Hotel, opening Dec. 31 for two weeks . . . **Amos Milburn** doing his blues styling in the Orchid Room currently . . . Songstress **Dolores Hawkins** opens in the Terrace Grill of Hotel Muehlebach Dec. 23 for a fortnight, following the **Ving Merlin** violin troupe . . . **Johnny Ryder Trio** holds forth in the Picardy Cafe of the Muehlebach.

Cap Readying First Big Ford Package for Spring

Hollywood, Dec. 20.

Tennessee Ernie Ford, currently riding the crest of the biggest disk smash of 1955 with "Sixteen Tons," will be represented in the album field next year for the first time. Capitol has begun cutting the first sides of the package, which is slated for release in early spring.

Project has been under discussion for almost a year, but Ford has been unable to allocate time for it until now because of the many activities in which he has been engaged in tv and radio. Delay will help, since the album will benefit from "Tons," which gave the singer a wide market he had never before penetrated.

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Havana Nitery Upbeat With Gov't Assist; Tourism Growth Spurred

By JOE COHEN

Havana, Dec. 20.

Cuba is determined never to let the live ones get away again. Last year, the government watched with a great deal of dismay the flight of Miami Beach capital to Las Vegas. Miami money went into the building of several of the lush Vegas hotels, including the Riviera. This, some of the entrepreneurs figure, should have gone to Cuba. And since the government needs outside capital investments to buttress its expanding economy and lush program of public works, the Batista regime is attempting to entice American capital into the island with casinos and low taxes, and they figure on using show business as the bait.

Recently, the Batista regime has been instrumental in reversing the trend. In fact, Las Vegas coin is now drifting into Cuba, as witness the takeover of the casino at the Hotel Nacional by Wilbur Clark, operator of the Desert Inn, Las Vegas, and the leasing of the Sans Souci by Lefty Clark, also of Las Vegas.

With the entry of Las Vegas coin, the first result is the upbeat in talent buying. Talent expenditures in Havana will be at their greatest in years when the tourist season reaches its peak. The Tropicana has booked Billy Daniels and Nat (King) Cole, the Sans Souci has set Denise Darcel and Edith Piaf, and the Montmartre has obtained Maurice Chevalier and Dorothy Lamour.

All these spots are also interested in other names and they are negotiating. But at the present time, there are very few acts in the Havana niteries, and the two that are in operation have only one act each in the floorshow. The rest is in lush production. The Tropicana, probably the most lavish nitery in the world, has projected its display on several levels of a stage that's built along the lines of Radio City Music Hall, N. Y. There's enough to keep the eye and ear interested without a heavy expenditure on acts. Because of the paucity of anything but production song and dance turns on the Cuban show biz scene, many believe that a good dog act would take the town by storm.

Nightclub Flight

Consequently, with the advent of name talent, Havana hopes to get

(Continued on page 44)

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Chevalier Nixes Coast Theatre Bid for Cafes

Hollywood, Dec. 20.

Because he would rather play cafes, Maurice Chevalier has nixed a firm $25,000 against 60% of the gross for a two-week stand at the Carthay Circle Theatre here next April. Date had been confirmed when Chevalier notified the William Morris Agency of his preference. Carthay Circle had booked the date as a special pre-season event prior to its next season of four plays.

Following cancellation of the date, negotiations began for a Chevalier stand at Ciro's here, probably in late March or April.

Spurt in Vaude Over Holidays

The holiday season is bringing a temporary spurt in vaude activity. For example, New York will have more stageshows during the Christmas-New Years week than at any holiday week in several years. There will also be a spurt of out-of-town bookings that adds up to a temporary revival of vaude.

In only the Roxy Theatre, N. Y., is there any chance of the stageshows being made permanent. The other houses trying stageshows do so only on the holidays or when a surefire headliner comes along. The Roxy, starting tomorrow (Thurs.), will dust off its ice stage which has now been vacant since the advent of CinemaScope there several years ago. The proceedings will be topped by Miroslava, a ballerina who recently came from behind the Iron Curtain.

In addition, the Paramount circuit has booked a rock 'n' roll show at the Paramount, Brooklyn, and has set Al Hibbler for two weeks of vaudeville, one each in Los Angeles and San Francisco.

Another rock 'n' roll will be ushered into the Academy, N. Y., starting Dec. 23. Alan Freed, WINS disk-jockey, will head the show. Tommy Smalls, the WLIB platter spinner, will be the opposition at the Brooklyn house.

Although the increase in vaude time is only five weeks, it's more than has been around for many months.

Wivel's 27th Anni

N. Y.'s Wivel Restaurant marked its 27th anniversary as a nitery last week with an impromptu show put on by Victor Borge, Harry Hershfield, Pat Harrington and a delegation from the Lambs Club. Nitery, one of the oldest in the Broadway sector, is operated by Svend Jorgenson.

A performer with the longest run on Broadway is Bob Lee, who has been at that spot for 22 years. Rest of the show changes periodically.

LAS VEGAS-TO-ST. PAUL

Negotiations on for Winter Carnival One-Night Stand

St. Paul, Dec. 20.

Annual St. Paul Winter Carnival, Jan. 25-Feb. 5, is dickering to bring in as its main indoor attraction an entire Las Vegas hotel supper club show for a single night.

Plan calls for the importing of the big name headliner and other acts along with the girls. They'd be flown here and back.

With the two hours difference in time and the flight, accordingly, now made in four and a half hours by clock it's figured that the show would have to miss only a single Las Vegas performance.

Cleve. Nitery Op In Fed. Tax Suit

Cleveland, Dec. 20.

Eddie Sindelar, Cleveland nitery owner, had an indictment thrown at him by a Federal grand jury last week for alleged income tax evasion covering 1949 and 1950. On two counts he was charged with concealing $111,000 of his income during that period.

Sindelar, who sold his Sky-Way Club a few weeks ago for a reputed $150,000, paid a tax of $18,339 on a reported income of $52,192 in 1949. Government claims he actually earned $130,819 and should have paid a tax of $66,965 at that time.

For 1950, according to Federal agents, he should have filed earnings of $60,227 and shelled out $23,479 in taxes. Instead, the indictment said, the nitery man said he earned $27,802 and insisted he should be taxed only $7,174. In 1952 the Government placed a $272,000 tax lien on his assets.

Sindelar operated the town's biggest, most profitable bingo joint in a suburb until a police and newspaper expose forced him to shutter it several years ago. He also opened and sold such legit niteries as the Airport Cafe, Winter Gardens, Ritz and Rainbow Gardens during his long career in Cleveland.

TALEN QUITTING MCA FOR PERSONAL MGT.

Jack Talen will leave Music Corp. of America's cafe department at the end of the week to go into personal management. Talen is starting Theatrical Enterprises in early January after a combination business trip and vacation in Florida and Havana.

Talen has been with MCA for six years. After that siege in percenting, Talen feels that the bulk of the creative wok has to be done in personal management. There's little room for mistakes in management, he says, inasmuch as competition is too keen.

This will be Talen's second try at personal management. Prior to joining MCA, he was personal manager for Leo De Lyon, Teresa Brewer and others.

Sharp Policy Switch for Bevhilton After Names Fail to Hypo Attendance

Beverly Hills, Dec. 20.

Plagued by the continued failure to top name plushery acts to do business in the Bali Room, the Beverly Hilton Hotel has decided on a drastic policy switch after only four months of operation. Hotel is bringing in Horace Heidt, starting Jan. 6 for a two-month stand, with a revue-type show that will probably include animal acts.

Bali Room has played such names as Jose Greco, Celeste Holm, Imogene Coca and Lisa Kirk, who is current in the room. None has approached strong business.

Emphasis will be on music, on the theory that Heidt can be a draw of the proportions of Lawrence Welk, and a continuous entertainment setup under which some acts will work between dance sets to avoid any lulls. Heidt hopes to reorganize his old Musical Knights for the stand.

Deal also is in the works for a Heidt tv show to emanate from the room, along the lines of Welk's consistent show from the Aragon Ballroom. As part of the new policy, room will have a $2 cover on Saturday nights but will otherwise operate on a no-cover-or-minimum basis.

Mischa Novy, musical director of the hotel, whose Continental Orchestra has been featured in the Bali Room, will move upstairs to L'Escoffier, the no-price-tag eatery located atop the swank hostelry.

'Whittington On Ice' 1st '55 London Panto

London, Dec. 20.

First of the Christmas attractions here is Claude Langton's production of the pantomime, "Dick Whittington On Ice," his seventh annual seasonal show at the Empress Hall, which opened Dec. 10. It lacks stellar names, real comedy and crisp unrolling of its predecessors. The skaters, headed by the American duo Cathy and Blair, give a dazzling display in sumptuous costumes.

Lucille Gaye makes the most of poor material as the "dame" (usually played by a man) and supporting talent includes Willey Wallen, Joan Connell, Marshall Beard with Ronald Privett and Bill Currie outstanding. Buddy La Londe is an expert barrel jumper and vaude acts interpolated are Quaino (balance). The Hassani Arab Troupe and Edith Crocker and her bears. Show is written and produced, as usual, by Eve Bradfield.

Wertheimer Buys Reno Riverside

Reno, Dec. 20.

The Riverside Hotel, for five years the address of Reno's top nitery, has been bought by the nitery's operator, Mert Wertheimer, former Miami and Detroit gambler. The casino and theatre-restaurant lessee, after months of negotiations with Reno Securities Co., headed by George Wingfield, bought the 200-room hotel for $4,010,000.

Wertheimer, representing three other partners in the deal, including his brother Lou, Raymond (Ruby) Mathis and Elmer G. (Baldy) West, will immediately launch a $500,000 remodeling program which will enlarge casino facilities and relocate the main entrance of the hotel.

But at no time during the remodeling, says Wertheimer, will the place close down. The theatre-restaurant may shut down for a day or two later on for new carpeting and other quick changes.

Entertainment wise, the change of hands is not a change of big name policy, since the club remains under the operation of Wertheimer, who has consistently booked big names and has had top production since he took over the casino lease in 1950, the year the casino and restaurant were built on to the hotel.

Shows will remain under the production of George Moro whose chorus line has been part of the scenery since the club opened. Also a cinch to remain on the scene will be Bill Clifford's orchestra. Eddie O'Dowd, manager of the enterprise since it opened, will continue in that capacity.

'CAPADES' RECORD 200G FOR ROCHESTER STAND

"Ice Capades" scored a record $200,000 in a seven-day stand at the War Memorial, Rochester, N. Y., last week. Show was a complete sellout and gross could have gone considerably higher but for the large pass list opening night. Show was the first icer in the new building, and as such got a lot of civic attention.

"Ice Capades" did nine shows in the seven days, and is believed to have gotten the highest take of any show that has played that area.

Erroll Garner set for an eight-day stand at the Wallahuje Club, Atlanta, beginning Dec. 25. He then moves on to Detroit for a stand at the Baker Hotel.

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Lower Boom On Philly Night Life; 10 Spots to Close for 15/30 Days

Philadelphia, Dec. 20.

The Pennsylvania Liquor Control Board lowered the boom on Philly night life (14) by banning floorshows in seven midtown spots and three outlying clubs for periods ranging as high as 15 to 30 days.

Board lifted the amusement permits of the offending clubs, charged with presenting "objectionable entertainment" and stated flatly that no cash settlement would be considered. Operators here saw the move ending strip acts in this city, although the Board itself wouldn't come out flatly to ban strips and exotics.

The shutdown date was tempered only by postponing it until Jan. 10, to avoid interfering with the lush holiday trade. The suspension also only relates to entertainment. The clubs will be permitted to sell food and drinks during the floor show layoff.

The midtown cafes affected are Steve Brodie's, Cork Club, Celebrity Room, Lou's Moravian, Black Cat, Tahiti and Big Bill's. Other showplaces are Carroll's, in West Philly, and the Catalina Sho-Bar and Carmen Hotel and Bar, in North Philadelphia.

"This is a continuing campaign initiated last April against offensive floor shows in places licensed by the board," Patrick E. Kerwin, chairman, stated in announcing the suspensions. "We shall not condone improper entertainment."

AUTO SHOW NAMES

Minneapolis Has Phil Silvers, Lundigan, Seeks Coca

Minneapolis, Dec. 20.

Big names are being lined up for for the Minneapolis Auto Show Jan. 6-14.

Phil Silvers will appear the two opening days and Bill Lundigan and Mary Costa of films and video also have been lined up.

Negotiations are under way, too, to bring in Imogene Coca.

Artist-to-Agent

Montreal, Dec. 20.

Guitarist-singer Curley Reid switched from performer to agent last week when his AGVA franchise came through.

Reid has started an outfit called "Show Business Registered" and will handle Canadian talent for all entertainment outlets on the local scene.

Art Childers Bum-Rapped On Narcotics Charge; WW Out to Clear Cafe Man

Vet Miami nitery operator Arthur Childers, who was released from Florida State Prison in January, 1954, after serving a two and one-half-month term for narcotics addiction, was bum-rapped, says Walter Winchell. Winchell had apparently begun a campaign to clear Childers' name, launching it with a piece in his column of Dec. 12 quoting a letter from the chief medical officer of the prison to Childers' attorney dated March 9, 1955.

Letter states that Childers was received at the prison "apparently in very good condition." Mark E Adams, the medical officer, continued, "He was discharged prior to the beginning of my tenure as Chief Medical Officer, and I have no personal knowledge of his case. There is nothing remarkable on his record here. Our employed medical technicians remember him well and have informed me that he showed no symptoms of addiction when received and that there was some curiosity as to why he was sent here. At no time did he receive any narcotics and he requested none." Letter was addressed to George Nicholas, Childers' attorney, who had requested information on his prison record.

FIRST ICER INTO LINE ON AGVA WELFARE FUND

The first major ice show has agreed to make payments to the American Guild of Variety Artists welfare fund. In a deal concluded last week, Arthur M. Wirtz, producer of "Hollywood Ice Revue," agreed to a $3.50 weekly payment for each performer in the show. Ice shows get the outdoor nick on the premium setup, otherwise the tap would be $2.50. Higher rate applies to acts working in a hazardous vein. The show opens Dec. 25 in Chicago.

Jackie Bright, union's national administrative secretary, last week returned from a trip in Miami Beach, where deals were made with 18 spots, including The Beachcomber, Five O'Cock, the hotels Lucerne and Seville, Eden Roc, and Versailles. All agreed to pay the welfare nick as well as adhere to union conditions.

Bright stated that he had preliminary talks with Ray Sedlmayr, operator of the Royal American Shows, and John Ringling North, president of the Ringling Bros., Barnum & Bailey Circus, and is hopeful that an agreement will be signed shortly.

See Wirtz, Henie In N.Y. Competish

Onetime friends and co-producers Arthur M. Wirtz and Sonja Henie may be in direct competition with each other. Deal is on for Miss Henie to open at the Roxy Theatre, N.Y., "on or about Jan. 12" for four weeks. Wirtz's "Hollywood Ice Revue," in which Miss Henie starred for many years, until their split several seasons ago, will open at Madison Square Garden, N.Y., Jan. 12, running to Jan. 29. Miss Henie is guaranteed $85,000 for the four weeks and gets averages after $125,000 weekly.

This will be Miss Henie's first stand in a theatre. Since her departure from Wirtz, Miss Henie has toured with her own icer and lately has been at the helm of "Holiday on Ice." Skater has also

(Continued on page 45)

Spitalny-Royal Nevada, Las Vegas, Rhubarb Ends In Sweetness 'n' Light

Las Vegas, Dec. 20.

An explosive verbal tiff between producer Bill Miller and musiconductor Phil Spitalny, that effected an AFM boycott of Miller's Royal Nevada and a two-night blackout of the hotel's supper club, was settled last week (15). Emerging from the oral fisticuffs was stern indication that the Royal Nevada has become another Vegas hotel overburdened with financial problems.

The hassle erupted when Spitalny charged that Miller had refused payment of $17,500 in salaries due (12) his Hour of Charm for the previous week, the third frame of a four-stanza engagement. Spitalny took his claim to the local Musicians Union, and Vegas rep Bob Calkins ordered all AFMers off the job.

Spitalny also went to court with his claim in the form of a breach of contract suit. District Judge Frank McNamee approved a writ of attachment against the spa, which sheriff's deputies carried out by seizing $2,100 in cash from the hotel cashier's cage. When a settlement had not been reached the following day, Wednesday (14), attorney Gordon Hawkins, representing both the Musicians Union and Spitalny, upped the ante on the breach of contract suit to $34,000 covering the salary for the final fortnight of Spitalny's engagement.

Miller meantime announced (13) that the hotel's supper club would be dark until the opening of Anna Maria Alberghetti tonight (20). It was here that, reportorially, the story got out of hand. Initial radio and newspaper accounts of the story quoted Miller as issuing statements discrediting the merit of Spitalny's act. Simultaneously, it was announced by the hotel that Miller had fired Spitalny giving the maestro the "Wally Cox treatment" because "he drew as low as 27 patrons a performance."

At the height of the surprise entanglement between the hotel's

(Continued on page 44)

New San Antone Spot

San Antonio, Dec. 20.

The Turf Club, new local night spot, has been reopened here under management of Tom and Ellen Ellison and Andy Drossos.

Ray Gonsales and his orch will play nightly from 9 p.m. to 2 a.m. for dancing. There will be two floor shows nightly, one at 10:30 p.m. and the second at 12:30 a.m.

Nitery Show in Daylight Dazzles D.C. Hospital Vets; 'Best Medicine'

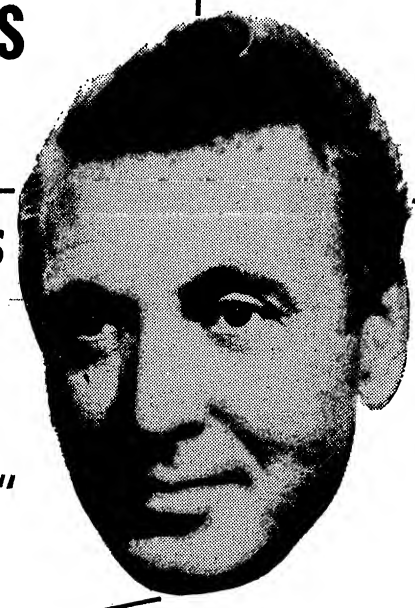
Washington, Dec. 20.

A glittering nitery show in broad daylight—an a double feature at that—highlighted the capital's most unique Christmas party past week. Masterminded by Bernard Bralove, Shoreham Hotel v.p. and producer of its Blue Room shows, the unusual show biz event was staged in honor of 400 hospitalized vets.

The Blue Room matinee was result of coordination of management, the multiple entertainment and hotel unions involved, execs of Walter Reed Army Hospital and Bethseda Naval Hospital, and local merchants. The unions — musicians, AGVA, waiters, etc.—waived all fees; the hospital commanders arranged transportation and passes for the patients; and local distributors provided food, non-alcoholic drinks and souvenirs. Even blonde Ronnie Pasternack, nitery's cigaret girl, came cuffo to provide the appropriate atmosphere for the boys. Barnee Breeskin, Blue Room maestro, was in charge of arrangements and occupied his usual place on the bandstand.

Both dinner and supper shows were staged for the vets. Commented one of the officers in charge, "It's about the greatest thing that could happen to them—better for them than medicine."

ALLAN JONES SINGS!



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THUNDERBIRD HOTEL – MAR. 22 – 4 WEEKS
LAS VEGAS

Thank you Marion and Marty Hicks of the Thunderbird for the fast return engagement!

Wednesday, September 28, 1955
Thunderbird, Las Vegas

"On his first expedition to Las Vegas, Allan Jones hits a high score and is certain to rack up a similar total in biz for this nitery during the next three frames."

VARIETY

Monday, September 26, 1955
HOTEL THUNDERBIRD

Las Vegas—"Hotel Thunderbird has what is known in show business as a sleeper. The new show headlined by veteran showman Allan Jones won rave comment from firstnighters."

The Hollywood REPORTER.

"Allan Jones, the ex-coal miner who finds it more profitable to serenade a donkey than dig for black gold in the Pennsylvania hills, set up shop last week in the Statler Terrace Room. And, I might add, the shop did right well."

MIRROR-NEWS, The Rounder.

"Allan Jones, direct from Las Vegas, one of the all-time singing greats."

Los Angeles Herald & Express
By BILL MARTIN

LOU IRWIN Agency

9165 Sunset Blvd., Hollywood 46, Calif. — CRestview 1-7131

JACK KALCHEIM, Associate

Havana Nitery Upbeat

Continued from page 42

much of the trade that Miami Beach has taken as its prerogative.

The Cuban line, Aviation Cubana for example, inaugurated a night-club flight last week, in which it transformed a plane into a nitery setting with actual stage, drinks served aloft, and an all-expense evening in Havana, including a dinner at the Tropicana. Plane is billed as the Tropicana Special.

The government has also expanded the number of spots that will be getting casinos. The long-established Sevilla Biltmore in the Prado section will be getting the greenfelts. A new hotel is being constructed along the Malecon which will also have a casino operation, and the Hilton chain is to construct an inn in the vicinity of the Havana version of Radio City.

The wheel will be a major lure in the bid for the Miami Beach trade, but the exploitation will be along the lines that it's available for those that want it. Otherwise the other natural attributes of the island will provide the major pegs for the exploitation.

The regime has gone all out in assisting the growth of tourism. For example, a channel has been built to make it possible for the yachting set from Miami Beach to make the 90-mile voyage to Veradero Beach, where hotelier Bill Lebow has the Internacional, a 160-room swank hostelry. Lebow operates the Robert Clay Hotel, Miami, and the Internacional, Panama City, as well.

Values Skyrocket

Because of the channel in that area, land values have skyrocketed. A couple of years ago, sites in this area could have been bought for about $1 a square metre. Today, certain sites command more than 100 times that figure. The Veradero Beach Club will get the present show from the Montmartre about April. An airport has also been built at that town recently.

The Veradero area is at about the same state of development as Miami Beach about 25 years ago. For example, the duPonts maintain an estate adjacent to the Veradero Internacional. Today, the estates of the Firestones and other first families of Miami Beach have given way to the new hotels. That condition has not yet reached Veradero.

Development of another resort area a distance away from Havana is also felt to be good for the major city of the island. Tourists will be given a choice of areas and a wider variety of activity. The Cubana Airlines has a flight to that resort, which takes only 20 minutes.

Also for the benefit of the family trade, Havana has cleaned up the town, so that the girl-stores that formerly abounded in many areas of town have been shuttered. The girls, however, haven't gone out of business, and most of them now ply their profession in dance joints located on the outskirts of the city. There are some city spots, and cooperative cab drivers will serve as guides.

Patriotic Duty?

Just as the combination of the wheel and name acts have built Las Vegas into one of the more prosperous areas in the world, Havana plans to emulate that pattern. Of course, the city has had name performers at various times, but this year more will abound in that island than before.

Perhaps the opening of the Sans Souci, with its announced policy of top talent, persuaded the others to look into the advisability of getting the attractions. But even if it is so, the nitery operators feel that it's virtually a patriotic duty to the regime to make the island as attractive to tourists as possible.

At the Tropicana, for example, operators feel that it cannot fail to pay off. One good weekend in that largeseater and the house has virtually all the expenses. Fortunately, the nitery business in Havana, at least at the major spots, is very good and they have little to worry about. But the spot's toppers, including Martin Fox, Oscar Echimendea and Alberto Ardura, feel that a hypo by name talent recreates interest in the industry in general and the Tropicana in particular, and should they get an added quota of patrons coming in from Florida, it's just that much more in the kitty.

New Variety Show Policy For Chicago Steak House

Chicago, Dec. 20.

The Steak House, at one time the scene of a local deejay show by Linn Burton, operator of the nitery, will inaugurate a variety show policy beginning Dec. 27. First show will have the Harmonicats and the Jimmy Konos Trio in the main room, with singer Rocco Greco in the rear room and balladeer Bill Dwyer and pianist Bill Morris in the cocktail lounge. Al Morgan replaces the Harmonicats Jan. 3; rest of the bill remains unchanged.

It is also planned to have a deejay show emanating from there in the afternoon.

Vaude, Cafe Dates

New York

Victor Borge vacationing this week from his one-man show at the Golden Theatre, N. Y., and will resume Dec. 26 . . . **Lillian Briggs** set for the Town Casino, Buffalo, Dec. 23, followed by the Flame, Detroit, Jan. 13, and Stage Coach, So. Hackensack, N. J., Jan. 24 . . . Steak Pit, Paramus, N. J., opened a cocktail lounge last week. **Sid Allen** is operating . . . **Katherine Dunham** resuming nitery work at the Latin Quarter, Miami Beach, Feb. 2 . . . **Frankie Carle** set for the Statler, Washington, Jan. 23. . . . **Davis & Reese** bow at the Riverside, Reno, March 1 . **Lenny Kent** inked for Ben Maksik's Town & Country Club, Brooklyn, Jan. 24 . . . **Pearl Bailey** to work at the Apollo Theatre, N. Y., Jan. 27.

Hollywood

Frank Sennes has signed **Eddie O'Neal's** orch for an extended stand at the Moulin Rouge, starting Jan. 3 . . . **Marge & Gower Champion** open a four-week stint at the Cocoanut Grove Dec. 28 . . . Songstress **Jerri Adams** holds over at the Cliche Club, Detroit . . . 88'er **Bill Johnson** has been set to play at the Castle on Sunday nights only.

Chicago

Will Jordan opens at the Sands, Las Vegas, tonight (Wed.) for four . . . New lineup for the sixmonth run of "Icerama" in the Boulevard Room of Chi's Conrad Hilton includes **Helga Neff & Peter Voss, Shirley Linde, Michael Meehan, Dave Park, Bob Foy, Jerry Bergman** and **Mimi;** show bows next Wednesday (28) . . . The **Mary Kaye Trio** on the bill with **Joe E. Lewis,** opening at the Chez Paree, Chi, next Wednesday (28) . . . **Larry Logan** plays the Park Lane, Denver, Feb. 6 for two frames . . . **Ana Moreno and Yonely** into the Baker Hotel, Dallas Monday (26) for two rounds . . . **Frank Darling** negotiating for **Sammy Davis Jr.** for the next Electrical Workers show, set for May in Chicago.

Dallas

George Gobel and **Don Cornell** will head the preview show Jan. 18 at the new Statler-Hilton Hotel . . . **Hugh Waddill,** organist at the Press Club, has his first album released by Word Records . . . Comic **Bobby Monahan** held over to Jan. 1 at the King's Club. . . . **Bobby Batson** and **Lieux Dressler** holdovers at the University Club . . . **Four Freshmen,** after breaking their own b.o. record at the Colony Club, laying off until Jan. 6, when they open in St. Paul . . . **Molly O'Day,** ex-dancer, opened her own talent agency office, after stints with MCA and Chic Scoggins' offices here . . . **Bob Crosby** and his tv crew, with **Joe Reichman's** orch, skedded for two shows Dec. 31 in the 5,300-seat Women's Bldg. in Fair Park.

Spitalny

Continued from page 43

management and Spitalny, the maestro slapped (14) a lien on the Royal Nevada's account at the Bank of Las Vegas, only to learn there were no funds in the account.

AFM rep Calkins said, after his probe of the incident, that he would not allow his musicians to play on a day-to-day pay basis, for fear that the Royal Nevada would fall into arrears on its show payroll as had the Moulin Rouge. Calkins then disclosed the latter owed showfolk a whopping $150,000 when it folded.

Everyone connected with the hotel's show fare, incidentally, were AFMers, with the exception of Georgie Tapps, the dancer, who is the hotel's choreographer, and the Ink Spots, an AGVA group playing the cocktail lounge.

For a moment, it was being speculated that the hotel had run out of the wherewithal to stay in business, but last Thursday (15) Miller and Spitalny, in a joint statement, announced that the mixup had been patched. Spitalny said he had been paid, the suit, writ and lien were withdrawn, the AFM boycott lifted; Spitalny returned to work (15), a return engagement next year, and Miller denied having issued statements discrediting Spitalny's act, nor that he had "fired" the maestro ("I never fired any act," he said). These statements he blamed on an unauthorized spokesman of the hotel, whom it was later learned, was the Royal Nevada's press agent.

Curtain for another Las Vegas heyrube.

Saloon in the Sky

Continued from page 2

airport and, eventually, from the Miami airport to each respective hotel in Miami Beach. The customer can stay over at any-one of a list of hotels at a reduced charge, but latter is optional. The basic price is the price for one night's entertainment only.

Actually, the nick isn't too bad, inasmuch as the plane fare alone is $40, limousine transportation to and from the airports comes to a fairly high sum and there's a prevailing $3 minimum at the Tropicana. There are drinks on the house in the plane and it's readily seen that nobody is making too much of a profit on the deal.

Inaugural of the nitery flight last Thursday (15) indicates the complete practicability of the new service. For the Tropicana special, several rows of seats were eliminated in the forepart of the Super Constellation, and curtains and a high-fidelity mike system was installed. A six-piece orchestra complete with piano, was on board for the single act, Anna Gloria & Rolando, who did the major part of the entertaining.

Of course, the troupe didn't have too much space in which to work. But the entertainers performed with a great deal of skill and provided a zestful show that lasted approximately 20 minutes. The orchestra comprised entertainers as well and they paraded in the aisles for greater intimacy. There was a gay spirit about the entire event.

Miami to Havana

Timewise, the trip to Havana from the Miami airport is perhaps no greater than a ride in from the N.Y. suburbs to town. Flight to Cuba is one hour and with a 20-minute floorshow and a few drinks to warm up on, the possibilities of a high time up high may appeal to many.

Technically, of course, this kind of entertainment is in its infancy. The Cuban crowd seems to have hit upon the right floorshow groove at the start, and with a little more time to work out some of the problems that always hit a new venture, there's likely to be some sock shows. The inaugural flight, for example, utilized one of the turns on the Tropicana bill which was seen later at the club. The fast stepping Latino songs and terping seemed an ideal start.

Plane noises seemed to disappear for the duration of the stint and the proceedings had the added virtue of virtually forcing the passengers to mix, inasmuch as this kind of entertainment is a conversation piece, at least.

The line plans to extend the Tropicana Special into a daily event, and the idea may soon be extended to the New York to Havana run. Cubana is slated to start extending its operations to N. Y. in a couple of months. One of the purposes of all this entertainment activity is, naturally, to focus attention on the line's operations. It may even be possible to get important entertainers to do a display at reduced coin in order to get a weekend in Havana. Line officials feel that the possibilities are just being tapped. Some airlines used to advertise champagne with the meals. It just doesn't seem enough anymore. Maybe travelers will soon be asking who's in the floorshow when deciding which line to travel.

The problem of turbulence will turn up on longer trips and it's likely that the cast will have a hard time working while having the seat belts fastened on them. But that's a problem for the future, say the airline execs. At any rate, they say that the line is selling transportation and the nitery is selling its food, floorshows and atmosphere. The plane show is an added inducement, and should they be unable to deliver the plane show for atmospheric reasons, they'll probably be able to drown the disappointment of the customers in daquiris. *Jose.*

Int'l Events Set For Wiesbaden May Fest

Wiesbaden, Dec. 13.

The annual Wiesbaden May Festival for 1956 has just set up its schedule for May 5-28.

Guest performances of the Vienna State Opera under Karl Boehm will include two productions each of Mozart's "Marriage of Figaro" and Strauss "Ariadne." The Vienna group, who are regular annual participants at the Wiesbaden May Fest, begged off last year because of additional tasks linked to reopening of its own opera house.

The rarely-performed "Prince Chowansky," by Moussorgski, will be offered by the Belgrade Opera Co., in addition to "Prince Igor," done last year. Rome Opera Co. will present "Barber of Seville" and "La Boheme." Stockholm Opera has been invited to perform Wagner's "Walkure." Spanish dancing group of Coros Idanyas, Berlin's Theatre am Kurfuerstendamm and Les Etoiles de Paris ballet troupe will also take part.

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Versailles, N. Y.

Nick & Arnold presentation of Jack Yellen production, "The Thousand and Second Night"; book & lyrics by Yellen; music, Vic Mizzy; dances and staging, Frank Wagner; associate producer, Lucille Day; costumes, Robert Mackintosh; arrangements, Buddy Dufault; company manager, Henry Beckmann; orchestra, Salvatore Gioe; cast: Carmen Alvarez, Pat Turner, Larry Daniels, Jack Cassidy, Richard Tone, Buff Shurr, Neile Adams, Sharon Shore, Mildred Cook, Betty Benee, Herb Corey, Eddie Lawrence; Panchito's Rhumbas; opened Dec. 14, 1955; $5 minimum.

Nick & Arnold, like a couple of Ol' Man Rivers, just keep rolling along, minding the store, and continuing with a strong batting average year after year because they know their business. If an Edith Piaf is available, then it's back to names; if not, the revuette floorshows, which they pioneered, are installed and if the revuettes average out, as they all seemingly do, then the cash register reflects it.

George White, Leonard Sillman, Dietz & Schwartz and now Jack Yellen have impresarioed revuettes. These are patterned hour-length shows, studded with competent people, held together with a skein of a "book," and more than satisfying.

Jack Yellen's "The Thousand and Second Night" interlards and flashbacks the Scheherezade motif, by courtesy of PanAm, with topical overtones of King Farouk gags, as the cast opens with "Fly the Magic Carpet." Jack Cassidy, Mildred Cook, Neile Adams, Richard Tone, Carmen Alvarez & Pat Turner are the number-leaders although Larry Daniels seems to have the edge with his monolog about his 7th Ave. antecedents. It's done in excellent taste, is replete with wit and sagacity as he details why he deserted the garment centre for show business.

Jack Cassidy, a slick and experienced juvenile, makes with the Alfred Drake getup for the intro as it segues into the modern idiom. He and Betty Benee, incidentally, have a very listenable pop potential in "All I Have Is a Love Song." She's a competent soprano lead and a blonde looker.

Low comedy standout is Mildred Cook's devastating Marilyn Monroe lampoon, ably foiled by Herb Corey. Eddie Lawrence and the Carmen Alvarez-Pat Turner calypso ("Is Better When You Ain't Got On Shoes") click with their dance specialties, and Neile Adams-Richard Tone are another standout song & dance combo.

Frank Wagner's dance-staging is particularly effective, utilizing three pairs of mixed teams for his "haremography" in the opener, and later in the paprika "jazzichore" terp cavalcade.

Robert Mackintosh rates the program nod for his costumes; the Yellen-Vic Mizzy songs are good; Lucille Day gets associate producer credit; the kids work like this is an audition—and they make good in all of the 60 minutes—and the Versailles has another floorshow winner, Salvatore Gioe plays an excellent show, besides being the No. 1 dansapationer, and Panchito is the marathon maestro here of the Latune tempos. *Abel.*

Ciro's, Hollywood

Hollywood, Dec. 17.

Lancers (4), Skeets Minton, Paul Meeres & La-Raine, Dick Stabile (8) & Geri Galian (4) Orchs; cover $2.50.

If the money holds out, Christmas shoppers may well include a stopover at this Strip stand for a session of song coupled with well-balanced supporting acts. New layout, headed by The Lancers, a slick singing combo, offers enough divertissement to show as good prospects as the season will allow.

Quartet has come a long way since its members struck out on their own in 1953 down the street at the Crescendo, and have built up a strong stockpile of numbers which they sock over in style and flourish. They show top harmonic quality, presented in an informal manner that reaches the ringsiders and with frequent flashes of comedy well received.

Their 11 numbers catch on from the opener, "Red, Red Robin," and continue without letdown to the crack closing "Sweet Georgia Brown." A show-stopper is a reprise of their Coral recording, "Mr. Sandman," and Corky Linden bass-soloing with "Deep River." Other members are Dick Burr, Bob Porter and Jerry Meachum.

Skeets Minton, one of country's cleverest ventriloquists, didn't make the first show opening night but his miming and unusual routines repaid late-stayers. Tops in his turn is his Ink Spots number on a darkened stage, dummies with fluorescent faces that allow the eyes and lips to move realistically.

After show opens rather listlessly with Ciro's five pretties parading, it gets under fast motion with Paul Meeres and La-Raine, sepia dancers in the staccato style, leaving audience somewhat breathless. In three numbers they do a lifetime of terping for the average man. Dick Stabile and his orch handle the musical backing in usual excellent style, and Geri Galian alternates for stepping customers. *Whit.*

El Morocco, Montreal

Montreal, Dec. 14.

Edith Piaf, Christienne & Lamont, Harvey Ross, Maury Kaye Orch (10), Steve Garrick Trio; $2.25-$3.50 cover.

As expected in this bilingual town, Edith Piaf's appearance at El Morocco means near-capacity biz at all performances. Looking less like the lonely waif of other years but still garbed in the simple black dress sans jewelry except for a small crucifix, Miss Piaf has the payees around her finger as she wows with her no-fuss, no-frills songalog.

Standing squarely before the mike, she intros each number briefly in English, and general understatement to each song does much to intrigue patrons and enhance presentation. On night caught, every song was a fave but she sang them all as if for the first time and they were received in the same manner.

As per, La Piaf sings alone in front of a plain curtain which hides her five vocalists, her piano, accordian and guitar group together with the augumented Maury Kaye orch. All combine to sharpen overall effect of this first class show package.

Preceding the Piaf stint is the energetic Apache offering of Christienne & Lamont, who are always surefire with localites. The femme is a looker and their rough-and-tumble antics leave little to the imagination. Harvey Ross does emcee chores, with the Steve Garrick trio doing interlude music. *Newt.*

Bimbo's 365, Frisco

San Francisco, ec. 15.

Dick Kerr, Andrini Bros. (3), Les Marcelli's (2), Dorothy Dorben Dancers, Alan Cole, Derle Knox Orch; $1 cover.

Dick Kerr tops a pleasant enough show at Bimbo's 365 and may get better-than-average family trade.

Singer's impressions of Perry Como, Sammy Davis Jr., Billy Daniels, et al., draw nice response and his comedy turns, based on characters from his native Turtle Creek, Pa., are relaxed and mildly amusing. It's a fairly satisfactory act, though hardly electrifying.

The Andrini Bros. seem equally at home on banjo, mandolin, guitar, piano and accordion and whip through a variety of Continental tunes, with a little clowning mixed in.

Les Marcelli's work hard at their acrobatics and ham it up a bit, too, but never seem to create much of a stir.

Three main acts are sandwiched between a pair of handsomely mounted numbers by the Dorothy Dorben Dancers. Alan Cole is a capable emcee and the Derle Knox orch is expert. *Steif.*

Quaglino's & Allegro, London

London, Dec. 15.

Saveen, Tim Clayton & Tibor Kunstler Orchs; minimum $4.75.

Saveen has long since proved himself a solid, reliable cabaret attraction at these twin Piccadilly niteries, and in his current stint, which will run through the holiday season, he's drawing capacity biz. When act was caught, the room was jammed, although this is normally a lean time of the year.

Saveen's popularity as a ventriloquist is due, in the main, to the use and clever exploitation of an unusual gimmick. He has the familiar array of dummies which are the stock in trade of all vents, and does the usual highspeed cross-talk for good laughs. But the piece de resistance is the use of a live dog, who remains motionless through most of the routine, but opens his mouth right on cue to allow the performer to create the impression that the animal is actually speaking. The effect is heightened by the use also of a stuffed dog to create the illusion of a crosstalk.

The star requires no musical backgrounding, but the two resident orchs do a lively job in catering for the dance sessions.

Hotel Ambassador, N. Y.

Chauncey Gray, Quintero Rhumbas, and Jani Sarkozi Orchestras; $3.50-$5 minimums.

Serge Obolensky, an instinctive hotelier-showman, set out to put on the map the Ambassador which his syndicate took over, at the time he left the Sherry-Netherland, and he knew that one of the prime spotlights is a "popular" dinery-dancery. This he did by renovating the downstairs Embassy Club (grillroom) into a liesurely diningroom, with Royal Hungarian gypsy orchestra, maestroed by Jani Sarkozi, for the minor-key chords. This took care of the 7:30-10 p.m. trade, and also solved the non-20% rap for the liesurely diners.

When the dansapation started at 10 p.m., Chauncey Gray, whom Obolensky lured from nearby El Moroco, took command, alternating with the Quintero Rhumbas. This put this hotel room on the map as a later room than is usually the wont among hotels, save for top boites like the Empire, Persian, Maisonette, Roosevelt and Cotillion Rooms.

To further the Morocco motif, Obolensky opened the Knight Box, as a sort of Champagne Room, with Cub Room overtones, to which the magyar string ensemble segued for the schmaltzy romantic airs for those who didn't want to dance in the "Main" room.

Result has been a resounding payoff to the hostelry and the general operation, and has kept maitre d'Henri beaucoup busy at the door. In the tradition of the see-and-be-seen Gotham rooms, it's again a case of the customers making their own fun, sparked by the compelling brand of "society" dansapation, which was synonymous with Gray and El Morocco. And is repeating here. *Abel.*

Steuben's, Boston

Boston, Dec. 14.

Estrellita & Raoul, Harold & Lola, Alice Quessy, Don Dennis, Jennie Collins, Tony Bruno Orch (6); $1.50-$2.50 minimum.

Max and Joe Schneider continue their successful policy of variety acts which has made their spot a "hot" room in the Hub with biz above par and boniface Arnold Benak putting up the ropes. After four weeks of an icer, the room is back to standard operation with Christmas parties bulging the walls and Don Dennis, singing emcee, attracting the distaff patronage with his great piping. A pair of flamenco dancers are featured in the current package.

Estrellita & Raoul have an okay sight act with fresh costumes and a great deal of enthusiasm for their work. Opening finds Raoul as a matador and Estrellita dancing the part of the frenzied bull. Raoul takes a spot to demonstrate precision heel and toe stepping, followed by Estrellita in Spanish terping. For windup, an 18th century Spanish folk dance embellished with colorful costume gets pair off to nice mitting.

Alice Quessy, who danced on skates in the icer, has been held over and opens the show, proving her versatility in some rapid-paced terping. For windup, she twirls batons to dance rhythms for big reaction. Harold & Lola get a terrific hand with their cobra dance. Jennie Collins, coloratura, is back for her second appearance here in two months, and runs through a nice selection of musical comedy numbers and operatic bits.

Don Dennis returns for a long spot in this show and renders "Valencia," "Barcarole" and "Wunderbar" for rousing reaction. He joins with Miss Collins for a boff duet on "Sweethearts." Tony Bruno cuts a fine show. *Guy.*

Le Cupidon, N. Y.

Jackie Heller, Bob Melvin, Nancy Steele, Ernie Warren & Ramon Orchs; $5 minimum.

Jackie Heller, the long-time-no-see-in-N.Y. Pittsburgher (Carousel, etc.), is giving New York a throatload of his upsweep chirping. The diminutive eternal juve with the leprechaun mien is a solid sender—none of those crazy arrangements for him; simply go in there and pitch with song after song. The style may sometimes seem hammy, but on him it looks extra good, whether softening up on "September Song," going over the rapids on "Just Like Falling in Love" or giving "Birth of Blues" some fancy interpolations.

Adding lyrics to "Third Man Theme," it's another fine reflection of Heller's sure-lunged attack, and a standout in his turn is that fastidious articulation. They hardly make 'em like Heller no more—a pleasure to watch the pint-sizer in action.

Up-ahead acts are so-so. Nancy Steele opens with six lovesongs, stretching 'em to two or three beyond her time. Not much projection or salesmanship here, just words from the same book. Bob Melvin follows with about 2 minutes of overanxious, twice-told comedy material, in a room that's physically n.g., but withal an engaging sort of fellow. Ernie Warren cut the show okay, with Roman Trio lulling. *Trau.*

Wirtz-Henie

Continued from page 43

been doing occasional tv appearances.

Whether this competition will affect either show, remains to be seen. Several seasons ago, when iceshows were a regular policy at the Roxy, both "Ice Capades" and the Wirtz frappe played the Garden without either feeling the competition. However, this will be the first time that a skating name will oppose the Garden. "The Lieutenant Wore Skirts" (20th) will provide the Roxy screen accompaniment.

The booking of Miss Henie at the Roxy also brings up the question of whether icers and/or a combination policy will become permanent at the Roxy. The house resumed ice shows for the first time in several years on Thursday (15) and the Henie show will mark the second consecutive stage bill at that house. Managing director Robert C. Rothafel, nephew of the founder of the house, Samuel (Roxy) Rothafel, apparently feels that stageshows will lift grosses considerably. Most likely the final answer will come from National Theatres toppers, owners of the Roxy. Increased grosses are expected during the current run, with "Rains of Ranchipur" as the screen accompaniment.

Chevalier

Continued from page 2

mount) biopic that is on his next year's agenda.

In that private diningroom of the Waldorf, last week, therefore was heard a remarkable self-analysis, whose keynote is unquestionably a pattern for almost anybody and everybody in show business. That goes for the performer to the craftsman.

Chevalier accented an early-in-life credo that "no matter what it is, whatever I learn now can and will some day, be of use to me." He didn't know it during World War I when he and a British tommy were swapping Franco-English lessons how it would give linguistic as well as nationalistic insight on the English, and later the Americans.

He recalled Jack Hylton's guidance over the years, not only from the English producer's viewpoint (it dates back to when Hylton was first a bandleader) but from the influences into his Folies-Bergere repertoire. It was Hylton who encouraged him to sing such Tin Pan Alley items as "Gotta Get A Girl" and "Annabelle Lee" in a French musichall revue.

He reviewed his first postwar trip to America; his second U. S. return a year later ("it was a little too soon"); his 1955 Gilbert Miller legit stand ("it was an honorable six weeks," meaning he knew he was lacking in the modern idiom). "But," he continued, "I first really found myself in a cafe," meaning the Waldorf-Astoria where he did eight shows only per week for $5,000 (couverts upped to $3 and the hotel did its peak take).

The Liebman spectacular was the real make-or-break and when Helen Hayes, Marlene Dietrich and Mary Martin, within the first five minutes, phoned him backstage—"I was still damp"—Chevalier stated he felt it was worthwhile.

It was an unusual documentation after the salutes, serious and serio-comic, from Hildegarde, Ella Logan, Victor Borge (who emceed, foiled by Al Kelly in a "fractured French" routine), Red Buttons (who heckled); along with business leaders, the French consul; international merchants like Louis Arpels (Van Cleef &), et al.

The Waldorf's Philippe, who had journey to Paris last summer to discuss Chevalier's possible advent to the hostelry, had an awareness of the strong sentimental tie that keyed the French star and his desire to "shake the hands of all my best American show business friends" and to "prove to myself that at 67 they haven't forgotten me."

Waldorf-Astoria, N. Y.

Jose Greco & Spanish Dancers, Nat Bradwynne & Mischa Borr Orchs; $2.50-$3 cover.

With the periodic visit of Jose Greco and his Spanish dancers, the sound of stomping feet, clicking castanets, and clanging tambourines is again reverberating in the Waldorf's Empire Room. Greco and his troupe are masters of the flamenco idiom and impart a contagious excitement the moment they step on the floor.

A perennial Waldorf booking, Greco has wisely altered the routines for this latest appearance. He has a crop of new dancers, has added authentic Spanish musicians and singers, and has costumed his performers colorfully and tastefully. The result is a fast-paced, eye-appealing, arresting show. The changes are quick and the performers get on and off the floor with precision.

Although he is the dance troupe's star, Greco does not hog the spotlight. He gives a number of his charges an opportunity to display their terping ability as singles. Their mastery of the Spanish dance art cannot be questioned. However, several of the dancers are of such Lilliputian stature that a customer sitting outside the ringside circle can only observe an occasional raised hand clicking a castanet. From the customer's standpoint, the Empire Room is not a dancer's room unless one is seated at ringside or in the front row of tables in the raised portion of the room.

For the finale, Greco employs his entire troupe of dancers, singers and musicians for an exciting peasant-like celebration told in story form via the dance medium. It closes the performance with a ringing of "oles." Nat Brandwynne and his orchestra, assisted by Greco's musicians, provide top-notch showbacking. As per usual, the Brandwynne aggregation and the Mischa Borr orch alterna'e for customer dancing. *Holl.*

Eddys', K. C.

Kansas City, Dec. 16.

Paul Gray, Miriam Sage Dancers (6), Gene Reed, Tony DiPardo Orch (8); $1, $1.50 covers.

In an effort to brighten the proceedings and round out their nightly presentations the Eddy Bros. are going in for more revue-like shows, and this one is offered under the title of "Eddys' Christmas Revue." Addition to the Miriam Sage dancing sextet makes this possible, as their production numbers are entwined with Paul Gray and his humor. Getting even more into the presentation pattern, the Eddys have brought in young Gene Reed, who vocals over the Sage dancers' holiday numbers.

This undoubtedly will bolster biz over the holiday period. Gray is in for his third stand here, his second within the year, and holds forth for the central 25 minutes of the show.

The dancing girls open the show on a Christmas note with Gene Reed vocalling on a special Noel theme. Gray then takes over his round of storytelling, much in the vein of the humorist-professor.

Gray then turns to m.c. for the remainder of the show, bringing on the Sage dancers for a spirited Latin number and a Christmas tree lighting for the close. It sums *Quin.*

Hotel Statler, N. Y.

Tex Beneke Orch (14), with Barbara Edwards; cover after 10 p. m. $1.50 (Mon.-thru-Thurs.), $2 (Fri.-Sat.-Holidays).

After racking up good biz on road ballroom dates, Tex Beneke's orch is sitting down at the Hotel Statler's Cafe Rouge for a stand that will take it through the holiday dancing season. Terp biz in this town, mostly offish during the year, usually picks up during the Yule-New Year jamboree and the Beneke beat should help it along.

Band lays it down smoothly, avoiding musical trickery to concentrate on a strictly danceable tempo. It may not be exciting listening but it does crowd the dancefloor, and that's what counts.

Orch is heavy on reed with the maestro leading a five-man sax section, but it's complemented neatly by five brass and three rhythm. The book is made up mostly of familiars and the arrangements are still reminiscent of Beneke's Glenn Miller apprenticeship. The Miller influence is especially noticeable when he takes off on such items as "Chattanooga Choo-Choo" and "Little Brown Jug." The maestro handles the rhythm vocals while the ballad chores are taken over by thrush Barbara Edwards. She's an okay looker with an adequate song-selling style. *Gros.*

VARIETY BILLS

WEEK OF DECEMBER 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 22
Rockettes
Carol Wilder
Gaudsmith Bros
Jay Lawrence
Corps de Ballet
Ed Powell
Hal Norman
Barker & Burke
George Sawtelle
Marion Baird

Palace (P) 22
Yokoi Troupe
Catherine Harris
Jackie Jay
Mello-Mates
Jay Nemeth
Clark Kids
Wesson & Poth
Vidbel's Co

BROOKLYN
Acad of Music (23)
Alan Freed Trio
Paramount (P) 23
Pat Boone
Ruth Brown
Doctor Jive
3 Cheers
Bo Diddley
5 Keys
Turbans
Robin Hood
W Jackson Orc

BRITAIN

BLACKPOOL
Palace (I) 19
Hedley Ward 3
Kirk Stevens
Arthur Haynes
Flying Comets
Gay & Gay
4 Gitsom Sisters
Jackie Ross
2 Matanzas
Clarkson & Leslie

BRIXTON
Empress (I) 19
Scott Sanders
Bob Grey
Jack Daly
3 Rosellis
Eddie Bayes
Russell Turner's Co
K & A Haynes
Dorothy Marno
Regency 2

GLASGOW
Empire (M) 19
Duncan Macrae
Dave Willis
Jack Anthony
Murray & Maidie
Robert Wilson

HACKNEY
Empire (M) 19
Gloria Gaye's Band
Cardew Robinson
Alain Nagora
Rosalre & Tony
Betty Kaye's Pekes
Barry Took
Pat Rosa
Bunty St. Clair

SUNDERLAND
Empire (M) 19
Carroll Levis
Averil & Laurel
Overbury & Suzette
Goffron & Bowie
Ray Allan

AUSTRALIA

MELBOURNE
Tivoli (T) 21
Frank Marlowe
Hite & Stanley
Salici Puppets (3)
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Dancing Boys (2)
Ballet (13)

MELBOURNE
Pantomime (T) 21
Hite & Stanley
Salici Puppets
Jenny Howard
Billy Russell
Gordon Chater
Jack Barker
Sadler 2
Leonie Scarlett
Frank Ward
Jack Baker
Ray Hartley
Norma Dennis

SYDNEY
Tivoli (T) 21
Wiere Bros (5)
3 Gypsy
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Roslyn Dunbar
J'sph'ne M'Cormack
Dancing Boys (4)
Ballet Girls (17)

SYDNEY
Pantomime (T) 21
Canfield Smith
Alain Nagora
3 Gypsy
Saturns
Nina Cooke
Balcombes
Joe Church
John Bluthal
Roslyn Dunbar
Joy Robins
Gay Goldsmith
Jean Ross
Alby Franks

Cabaret Bills

NEW YORK CITY

Arele's
Roy Gobey
Bernie Berns
Carolyn Carpenter
Buckleys
Ellen Kane
H Roth Orc

Blue Angel
Martha Davis & Spouse
Will Jordan
Trotter Bros
Stan Wilson

Cafe Society
Lionel Hampton Orc

Chateau Madrid
Felo & Bruno
Ralph Font Orc
Pancho Orc

Copacabana
Dorothy Collins
Dick Shawn
Tony Foster
Fran Leslie
Meri Miller
Jimmy Cisco
Michael Durso Orc
Frank Martin Orc

Nat Cifft Ave
Undine Forrest
Ron Desmond
Tilli Dieterle
Bob Downey
Harold Nicholle

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l Henry Hudson
Three Suns
Joan Bishop

Hotel Plaza
June Valli
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Hildegarde
Stanley Melba Orc
Dornan Bros.

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
Tex Beneke

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Towers
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Hazel Scott
Romo Vincent
Rivieras
Wazzan Troupe
Chiquita & Johnson
Margot Brander
Mazzone-Abbott Der
Tamar Bensamy
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc

Le Ruban Bleu
Irwin Corey
Dorothy Loudon
A & P Sues
3 Scholars
Dirk Harris
Norman Paris 3

Le Cupidon
Jackie Heller
Patsy Shaw
Ramon Orc
Ernie Warren Orc

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Town & Country
Ritz Bros
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Curtis Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Henry Dunn
Sophie Parker
Piute Pete
Manhatters
Sammy Abbott Trio
Larry McMahon
D. Davis Orc

Waldorf-Astoria
Jose Greco Ders
Nat Brandywynne Orc
Misha Borr Orc

Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Charles Manna
Othella Dallas

Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & Lady La Rena

Blue Note
Duke Ellington

Cloister Inn
Jerry Winters
Lurlean Hunter
Dick Marx
Johnny Frigo

London House
Billy Taylor 3

LOS ANGELES

Ambassador Hotel
Dick Contino
Szonys (2)
King Sisters (3)
Leighton Noble Orc

Bar of Music
Rudy Vallee
Kay Cee Jones

Beverly Hilton
Lisa Kirk
Mischa Novy Orc

Biltmore Hotel
Joey Bishop
Doubledasters Four
Lettie Brunn
Hal Derwin Orc

Ciro's
The Lancers
Dick Stabile Orc
Geri Gallan Orc

Crescendo
Herb Jeffries
Rene Touzet Orc

Mocambo
Gene Baylos
W Smith C'v't Girls
Paul Hebert Orc
Marco Rizo Rhumba Orc

Moulin Rouge
Peters Sis
Bob Williams
Andrea Ders
The Cabots
Pelro Bros
Ffolliott Charlton
Jerry Gray Orc

Statler Hotel
Roberta Linn
Bobby Sargent
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc

Dunes
Dick Haymes
Jerry Lester
Dune Dancers
Jay Rubanoff Orc

El Cortez
Little Jack Little
Stuart Allen
Haydens
Sherman Hayes Orc

El Rancho Vegas
Debra Paget
Red Caps
Dick Kallman
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc

Flamingo
Sunny Gale
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5

New Frontier
W Mastin 3
Sammy Davis Jr.
Gogi Grant
Starlets
Garwood Van Orc

Riviera
Dorothy Dandridge
Buddy Lester
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc

Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters

Sahara
Fred Waring Orc
Saharem D'c'r's
Cee Davidson Orc

Sands
Marguerite Piazza
Nat "King" Cole
Sue Carson
Copa Girls
Antonio Morrelli Orc

Showboat
Joe Cappo
Sunny Knight
Penthouse 4
Belles & Beau
Garr Nelson
Bob Darch
Mike Werner Orc

Silver Slipper
Hank Henry
Tere Sheahan
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
George Redman Orc

Thunderbird
Arthur L Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

Bar of Music
Gina Valente
Hal Fisher
Betty Barclay
Harvey Bell
Fred Thompson

Beachcomber
Red Cochran
Billy Daniels
Benny Paine
Condos & Brandow

Clover Club
Continentals 4
Guy Marks
Eddie Barnes
Boots McKenna Line
Len Dawson Orc

Cromwell Hotel
Barton Bros
Harry Lewis
Bernie Burns
Dagmar Craig

Eden Roc
Harry Bellefonte
Mal Malkin Orc
Chuey Reyes Orc
Cye Coleman Orc

Fontainebleau
Gordon McRae
Marty Gunty
Marion Colby
Sacasas Orc
Little Buck

Johnina Hotel
Salt City 5
Riclay Carmen Orc

Lucerne
Larry Storch
Barry Sisters

Latin Quarter
Jean Carroll
Frank Libuse
Margo Brander
Chiquita & Johnson
Dagenham Girl Pipers

Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

Nautilus Hotel
Mel Torme
Antone & Ina
Syd Stanley Orc

Place Pigalle
The Six-Wacks
Harry the Hipster
Hoveler Ders
Fausto Curbelo Orc

San Souci Hotel
Myron Cohen
Freddy Calo Orc
Ann Herman Ders
Sacasas Orc

Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Joan Hyldoft
Bobby May
Marvin Roy
Dave Lester Orch
Johnny Silvers Orc
Robert Rhodes

Seville
Mimi Benzell
Kiko
Van Smith
C Reader Orc
Chavez Orc

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

Vanity Fair
Sammy Walsh
Jess Jordan
Barbara McNair
Naro Morales
Chico Cuban Boys
Anne Henry

Versailles Hotel
Alan Gale
Frances Faye
Jack Costanzo
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc

5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq

A Romeu Orq

Montmartre
Manolo Torrente
Montes De Oco
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Lenny Kent
Clark Bros
Dan Dees
Skylets
Eddie Fitzpatrick

Riverside
Paulette Sisters
Richard Drake
Ashtons
Starlets (8)
Bill Clifford Orc

Focus on 'Realism'

Continued from page 1

morrow," which relates Lillian Roth's real-life descent—via alcoholism—from topliner to skid row. There is an uplifting ending. Columbia is making "The Harder They Fall" (Budd Schulberg's drama about the fight racket) and, again at Metro, they're making Paddy Chayefsky's debunking of the big wedding racket, "The Catered Affair." "Shadow of a Champ," a Robert Alan Aurthur tv original, will be lensed in the "Marty" tradition and another Aurthur story, "Ten Feet Tall," dealing with brutality on the waterfront, will be filmed. Now in playoff is "Storm Fear," which is pretty thoroughly downbeat.

Partly the studios are groping for novelty, new come-ons for the boxoffice. (Again the many remakes as detailed in the Page 3 story point up the script hunger).

Hence the offbeat themes. For example, Universal has a picture of a man in the death cell finding love with a tramp on his last night. In "Storm in the Sun" Joan Crawford will play a woman lawyer who defends a schoolteacher wrongly accused of raping one of his girl students. At 20th-Fox, Jean Simmons, in "Hilda Crane," is to play a twice-divorced woman trying to find happiness with a third husband whom she respects but doesn't love.

"Diary of Anne Frank" is to become a film and "The Bad Seed" will be out next year. Metro has "Ransom" in the gloomy vein, and current in New York is "The Prisoner," which unravels in a bleak mood, as does the Italian "Umberto D."

Move away from "glamorizing" life has some execs worried. "I think they're making a mistake when they lose sight of the entertainment factor," commented one man who gets to see a lot of the new films. "Hollywood has a tendency to run in cycles. They used to fall into a pattern of topics, like westerns, etc. Now they're trying to outdo one another in 'realism'."

One—possibly small—aspect of American production's new interest in the seamier side of life is the unquestioned appeal of such films abroad, whence comes a hefty chunk of the revenue these days. "Marty," for instance, was a big hit and the prizewinner at the Cannes film festival this year, with European critics acclaiming the "realism."

To some extent, it's felt in the east, the studios, and particularly the indies, are looking for "shock" value in pictures. They hope it won't go too far, not for Legion of Decency reasons but boxoffice reasons.

Italo 'Women' Leads Firstruns in Rome

Rome, Dec. 13.

While "World's Most Beautiful Women" (Malenotti) looks to end its Roman firstrun with a spectacular $100,000 gross, for the top seasonal money to date, "20,000 Leagues Under Sea" (Dear) has racked up a powerful $63,000 in its first two weeks here, also a wow firstrun total. Despite sensational reviews, "Marty" (U-A) ended its local firstrun with a fair $8,250.

"Daddy Long Legs" (20th) and an Italo-made comedy, "Accadde al Penitenziario" (Titanus), are among the other top-ranking grossers in city.

SEATTLE

(Continued from page 8)

and "Battle Cry" (WB) (reissues). Good $8,000. Last week, "Deep Blue Sea" (20th) and "Lover Boy" (20th), $4,200.

Music Box (Hamrick) (850; 90-$1.25)—"African Lion" (BV) (5th wk). Winding up with anticipated slow 2,500 in 9 days. Last week, $4,700.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Heidi and Peter" (UA) and "Whitetail Buck" (RKO). Drab $4,500. Last week, "Texas Lady" (RKO) and "Music Land" (RKO), $4,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Tarantula" (U) and "Running Wild" (U). Slow $6,500 after good opening. Last week, "Tender Trap" (M-G) and "Bengazi" (RKO) (3d wk), $6,200.

Paramount (Evergreen) (3,039; 90-$1.25) — "3 Stripes in Sun" (Col) and "Lawless Street" (Col) (2d wk). Bad $4,000. Last week, $7,600.

PROVIDENCE

(Continued from page 8)

"Target Zero" (WB) and "Apache Woman" (Indie). Oke $9,000. Last week, "Deep Blue Sea" (20th) and "Hold Back Tomorrow" (AA), $4,000.

State (Loew) (3,200; 50-75)—"Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Fairish $8,500. Last week "Big Knife" (UA) and "King's Thief" (M-G), $10,000.

Strand (Silverman) (2,200; 50-75)—"Flame of Islands" (Rep) and "Divided Heart" (Rep). NSH $4,000. Last week, "Inside Detroit" (Col) and "Undercover Man" (Col) (reissue), $4,700.

Picture Grosses

BROADWAY

(Continued from page 9)

—"Desperate Hours" (Par) (11th wk). Current round ending today (Wed.) is heading for light $7,500, with boost from previews virtually every day. The 10th week was $8,500. "Court-Martial of Billy Mitchell" (WB) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (5th wk). Fourth session concluded Monday (19) was smash $12,300 after $14,300 in third week. Continues indef.

Globe (Brandt) (1,500; 70-$1.50)—House closed while making repairs following fire last week. "Dance Little Lady" (Indie) set to open Dec. 25.

Guild (Guild) (450; $1-$1.75)—"Umberto D" (Indie) (7th wk). Sixth frame ended Sunday (18) was solid $8,000 after $9,500 in fifth. Continues.

Mayfair (Brandt) (1,736; 79-$1.80) — "Indian Fighter" (UA). Opens today (Wed.). In ahead, "Quentin Durward" (M-G) (4th wk), slipped to drab $7,000 after $7,500 in third week. Fourth stanza helped by preview of "Fighter" yesterday (Tues.).

Normandie (Trans-Lux) (592; 95-$1.80)—"African Lion" (BV) (15th wk). The 14th stanza ended yesterday (Tues.) was good $3,000 after $3,500 in 13th week. "It's A Dog's Life" (M-G) opens tomorrow (Thurs.).

Palace (RKO) (1,700; 50-$1.60)—"Storm Fear" (UA) and vaudeville. Week ending tomorrow (Thurs.) looks like good $20,000 or near. Last week, "Crooked Web" (Col) plus vaude, $23,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Artists and Models" (Par). Opens today (Wed.). Last week, "Last Frontier" (Col) (2d wk), sluggish $19,000 after $32,000 for opening round.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letters From My Windmill" (Indie). Opened Sunday (18). Last week, "Trouble With Harry" (Par) (9th wk-6 days); fair $4,500 after $6,000 in eighth full week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Kismet" (M-G) and annual Christmas stageshow (2d wk). Initial holdover session looks to reach mighty $168,000 or close. First week, $174,000, new high for initial week of Xmas show. Stays in indef.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (10th wk). Present round winding today (Wed.) is heading for socko $42,300 after $43,000 for ninth week. Line parties of students now are helping to overcome milder midweek days. Stays on indefinitely.

Plaza (Brecker) (556; $1.50-$1.80)—"The Prisoner" (Col) (2d wk). First week ended last Friday (16) soared to great $15,600, one of all-time high figures for house, and remarkable in view of season. Looks in for run.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Rains of Ranchipur" (20th) with iceshow bringing back stageshows here. Initial stanza ending today (Wed.) is heading for sock $73,000 or near. Holds, natch! Current stagefilm policy in for four weeks. In ahead, "Miss Dove" (20th) (3d wk-8 days), $30,000.

State (Loew's) (3,450; 78-$1.75)—"Queen Bee" (Col) (4th-final wk). Holding two extra days for 9-day week and looks to hit mild $8,500. Third full week was $7,000. "Man With Gun" (UA) opens tomorrow (Thurs.). Preview of "Gun" today (Wed) counted on to help final session of "Bee."

Sutton (R&B) (561; $1-$1.80)—"Night My Number Came Up" (Indie). Opened Monday (19). In ahead, "Marty" (UA) (36th wk), finished lengthy run with oke $4,100 after $4,600 in 35th week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Strange Passion" (Indie) (3d-final wk). Second week ended Friday (16) was fair $3,000 after $6,000 opening frame. "Littlest Outlaw" (BV) opens Sunday (25). Third week of "Passion" goes 8 days.

Victoria (City Inv.) (1,006; 50-$1.75)—"Golden Arm" (UA). First session ending today (Wed.) looks to hit terrific $42,000, phenomenal for time of year. Holding, of course. In ahead, "Big Knife" (UA) (6th wk-9 days), down to $6,500.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (46th wk). The 45th round ended Saturday (17) was great $44,800 after $48,800 in 44th week. Continues indef.

World (Times Film) (500; $1-$1.50)—"Hill 24 Doesn't Answer" (Indie) (8th wk). Seventh session ended yesterday (Tues.) was okay $3,200 after $3,000 in sixth.

'BILLY KID' FINE 8G, INDPLS.; 'HEIDI' $6,000

Indianapolis, Dec. 20.

Biz continues quiet at firstruns here this stanza as exhibs concentrate on pre-selling next week's holiday shows. Loew's double reissue bill of "Billy the Kid" and "Honky Tonk" heads the field a sturdy take. "A Man Alone" looms thin at the Indiana. "Heidi and Peter" is dull at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Heidi and Peter" (UA) and "Miss Grant Takes Richmond" (Col) (reissue). Dull $6,000. Last week, "Died 1,000 Times" (WB) and "Toughest Man Alive" (AA), $7,000.

Indiana (C-D) (3,200; 50-85)—"Man Alone" (Rep) and "Fighting Chance" (Rep). First twin bill here in months, but only $7,000, thin. Last week, "Female On Beach" (U), $8,000.

Loew's (Loew) (2,427; 50-80)—"Billy the Kid" (M-G) and "Honky Tonk" (M-G) (reissues). Sturdy $8,000. Last week, "3 Stripes in Sun" (Col) and "Lawless Street" (Col), $9,000.

CHICAGO

(Continued from page 9)

$1.25)—"Tender Trap" (M-G) (5th wk). Thin $15,500. Last week, $18,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) 27th wk). Good $25,000. Last week, $31,000.

Roosevelt (B&K) (1,400; 65-98)—"Return of Jack Slade" (AA) and "Warriors" (AA). Sturdy $18,000. Last week, "Lady Godiva" (U) and "Lawless Street" (Col) (2d wk), $12,000.

State-Lake (B&K) (2,400; 65-98)—"Rebel Without Cause" (WB) (5th wk). Sluggish $17,000. Last week, $19,000.

Surf (H&E Balaban) (685; 95)—"Sheep Has 5 Legs" (UMPO) (5th wk). Nice $3,800. Last week, $5,200.

United Artists (B&K) (1,700; 65-98)—"Big Knife" (UA) and "Top Gun" (UA) (2d wk). Weak $15,500. Last week, $18,000.

Woods (Essaness) (1,206; 98-$1.25)—"Treasure Pancho Villa" (RKO) (2d wk). Sturdy $15,000. Last week, $29,000.

World (Indie) (430; 98)—"Heidi and Peter" (UA). Light $3,000. Last week, "Great Waltz" (M-G) (reissue) (4th wk), $2,500.

Ziegfeld (Davis) (430; 98)—"Hulot's Holiday" (Indie) and "Holiday for Henrietta" (Indie) (reissues). Sluggish $1,700. Last week, "Passionelle" (Indie) and "Mademoiselle Gobette" (IFE) (reissues, $1,600.

LOS ANGELES

(Continued from page 9)

"Shrike" (U) (2d wk). Slow $3,000. Last week, with Downtown Par, Wiltern, $17,300.

Vogue (FWC) (885; 90-$1.25)—"Miss Dove" (20th) and "Simba" (Indie) (2d wk). Small $1,700. Last week, with L. A., Ritz, Loyola, $11,900.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (4th wk). Good $20,000. Last week, $22,300.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (6th wk). Started current frame Sunday (18) after hefty $31,200 last week.

Egyptian (UATC) (1,411; $1.10-$2.75)—"Oklahoma" (Magna) (5th wk). Fine $29,000 or close. Last week, $29,800.

Fine Arts (FWC) (631; $1-$1.50)—"African Lion" (BV) (10th wk). Thin $1,700. Last week, $2,100.

Four Star, Orpheum (UATC-Metropolitan) (900; 2,213; 90-$1.80)—"I Am Camera" (DCA) (14th wk at Four Star) with "Queen Bee" (Col) (2d run) at Orpheum. Okay $9,000. Last week, Four Star, $3,200; Orpheum, with New Fox, Uptown, "Man With Gun" (UA) and "Big Bluff" (UA) (2d wk), $11,200.

SAN FRANCISCO

(Continued from page 8)

$5,200. Last week, "Naked Street" (UA) and "Top Gun" (UA), $9,000.

Stagedoor (A-R) (400; $1-$2.20)—"Guys and Dolls" (M-G) (5th wk). Big $15,000. Last week, $16,000.

Larkin (Rosener) (400; $1)—"Love In City" (Indie) (3d wk). Fair $1,900. Last week, $2,600.

Clay (Rosener) (400; $1)—"Sheep Has 5 Legs" (Indie) (10th wk). Nice $3,000. Last week, $3,400.

Bridge (Reade-Schwarz) (396; $1.25-$1.50)—"Life of Emile Zola" (M-G) (reissue) (2d wk). Nice $1,800. Last week, $2,300.

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation with Sonja Kaye, Miroslava Nachodska, Helen Anne Rousselle, Dorothy Luce, Johnny Melender, Ray Frost, Ralph Osborne, Buford Jasper, Skating Ensemble (18), *Chorus, Robert Boucher Orch; staging and choreography, Dolores Pallett; sets, Bruno Maine; vocal direction, George Gill; "Rains of Ranchipur"* (20th), *reviewed in* VARIETY *Dec.* 14, '55.

There are several firsts-in-a-long-time at the Roxy Theatre with this engagement. The two happier facets of the revised operation seems to be the simultaneous return of stageshows and crowds. Whether both are intertwined is just now difficult to determine. The film, "Rains of Ranchipur," is one of the big ones at 20th. But during the stageless season, lasting for a couple of years, there were many films getting fine reviews that never made it at the boxoffice. The combination seems to be doing things now to the house.

Of great importance to the resumption of stageshows is the simultaneous return of another Rothafel, this time a nephew of Samuel (Roxy) Rothafel, the late showman for whom the house was named. Robert Rothafel is now in charge of the house and he seems to be continuing a family tradition.

Whether stageshows will continue as a permanent feature is still to be determined, but at the rate of the present increase in business, it would seem to be good tactics.

The Roxy dusted off its ice-stage for the initial display. With this policy, the theatre can at least offer a type of show not readily available elsewhere and seen only in New York at Madison Square Garden twice annually.

The initial display is naturally a salute to the season. The stage is well populated, and the settings are excellently contrived by Bruno Maine, who also does scenic designs for the competing Radio City Music Hall. Robert Boucher, who batoned the show under previous live talent tenure, is back at his accustomed post. A chorus of singers and a corps of skaters plus principals work hard to achieve a highly pleasing effect.

The initial display perhaps aims too intensively to achieve a mood. As is befitting a sober celebration of the Yule season, there's a religioso note and a sentimental touch, as well as nods to the essential gaiety of this time of year. There's perhaps too much striving for many effects, but essential entertainment elements are omnipresent.

The theme of the display centers around the preparation for a Christmas celebration at the local ice pond, with the church in the distant background. The set is Anywhere, USA, with a backstage commentator to tie the show together.

Major principals are Sonja (Kloyfer) Kaye, a former Olympic skater who turned pro several years ago. Miss Kaye has acquired that professional air and has become a skater of ability and charm. Her choreography is well developed, she takes the spins excellently and she shows great fluidity on her turn around the frappe. In her two spots, Miss Kaye achieves excellent mitting.

A newcomer is Miroslava Nachodska, a ballerina who recently lammed the Iron Curtain. As is befitting her background, she opens with folk terps to themes from the Czech composer Smetana. However, as she goes into ballet work, she gives the impression that she needs much larger spaces to get the necessary sweep of motion. Her stationary spins are fine and this department gives her a good sendoff.

The icer also provides a sentimental touch with the moppet Helen Anne Rousselle, a youngster first depicted as trying to revive full motion in a leg supported by a brace. In a dream sequence, she discards the walking aid and skims the freeze with grace. It's a good bit and good staging, and support by Miss Kaye helps the youngster's cause tremendously.

There's a rock 'n' roll sequence with ice terps by George Joseph & Sara Jo Bolt and some comedy relief by Johnny Melender, both elements getting off well. The singing chorus, directed by George Gill, achieves good harmonic effects with the warbling of Christmas carols and some frolicsome tunes. Maestro Robert Boucher, working in a costume befitting one who is outdoors on a wintry day, batons excellently despite the extra sartorial weight.

The Roxy icer, in its initial try, is perhaps a bit too self-conscious. The spirit of trying to make good their tones are strident, but that and giving everybody a bit of everything, is readily evident. It might have made for uneven pacing, but at least it provides interest and variety and the icer has the additional element of providing a new spirit in the house. *Jose.*

Palace, N. Y.

Three Tapateers, Grace Drysdale, Bob Sydney, Les Collegians (3), *Dolores Perry, DeMattiazzis* (2), *Cy Reeves, Four Colleanos, Myron Roman Orch; "Storm Fear" (UA).*

Current Palace bill is largely distinguished by the fact that three out of eight turns, are catalogued under New Acts. This means, among other things, that it's a youthful slate, something in its favor, and that it runs a good deal shorter than usual.

Three Tapateers are openers, and get the bill off to a good start with some expert tap precisioning. Three Negroes have worked out their precision bits to a T, but they're short on sock solo stuff, although they are slightly above par in this too. In the deuce is Grace Drysdale, back with her hand puppet stint. It's an interesting and decorative novelty bit, in which the hand puppets go through a group of dance routines, solo and paired, with half the routine done behind a curtain and Miss Drysdale showing how it's done up front in the latter part of the stint.

Next three turns, comic Bob Sydney, Les Collegians and singer Dolores Perry, are being reviewed under New Acts. In the six spot are the DeMattiazzis with a top-notch novelty turn in their "mechanicals dolls" routine, in which the lifesize dolls (in reality the femme of the act, draped in a front-and-back arrangement to look like a dancing pair) run through a variety of mechanical-like dances and a comic runaway under the direction of the man, who winds them up, tries to stop them, etc.

Cy Reeves is a comedian with a low-pressure style and a casual approach that gets a heavy payoff in the laugh department. Strings together anecdotes and quickies in a series of drunk jokes, medical bits and family gags in a monolog that's got freshness and originality as well as the asset of his own likability. He shows a better-than-average voice with a closing parody on "Old Man River."

In closing are the Four Colleanos, an evenly mixed quartet from the famed outdoor family, who do a capable and fast-paced juggling stint in which the gals get as much play as the boys. *Chan.*

Casino, Toronto

Toronto, Dec. 16.

Jack Mann, Don Lynne, Ilka de Cava, La Savona, Ivan Jensen & Co. (2), *Laine & Campbell, Agostinos* (2), *Archie Stone's Orch; "Salome" (Col).*

With the usual accent on color and movement, top honors however go currently to the comedy trio of Jack Mann, Don Lynne and Ilka de Cava, with this fine standard act of burlesk days still packing a wallop. Two men and the gal split the proceedings for their "Lady in Grey" teaser, with plenty of give-and-take patter and physical mayhem. They're back later for Jack Mann's "The Cocktail Lounge," he as the spluttering drunk for the change-making bit and his streams of "champagne" unerringly directed at their targets.

Laine & Campbell, couple of pert youngsters, open the bill with hep hoofing. They have a neat rep of pirouets, lifts and high-kicks, with a later style switch for a blend of buck and wing and soft-shoe, then a nice waltz tempo, and a brisk Charleston finish.

The Agostinos, man and woman, follow with some unusual acrobatics, then into their clown balancing act for knockabout, and then an undressing bit via headstand to costume change, revealing a personable couple. Other European sight act is Ivan Jensen and partner for some excellent juggling.

La Savona, blonde and lissom dancer, is also over neatly for her "Arabian Nights" story terp, plus some nice work with the castanets, and climaxing with a drum dance. *McStay.*

Apollo Segues Smoothly From Roll to Revivals And the Devout Give Out

Harlem's Apollo Theatre, sanctum sanctorum of rock 'n' roll, is pulling a complete switch this week with Therman Ruth's presentation of "The Gospel & Spiritual Caravan." In a house where the hip usually pay homage to the Lionel Hamptons and Louis Armstrongs, the faithful are gathering to worship another kind of beat—a revival beat that moves the devout to stomp in the aisles and join with those on stage in singing the praises of the Lord.

Up Harlem way religion's a serious thing. While the seamier side of life is often evident 'round the Lenox and Seventh Ave. sectors, the populace are loyal and frequent churchgoers as attested to by the many congregations. Then, too, the area abounds with revival spots similar to the one opposite the Apollo's marquee, which displays the legend in large block letters: "As Noah Was Before the Flood, So Is Daddy Grace Before The Fire."

Naturally, in deference to wishes of its patrons, the Apollo in previous years has always discontinued its stage show the week before Christmas Day but remained open with a strictly film policy. Thus, the booking of "Gospel & Spiritual Caravan," which WOV disk jockey Ruth asssembled, is more than an experiment—it's a house precedent.

Presentation of the unit is also somewhat unconventional, for the 35-person company remains onstage throughout the 97-minute performance. Those who aren't actually working up front are seated on a dais backed, appropriately enough, by a drop resembling a stained glass window. Sole accompaniment is an organ and a piano. Most of the turns, incidentally, have recordings in the religioso field.

"Nightingales," of whom one of the quintet is a guitarist, leads off the bill with a repertoire that includes such numbers as "You Rocked My Soul" and "I Want Somewhere to Lay My Head." On the latter, boys step up the volume and beat to reach a frenzy that is epitomized by the gravel voice of one lad who carries the chorus.

Sister Ethel Davenport, buxom femme with a stentorian soprano, follows in a similar groove with "Each Day (He Seems a Little Nearer.") Brother Joe Williams and His Harmonizing Four contrib several spirituals to which the aud joins in with handclaps. While the boys seem a trifle off key at times, none doubts their earnestness.

Brother Joe May, whom emcee Ruth introes as "The Thunderbolt of the Middle West," uses a powerful tenor on "Search Me Low." An imposing figure swathed in a Biblical robe, he stomps, jumps and wildly gesticulates as the stubholders reciprocate in kind.

Likewise, The Caravans earn a similar reaction. Clad in flowing white robes, five femmes deftly handle "What Kind of Man Is This?" Their voices are a bit shrill but what they lack in finesse they make up in volume. The Pilgrim Travelers, self-accomped by guitar, are a cut above their fellow singers. In doing three spirituals, they impress with good arrangements and a fine sense of harmony.

Christine Clark is a diminutive singer whose lyric soprano shows distinct possibilities on strength of her "Swing Low Sweet Chariot." Prof. Alex Bradford Singers (6) click with "Too Close" and "It's a Highway Up to Heaven." They, too, are swathed in robes.

Show winds with the Five Blind Boys, harmony group who continue in the hymnal idiom. Occasionally, fault can be charged off to a too-rapt enthusiasm for the subject at hand. For the finale, entire company harmonizes on "Silent Night," a fitting closer. Ruth is an unobtrusive conferencier throughout. *Gilb.*

Apollo, N. Y.

Therman Ruth presentation of "Gospel & Spiritual Caravan," with Ruth emcee, and Nightingales (5), *Ethel Davenport, Brother Joe Williams & Harmonizing Four, Brother Joe May, Caravans* (5), *Pilgrim Travelers* (5), *Christine Clark, Alex Bradford Singers* (6), *Five Blind Boys; "The Prodigal" (M-G).*

New Acts

LYNN TAYLOR
Songs
12 Mins.
Village Vanguard, N.Y.

In her own quiet way Lynn Taylor knows how to make a crowd sit up and listen to her vocal efforts. She's relaxed and assured in front of the mike as she sets up her musical moods.

Among her best efforts are the current pop, "Cry Me A River," and the oldie, "Don't Try to Change Me Now." Both are solid ballads, well-tailored to her warm and affectionate styling. She's just fair on rhythm but needs 'em in there for a pace-changer.

She's an easy-to-look-at petite blonde. On show caught she worked in a gown that resembled a black nightie and the fact that she worked sans shoes didn't destroy the illusion. *Gros.*

DOLORES PERRY
Songs
8 Mins.
Palace, N.Y.

A looker with an unusually forceful lyric soprano voice, Dolores Perry has the wherewithal to click strongly and suddenly. She shows evidence of good vocal training and she's got range, power and control, plus a tonal quality of the type to create lots of excitement. She's nicely gowned, shows a good deal of poise and presents a generally pleasing appearance.

But some work needs to be done in terms of song selection and routining before she's ready for a shot at the bigtime. As of her Palace stint, her selections aren't framed to take advantage of the innate qualities of her voice, nor to stir the excitement it has the potential of creating. She does three numbers, "Granada," "Love Is a Many Splendored Thing" and "Love Is Where You Find It," but only the latter gives her the real chance to display her vocal pyrotechnics, and sends her off to a big hand. With some little grooming, she could make an impresh anywhere. *Chan.*

LES COLLEGIANS (3)
Dances
6 Mins.
Palace, N.Y.

Les Collegians, two men and a well-proportioned girl of Mexico, comprise a freewheeling dance turn that has certain possibilities but which is marked in the main with a lack of cohesiveness and approach that makes it difficult to see just what they're driving at. They kick things off with a mambo turn that's flashily done, though its place on a vaude stage is questionable since it looks like something out of the Harvest Moon Ball finals. Then they do some jitterbugging, en ensemble and pairing off, but it's more of the same.

Justification for the act comes in the form of a combination Harpo Marx-eccentric dance turn by one of the men, and he clicks with the routine. But this is then stretched to include the other two in a park bench panto sketch that's rather pallid and overworks the Harpo business just a bit too far. As a single, the impressionist has something to offer, but the act a whole tends to weaken the one good thing it has to offer. *Chan.*

DURBIN & CO. (2)
Balancing
10 Mins.
Olympia, Paris

Durbin starts act in a headstand atop a globe, on a raised platform, on which he makes a complete turn. Then he puts a table, with large ball bearing tips, upside down and balances another similar type table, rightside up, on it. He climbs atop this, with two chairs, for a series of slow but taking stands and feats of balance that makes for big mitts. OK for off-beat spots here and U. S. vaude and video.

Femme is a looker who hands up the props. *Mosk.*

VIGANOS (5)
Acro Teeter Board
20 Mins.
Olympia, Paris

Four men and a woman go through a rapidly paced and eye-catching series of catapulting from teeter boards to make for a nifty act for U. S. houses and boites, plus video. Double somersaults have members flying into the flys to come down on the shoulders of partners or on chairs held on long poles.

Fast, furious, and with plenty of coordination and class, this is a fine act. *Mosk.*

DODY GOODMAN
Comedy Songs
15 Mins.
Village Vanguard, N. Y.

An okay voice for a patter song, an elastic face plus eccentric costuming and a pleasing songbag can get Dody Goodman by in the intimery belt. She's also an okay musicomedy bet and has already been tested in that medium with a stint in "Shoestring Revue" earlier this year. She has a flair for a wry word although some of the innuendo, as in the intro to a special material bit about a shepherdness, doesn't suit her and could be spruced up to her advantage.

She has a breezy opener in "Turn On The Heat," gets by with the shepherdess bit and comes across strong with "Glad Rag Doll." The costuming helps out a lot here. The closer, "Someone's Been Sending Me Flowers," is a topnotch special material item that gets a big play from the small-room chantoosies but it remains fresh and funny in her hands. *Gros.*

BOB SYDNEY
Comedy
11 Mins.
Palace, N. Y.

Here's a case of a comic who has literally nothing to offer his audience, unless one counts courage. His material is distinguished by two adjectives, colorless and stale. Sydney reels off a round of jokes that either are painfully old or, when showing some originality, are just downright dull. He evokes practically no response from the audience, but seemingly has the guts to stick out what must be an embarrassing stint without flinching or resorting to insulting the audience.

His style of delivery doesn't help either, since he keeps punching away with the bad material in an almost desperate manner, sticking to the script. He's selling too hard, and that doesn't help him any. Possibly if he relaxed a little and even kidded himself or the material, he'd get a better response. But his main chore for now is to revamp his entire stint with some worthwhile gags. *Chan.*

LES CURIBAS (4)
Adagio Dancing
8 Mins.
Empire, Glasgow

Continental foursome offer skilful adagio work with right degree of novelty and humor.

Curtains open to show two males, both dressed in blue sailor garb. After conventional opening routine, they join with blonde girl partner in throws and bends, tossing her to and fro and upwards to land in their arms. Fast pace to their adagio stint as gal is swung round at speed.

Act then invites any lady femme to rise from her seat and join them. This has stubholders curious, their interest being whetted when a perfectly normal-looking femme customer goes on stage and volunteers to be thrown around. This is really the fourth member of act, and many yocks are emitted from outfronters as she poses bashful air. Comedy evolves as her white underskirts are revealed when she's thrown around. Act winds by making human skipping-rope of the blonde partner, the other distaffer doing the jumps.

Good bet for vauderies and tv. *Gord.*

General Electric

Continued from page 20

provide "adequate" service for a nationwide competitive tv system.

In addition to deintermixture, RCA-NBC favored repeal of the excise on all-channel sets and encouragement of multiple-station owners "with resources and know-how" to undertake operation of UHF station in intermixed markets.

Zenith told the Commission that toll tv is an "inevitable" development and that "one of its greatest benefits will be forever lost unless it can immediately aid those broadcasters otherwise doomed to disappear from the scene."

Supporting Zenith's bid for action on subscription, Skiatron urged that UHF be retained as a "basic" part of the allocation plan. Realization of nationwide competitive tv, company said, requires "regeneration" of UHF stations and VHF outlets without network affiliations.

Shows Abroad

Morning's at Seven

London, Dec. 15.

Anna Deere Wiman presentation, in association with E. P. Clift, of comedy in three acts, by Paul Osborn. Director, Jack Minster; decor, Paul Mayo. At Comedy Theatre, London, Dec. 14, '55; $2.35 top.

Theodore Swanson.... Frederick Leister
Cora Swanson ..... Mona Washbourne
Aaronetta Gibbs..... Margaret Vines
Ida Bolton ..... Marda Vanne
Carl Bolton ..... Frederick Piper
Homer Bolton ..... Peter Jones
Myrtle Brown ..... Tucker McGuire
Esther Crampton ..... Nan Munro
David Crampton ..... Charles Heslop

About 17 years after it first hit Broadway, Paul Osborn's "Morning's At Seven" has come to London as the play to reopen the refurbished Comedy Theatre. It is an odd choice, not without a deal of charm, but hardly strong enough for a long run. It should, however, stand up for a modest engagement.

The outstanding quality of the production is an all round high-grade performance by a cast of modest name value. The players interpret the odd characters with a high degree of charm, extracting the utmost response from the comedy situations and dialog.

Margaret Vines, particularly, stands out as the spinister sister who finds she is not wanted after more than 40 years. Her decision to move to the house next door is one of the nicer twists of the play.

The other three sisters, all with husband trouble, are gently etched by Nan Munro, Mona Washbourne and Marda Vanne, while Tucker McGuire impresses as the girl who's to marry into this eccentric family. In a part which skillfully limits her to the use of cliche lines, she makes a personal hit.

The three husbands are contrastingly portrayed by Frederick Leister, Frederick Piper and Charles Heslop. Their roles are less exacting, but they score by expertness. Peter Jones gives a striking performance as the moronic suitor.

Jack Minister's adroit direction sustains interest in a play almost entirely devoid of plot and wholly dependent on characterization. Paul Mayo's double back-porch set is an attractive feature. *Myro.*

Liebesbriefe

(Love Letters)

Vienna, Nov. 26.

Rudolf Marik production of operetta in two acts; book, Hubert Marischka and Rudolf Oesterreicher; songs, Nico Dostal. Direction, Marischka; settings, Perry Windberger; costumes, Hill Reihs-Gromes; choreography, Vera Denisowa. At Raimund Theatre, Vienna, Nov. 26, '55.

Ditta Valetti ..... Gretl Tonndorff
Her Father ..... Hubert Marischka
Herbert von Nielsen ..... Tony Niessner
Police Inspector ..... Rudolf Carl
Erich Reinhold ..... Hans Fretzer
Thea ..... Melitta Selbach
Bianca Spontini ..... Mimi Stelzer
Nurse ..... Julia Drapal
Cab Driver ..... Fritz Imhoff

This new operetta by veteran librettists Hubert Marischka and Rudolf Oesterreicher, with songs by Nico Dostal, is a winning combination of the traditional with modern American. It is helped by a cast headed by four strong leads.

Gretl Tonndorff, a new member of the Raimund Theatre company and a talented singer and dancer plays the star who is jailed for beating up her director. Co-librettist and stager Hubert Marischka enacts the wily father who invents the story that she's away on vacation and hires another actress-singer to take her place.

The second act is highlighted by a mixup over some love letters, and the star's intended husband falls in love with and marries the standin. Tony Niessner plays the fiance, a high ranking diplomat, another of his charmer characterizations.

Melitta Selbach, a new discovery, is a looker and skillful singer-dancer, clicks as the standin who gets the man. Julia Drapal, opera ballerina, is a pleasant surprise in the smaller role of the Nurse, while there are acceptable supporting portrayals by Rudolf Carl as Police Inspector, Fritz Imhoff as the Cab Driver and Mimi Stelzer as an innkeeper.

Dostal's songs are up to his standard, including "I Fell in Love With Your Love Letters," "A Man Who Is a Man Never Stops Loving," "No One Can Protect Himself from Love," "Teheran Fox" and the English waltz, "How Could It Happen?" Director-scripter-actor Marischka has paced the performance briskly, the choreography of Russian ballerina Vera Denisowa is excellent, and the settings by Ferry Windberger and costumes by Hill Reihs-Gromes are also creditable. *Maas.*

James W. Gardiner, co-producer of "Plain and Fancy," and **Al Jones**, the musical's general manager, will be in New Orleans, Jan. 2 when the national company begins a week's stand at the Civic Auditorium there.

Such Is Life

London, Dec. 15.

Jack Hylton & George and Alfred Black presentation of twice-nightly revue in two acts (16 scenes). Music and lyrics, Eric Maschwitz; direction, Alec Shanks, Joan Davis; decor and costumes, Shanks, Erte, Berkeley Sutcliffe; musical direction, Jack Ansell; dance ensembles, Miss Davis. At Adelphia Theatre, London, Dec. 14, '55; $2 top.

Stars Al Read; features Jack Tripp, Shirley Bassey, Odette Crystal, Allen Christie, Aud Johansen, Bob & Marion Konyot, Pat Hill & Lenya Delma; also Four Hurricanes, John Tiller Girls, George Mitchell Chorus.

The Adelphi seems to have solved the problem of good all-round entertainment in Jack Hylton and George & Alfred Black's twice nightly revue policy, which has made a profitable investment for several years. The latest effort should prolong the success.

It also presents a new star, Shirley Bassey, a shapely Negro who deserted an industrial job in Wales to try her emphatically sexy voice and personality in London show biz. Some of her numbers are old, but one new one, the specially written "Burn My Candle at Both Ends," gives her a great chance, and the audience laps it up.

Al Read, star of the show, relies mainly on comedy sketches and characterizations already known to radio and tv audiences. He avoids vulgarity and suggestiveness, and his domestic brand of humor suits the family audience. Jack Tripp, making his first West End appearance, is a versatile comedian and talented hoofer, with a nice sense of burlesque and a genial personality.

As in most of these revues, a cross between "intimate" and spectacular, vaude acts are used for variation. These are excellent in their contrasting forms, including Bob and Marion Konyot in comedy acrobatics, the Four Hurricanes in adagio specialties, and the Trio Capriccio Espagnol, a Spanish song and dance offering, as well as the click Pat Hill and Lenny Delma puppeteers.

Odette Crystal and Aud Johansen head the more conventional singers, aided by the George, Mitchell Chorus, and the super-precision John Tiller Girls. Show is slickly produced and tastefully mounted and dressed. *Clem.*

'GIRL,' ALCOTT MUSICAL, MODERATE IN LONDON

London, Dec. 20.

"A Girl Called Jo," a musical version of the Louisa May Alcott stories, "Little Women" and "Good Wives," is a sentimental piece faithfully following the originals, but weak on wit and songs. It is a moderate candidate for local popularity, but an unlikely prospect for the U. S.

The show, which opened last Thursday night (15) at the Piccadilly, has book and lyrics by Peter Myers, Alex Grahame and David Climie, with music by John Pritchett. It is presented by Linnet & Dunfee, and staged by Denis Carey, with a cast including Joan Heal, Marion Grimaldi, Virginia Vernon, Dianne Todd and Denis Quilley.

Touring Shows

(*Dec. 19-Jan. 1*) ....

Amazing Adele (tryout)—Shubert, Philly (26-31).

Anastasia (Eugenie Leontovich, Dolly Haas, John Emery)—Blackstone, Chi (19-31).

Anniversary Waltz—Forrest, Philly (26-31).

Bad Seed (Nancy Kelly) — Plymouth, Boston (19-31).

Boy Friend—Shubert, Wash. (19-31).

Bus Stop (2d Co.)—Selwyn, Chi (19-24); American, St. L. (26-31).

Can-Can—Biltmore, L. A. (19-31).

Dancing in the Chequered Shade (tryout)—McCarter, Princeton (20-23); Wilbur, Boston (26-31).

Fallen Angels (tryout) (Nancy Walker, Margaret Phillips)—Shubert, New Haven (28-31).

Great Sebastians (tryout) (Alfred Lunt, Lynn Fontanne)—Colonial, Boston (19-31) (Reviewed in VARIETY, Nov. 9, '55).

Hot Corner (tryout) (Sam Levene)—Locust, Philly (27-31).

Kismet—Great Northern, Chi (19-31).

Lunatics & Lovers—Nanna, Cleve. (26-31).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (19-31).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—Victoria, K. C. (19-24); State Fair Aud., Dallas (26-1).

Quiet Place (tryout) (Tyrone Power)—Nixon, Pitt (19-24); National, Wash. (26-31) (Reviewed in VARIETY, Nov. 30, '55).

Red Roses for Me (tryout)—Wilbur, Boston (19-24) (Reviewed in VARIETY, Dec. 14, '55).

Tea and Sympathy (Maria Riva, Alan Baxter) — (laying off this week); Shubert, Det. (26-31).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—(laying off this week); Erlanger, Chi (26-31).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Royal Alexandra, Toronto (19-31).

Time Limit (tryout) (Arthur Kennedy) —Ford's, Balto (19-24); Nixon, Pitt (26-31) (Reviewed in VARIETY, Dec. 7, '55).

ELT Community Series Skeds 4-Show Season

Equity Library Theatre has set its community theatre series for this season. Dates have been scheduled for four productons, to preem at the Lenox Hill Playhouse, N. Y., and then play the DeWitt Clinton Community Center, Bronx, and the Bryant Community Center, Long Island City.

The offerings, with opening dates listed parenthetically, are "My Three Angels" (Jan. 25), "Liliom" (Feb. 8), "Best Foot Forward" (Feb. 22) and "Curious Savage" (March 7). Each will play six performance at the Playhouse and two or three at each of the community centers. Richard McMurray and Zara Shakow will direct the first two shows.

The project, a non-profit venture, will provide employment for 122 actors under a special contract. Single admissions are priced at 90c. and $1.20, and the series at $3.25 and $4.30.

Dan Reed's 'Spoon River' Takes Masters Poems From Library to Stage

Princeton, Dec. 16.

If doing one thing well stands for anything, Daniel Reed is assured of at least a small place in theatrical history. For journeyman actor Reed does at least one thing very well—his dramatic representation of "Spoon River."

This rarely seen tour de force, first fashioned by Reed decades ago, scored strongly Thursday (14) with a two-thirds capacity audience which put off its Christmas shopping and bucked freezing temperatures to catch the show at the McCarter Theatre.

Based on Edgar Lee Masters' "Anthology," which set the literary world on its ear prior to World War I, "Spoon River" retains little which to shock the hardened '50s. It now seems a period piece.

But this "Spoon River," which once belonged to Masters and the printed page, now belongs to Reed and the living stage. It is a performer's triumph and a display of high-style acting.

As presented by Reed, "Spoon River" can best be defined as a lament, both humorous and touching, which appeals to an audience on an individual rather than a collective basis. In it, Reed disinters various citizens of the small mid-western town of Spoon River and permits them to tell the tales they feared to speak in life. Thornton Wilder is supposed to have used the original book as inspiration for his "Our Town."

Using only a pair of park benches and black backdrop, Reed does a remarkable job of giving something for everyone, as he switches from "Fiddler Jones" to "Elsa Wertman" to "The Village Atheist." In all, Reed creates 30 or more distinct characters during the relatively short program. Each is a masterpiece of clarity and a dramatic gem.

There is talk that "Spoon River" may be taken into New York for a spring engagement under the auspices of McCarter tenants Richard Pleasant and Isadora Bennett. The latter being Reed's wife. *Henry.*

Bardwell Leaves Pitt; Guest Stagers Replace

Pittsburgh, Dec. 20.

Robert Bardwell, associate director of the Pittsburgh Playhouse, has asked for and been granted a leave of absence for the remainder of the season. He gave ill health as his reason. Leave took effect over the weekend with the opening of Bardwell's production of "Accounting for Love," adapted by Henry Hewes from a French farce. The play was a flop in London last season.

As a result of Bardwell's departure, Joanna Roos, actress-director-playwright, has come on from New York to stage her own show, "Among Ourselves," opening at Playhouse in three weeks. The other shows set for 1956 in the Hamlet Street Theatre, smaller of the Playhouse's two auditoriums, will be done by guest directors and members of Playhouse staff.

Fred Burleigh, director of Playhouse, traditionally stages all of the shows in the larger Craft Avenue Theatre.

Off-Broadway Shows

An Evening of Shaw

Equity Library Theatre revival of two comedies by George Bernard Shaw. Staged by Charles Olsen; settings, Lester Hackett; lighting, Larry Parker; costumes, Charles Baker. At Lenox Hill, N.Y., Dec. 16, '55.

THE DARK LADY OF SONNETS

Cast: Ronald Weyand, Frederick Rolf, Barbara Waide, Dorothy Rice.

THE ADMIRABLE BASHVILLE

Cast: Frances Sternhagen, Ray Rizzo, J. Robert Dietz, Thomas Barbour, Gerry Matthews, Jerome McAuley, Ronald Weyand, Richard Pohlers, James N. Clark, Edward Crowley, Glen Nielsen, Robert Ludlum, Anita Dangler.

This diversion at Lenox Hill is in ELT's best tradition. Lucid, tasteful direction, nicely stylized acting, and sprightly stage design combine to make an entertaining evening. Only inflexible Shavians would contend that either "The Dark Lady of the Sonnets" or "The Admirable Bashville" is great Shaw, but the usual tongue is in the usual cheek which, also as usual, seems to be all that matters.

In "Dark Lady," wherein the Irish-English or (vice versa) playwright made his pitch for a National Theatre, Shakespeare haunts Queen Liz's (the first's) battlements to rendezvous with his dark lady. He encounters both gals, natch, but charms his way safely out of the triangle.

As the bard, Frederick Rolf has graceful aplomb, fetching laughs neatly as he plagiarizes conversational gambits. Barbara Waide's quality as Elizabeth has regal repose, and her repartee with Will is the evening's highlight.

"Bashville" is skittish Shaw. Being nothing more than a fragile lady's yen for a boxer, it relies on the author's renowned way with a word. Style comes into its own here in Frances Sternhagen's etched performance as the delicate one, Gerry Matthews mocking portrait of a butler who loves above his station, Thomas Barbour's careful delineation of a gentleman, and to a lesser degree, Ray Rizzo's timorously bulging prizefighter. Anita Dangler's sharp handling of the play's last few minutes as the boxer's actress mother is her proficient answer to "can you top this"?

Thanks to Charles Olsen's concentrated direction, and Lester Hackett's amiable backgrounds, it all adds up to an ELT stunner. *Geor.*

The Thesmophoriazusae

Ray Boyle & Yolande Betbeze production of comedy in one act, by Aristophanes. Staged by Arthur Lithgow; artistic director, Jeanne Button; score, Rames Ringo; choreography, Sheridan Cogan. At Rooftop, N.Y., Dec. 13, '55; $2.00 top.

Cast: David Hooks, Ellis Rabb, Frank Echols, Kelton Garwood, Susan Willis, Jane Groves, Rosemary Connor, Jean Armstrong, Richard Longman, Frank Borgman, Gerry Jedd, Judy Potter.

Chorus: Norma Gaskill, Nan Burnam, Ruth Murphy, Nell Burnside, Katchie Torrence, Galle Carter, Laine Gardner, Alice Owen, Beverly Funston.

It's axiomatic in the business that word of mouth is a show's best friend, but even if it were socko, how do you send 'em scurrying to catch "The Thesmophoriazusae"? Producers Ray Boyle & Yolande Betbeze has sub-tabbed it "The Goddesses of Athens", while pedants have it as "Women at the Festival of Demeter", but in 411 B.C. Aristophanes called his farce "The Thesmophoriazusae" and at the Rooftop Theatre "Thesmophoriazusae" it is.

Euripides hated women, ribbing them at every opportunity, so his comic muse peer gave the noted Greek tragedian a taste of his own medicine. As Aristophanes has it, the assembly of women at the Thesmophoria elect to wreak vengeance on the slanderer of their sex.

Tipped off, Euripides sends his father-in-law in feminine guise (see "Charley's Aunt" circa 1892 A.D.) to plead for him. The old man botches it, the damsels detecting the imposter. In longer than it takes to tell, Euripides crashes the gathering, rescuing papa-in-law from feminine wiles and guiles.

At the Rooftop, they are determined not to be serious. Accent is on the rough and tumble as well as the bawdy. In fact, if they weren't so resolved to make it fun it might be, "Thesmophoriausae" being sound Greek comedy.

But everyone is grimly determined, so Arthur Lithgow's strenuous direction, a horde of goddesses, and agreeable work by actors David Hooks and Ellis Rabb, probably won't save "The Thesmophoriazusae". The ambitious Boyle-Betbeze combine has now whiffed thrice at the Rooftop. *Geor.*

Albert Johnson and **Mary Percy Schenck** will respectively design the scenery and costumes for "Waiting for Godot," currently in rehearsal.

Romeo and Juliet

Shakespearean Theatre Workshop's revival of tragedy in two acts by William Shakespeare. Produced by Joseph Papp; staged by Joel Friedman; associate producer, Leo Brody. At Emmanuel Presbyterian Church, N.Y., Dec. 15, '55.

Cast: William Major, Joseph Spagnuolo, John Desmond, Leonard Hicks, Salvadore Tomas, Richard Merrell, Matt Pelto, William Martel, Priscilla Amidon, John High, Frances Malis, Paul Stevens, Florence Anglin, Sylvia Gassel, Jack Cannon, John Conrad, Peggy Bennion.

Mostly an immature revival, the Shakespearean Theatre Workshop's "Romeo and Juliet" has revealing and true moments when the actors stop rattling the windowpanes with bombast and take quiet measure of the play's emotional content. Dedicated primarily to educational theatre, this youthful enthusiastic group may make its mark if it has the stamina to stick around while it develops.

Playing on a semi-arena stage before a small amphitheatre of seats, the company has the virtue of confidence. There are the seeds of a competent Mercutio in Jack Cannon's generally sound attack, and he makes the tricky Queen Mab speech crystal clear. Sylvia Gassel's Juliet is tremulous and young, and when she gets to the potion scene, again there are inklings of something better than just good.

Paul Stevens has dash as Romeo, if not consistent ardor, while Florence Anglin's Nurse is best when serious rather than bawdy. Matt Pelto is a truculent Tybalt, and William Major has forceful clarity in his double as Chorus and Prince of Verona. Although rather objective, John Conrad's Friar Laurence is the best modulated performance with its measured cadences and twinkling eyes.

Joel Friedman has staged in blacks and whites, the men wearing dark trousers and open-throated white shirts, the women comparable gowns. While he has frequently permitted a passion to be torn, Friedman has let story and simplicity be the keynotes. *Geor.*

'SEVENTH HEAVEN' WAS A $273,927 FLOPEROO

"Seventh Heaven," last season's musical version of the old Austin Strong play, was a $273,927 flop.

That represented a personal loss of $5,426 to producers Gant Gaither and William Bacher, in excess of the $268,501 investment. The show, which had a 44-performance Broadway run, was capitalized at $225,000, plus $43,501 collected on a $45,000 (20%) overcall.

The production cost on the Gloria DeHaven-Ricardo Montalban-Kurt Kasznar starrer was $196,013, plus $23,077 tryout loss and another $39,031 deficit for the Broadway run. Practically all royalties were waived on the N. Y. stand, while office expense was also cut. Post-closing expenses accounted for an additional $15,806.

The royalty setup on the musical included 2% to the late John Golden, who produced the original play; 1¼% to Victor Wolfson as co-author of the book; 2½% to Stella Unger as lyricist and co-author of the book; ¼% to Bacher as co-author of the book; 2% to Victor Young as composer; 2% to John C. Wilson as stager; 1% to Morton Da Costa, who took over the directing; ½% to Peter Gennaro as original choreographer; 1% to Hanya Holm as replacement choreographer, and $150 a week to Marcel Vertes as designer. All except Golden waived royalties on the Broadway engagement.

Dorothy Heyward Injury Suit Nixed After Trial

Philadelphia, Dec. 20.

The $100,000 damage suit brought by Mrs. Dorothy Heyward, of Charleston, S. C., against the Salem Transportation Co., of Atlantic City, has been dismissed after a jury returned a verdict of no cause for action in U. S. District Court, Camden.

Mrs. Heyward, co-author of "Porgy," claimed to have sustained permanent back injuries while riding in a company-operated limousine which overturned in Burlington County, N. J., in 1952. The plaintiff is the widow of DuBose Heyward, author of the novel "Porgy." She collaborated with her husband on the dramatization of the book and later worked with the late George Gershwin and the latter's brother, Ira, on the musical "Porgy and Bess."

Authors Duck Designer 'Negotiation'; Still Okay 'Informal Discussion'

The Dramatists Guild is standing pat on its decision that authors are not responsible for designer rights in legit productions. It's understood the Guild is refusing to accept a bid from the United Artists to "negotiate" the matter, but is still willing to meet with the union on an informal discussion basis.

The scenic union is trying to eliminate "pirating" of sets in foreign countries by having authors sign an agreement that they will not lease, license or sell the rights to scenic designs. An amended version of that proposal was introduced by the union last week, but was reportedly no more acceptable to the Guild than the original draft.

Members of the Guild have been instructed not to sign any such agreements. DG leaders point out that the designer stand is in effect a secondary boycott, which would be illegal. Indications are that unless the two organizations come to an agreement, the scenic union is prepared to order its members not to take on any shows. As yet, no such action has been taken.

The union claims that in some cases the producers have assumed the responsibility for the designers' rights abroad. In this case, the producer rather than the author would be called before an arbitration board if the scenic design was lifted for a foreign production.

Canadian Rep Reopens Next Week With Panto; Options New Quarters

Ottawa, Dec. 20.

Canadian Repertory Theatre, this capital's winter stock, will open its seventh season Monday (26) (known here, as in England, as Boxing Day). It will play at least 10 weeks, perhaps 20, at the LaSalle Academy, church school hall, where it's subject to censorship.

Meanwhile, the group has taken an option on the Glebe Theatre, an 858-seat neighborhood film house, to lease or eventually purchase. It's hoped to raise $25,000 for a year's rental, and to improve the stage and add dressing rooms.

CRT originally planned not to resume without $22,000, about a 10-week nut, but has now decided to go ahead on the sale of $5,000 worth of $10 voucher cards, to be punched as used. A new business manager will be named to succeed Peter Sturgess, who left for Toronto tv, and to complete the operating committee with Ian Fellows, managing director, and Reginald Malcolm, 71-year-old former Broadway and London leading man now resident here, who helped found CRT.

Opening show will be "Babes In the Woods," English-style pantomime done at Toronto's Royal Alexandra a couple of years ago. It will be followed Jan. 10 by "An Italian Straw Hat," the French faree on which Rene Clair based his film, then by "Dial M for Murder," "Shadow and Substance" and Wilde's "An Ideal Husband."

BETBEZE-BOYLE ROOF FOLDS FOR 15G LOSS

The Yolande Betbeze-Ray Boyle operation at the off-Broadway Rooftop Theatre folded last Sunday (18) at an estimated $15,000 loss. That was the capitalization on the venture, which was financed as a limited partnership. The venture involved three productions, "Macbeth," "Last Love of Don Juan" and "Thesmophoriazusae." All were fast folds.

The heaviest investor in the project was Miss Betbeze, with a $10,500 stake. The former Miss America contest winner, incidentally, is the wife of tv-film impresario Matty Fox. Boyle, an actor-director, was in for $550, while Roger Sullivan, production manager at the Rooftop, put up $150 of the backing. Other investors included Broadway producers Gordon Pollock and Yvette Shumer, $200 and $50, respectively.

The Boyle-Betbeze operation preemed last Oct. 7.

Tys' 'Place' Will Fold Next Week in Wash.

Washington, Dec. 20.

The Playwrights Co. production of "Quiet Place," currently in the fifth week of a tryout tour, will not be brought to Broadway. It will wrap up here Dec. 31 after a week's run at the National Theatre. The Tyrone Power starrer, currently at the Nixon, Pittsburgh, represents a $75,000 investment. Written by Julian Claman, the play had been slated to open at the Booth, N. Y., the week of Jan. 23.

Power has already received bids to appear in three shows skedded for this season, including the Richard Aldrich-Richard Myers production of "Little Glass Clock."

Equity Contract For Cafe-Legit

Actors Equity is taking steps to "recognize" the nitery-legit field. The union has set up a committee to explore the possibility of working out a standard contract to cover bistro versions of legit shows.

The tab edition of "Guys and Dolls" last summer at the Royal Nevada Hotel, Las Vegas, prompted the Equity move.

Though, Equity had jurisdiction, it had to adjust its regular production contract to cover the show. Equity feels it should expand on the knowledge gained in handling that production to establish a contract specifically designed for niteries.

The union is working on the assumption that the publicity accorded "Dolls" is likely to result in increased nitery productions of cut-down legit productions.

Although Equity apparently has jurisdiction over book shows in niteries, at least scaled-down versions of established legit offerings, the representation does not extend to original revues produced for cabarets, such as the George White shows the last couple of years at the Versailles, N.Y. That jurisdiction is held by the American Guild of Variety Artists.

HOOFER GOING STRAIGHT

Helen Gallagher Up for Lead in 'Double Double'

Helen Gallagher, costar of the N. Y. company of "Pajama Game," is being sought for her first straight play assignment, the femme lead in "Double, Double," a new comedy by Michael Gazzo, author of the current meller, "Hatful of Rain."

Jay Julien, presenter of "Hatful" and slated to produce the new script, is seeking a director for the play, which he hopes to do this season.

Sue Over 'Opera'; Show Continues

The off-Broadway production of "Threepenny Opera" at the Theatre de Lys had to file a $5,000 bond in N. Y. Federal Court last week to keep open. The coin was deposited in connection with a legal hassle over control of the English production and adaptation rights to the original German version of the musical.

The producers of "Threepenny" and the operators of the de Lys were slapped with a suit asking for a preliminary injunction to restrain performances of the tuner pending a hearing on the matter of rightful control of the English rights. The plaintiffs in the case are John Krimsky, Edmond Pauker and Universal Edition of Vienna, a publishing outfit.

The plaintiffs contend that Universal owns the copyright on the original Kurt Weill-Bert Brecht production of the musical, titled "Die Dreigroschenoper." They further state that Universal assigned the English translation, adaptation and production rights to Pauker in 1933 and that Krimsky acquired the rights from Pauker later that year. Krimsky then co-produced the property with Clifford Cochran, at the Empire Theatre, N. Y., where it had a 12-performance run in 1933 as "The 3-Penny Opera."

Krimsky claims that since none of the plaintiffs granted the defendants the right to translate or adapt the "Threepenny," the current production is an infringement. Cochran, incidentally, has waived his rights and license to the property. Judge Archie O. Dawson refused to grant the injunction on the grounds it "would throw out of work those actors and

(Continued on page 50)

ATPAM's New Peace, It's Wonderful (If Sheaffer Amendment Passes)

The threatened revolt in the Assn. of Theatrical Press Agents & Managers has subsided, with the prospect of a constitutional change relaxing admission of new members. If the proposed amendment is adopted, ex-drama critic Louis Sheaffer is due for immediate admission. If not, he's expected to file suit under the Taft-Hartley Act.

The move to admit Sheaffer immediately under a waiver of the existing rules was defeated at a contentious general membership meeting of the union in New York last Thursday (15). At the same time, a motion supporting the actions of the board of governors on the matter was unanimously passed, although a number of members present reportedly abstained from voting.

The decision not to admit the former critic under a rules waiver, but to await action on the proposed constitutional amendment, was apparently influenced by appeals to abide by orderly legal procedure and support the constitution. However, the board itself had decided just before the membership meeting to make an exception to the rules by granting immediate admission to Morris Yuter, a local press representative of the Shuberts in Philadelphia.

Although board member proponents of the constitutional amendment have since made a point of saying that no one really opposed Sheaffer's admission, but that the issue was just a matter of procedure, the amendment itself is known to have been hurriedly drafted and approved by the

(Continued on page 50)

Columbus Citizen Trek To New York Next Week

Columbus, Dec. 20.

The Columbus Citizen has announced that its next New York theatre excursion for the week of Dec. 26 to Jan. 2 will cost $99.50. The price covers tickets to "The Desk eSt," "Inherit the Wind" and "Damn Yankees," the Radio City Music Hall show, a United Nations tour, the film version of "Oklahoma" and hotel and travel accommodations.

The Citizen show train price is about $10 more than that of the first show train sponsored by its afternoon competitor, the Dispatch, which offered tickets to four Broadway shows as well as a celebrity cocktail party, uptown-downtown New York sightseeing tour and an around-Manhattan Island yacht trip, all for $89.75.

'Inherit' Recoups; Has 60G Profit

"Inherit the Wind" has recovered its entire $92,000 investment and as of last Saturday (17) had an accumulated profit of nearly $60,000.

As of an Oct. 29 accounting, the Herman Shumlin (in association with the late Margo Jones) production had earned a net profit of $21,705. On the basis of the weekly grosses, it's figured the profit on the Jerome Lawrence-Robert E. Lee drama climbed to around $50,000 during the ensuing five weeks ending last Saturday.

According to the accounting, the backers had been repaid $52,000 on their investment. Another $24,000 was distributed Nov. 15, bringing the total return to $76,000. The Oct. 29 statement listed a cash reserve of $20,000, plus $17,074 in bonds and deposits. A touring company is slated to start rolling late in January with Melvyn Douglas as star.

Douglas subbed Paul Muni in the Broadway production of the play until three weeks ago, when the latter returned. He left the cast last August to undergo surgery for the removal of a malignancy of the left eye.

Play 'Herod' in Church At $100-a-Week Salary; Over Equity Minimum

A group of Broadway actors are about to be paid for "going to church." They'll get $100 a week to appear in a fortnight's run of David Demerset Lloyd's "Herod the Great" at the Church of St. more than the $85 Equity minimum for Broadway.

Those in the production, to run from Jan. 18-29, will be members of the Broadway Chapel Players. The Equity group gives Sunday performances at the Broadway Congregational Church, N. Y., for which no payment is received. The outfit recently completed a 10-week N. Y. run of W. B. Yeats' "Hour Glass."

Bill Penn, organizer of the Players, will produce and direct the Lloyd play. The author, incidentally was a member of former president Harry S. Truman's staff. Business end of the booking was handled by Hayes Concert Bureau, Washington.

CRAGSMOOR BARN LOST $11,726 LAST SUMMER

Broadway producers Elaine Perry and Irl Mowery took a $11,726 loss last summer on their initial season's operation of the Cragsmoor (N. Y.) Playhouse and Tavern. The venture was financed as a limited partnership with $10,000 capital.

The net loss on the theatre was $10,979, while the tavern take fell $95 short of the break-even mark. The total restaurant income of $11,817 almost equalled the total b.o. take of $12,289.

The barn operation cost for the season including preliminary and closing expenses, was $23,268. The cost of running the eatery was $11,912. Other expenses included depreciation of equipment, $1,050. Program income came to $390 and interest earned on deposits was $8.

Miss Perry and Mowery took care of the $1,726 deficit in excess of the capitalization via personal loans to the company. They plan to reopen next summer by putting up more of their own coin in an attempt to recoup the original investment.

Prior to last summer, the Cragsmoor strawhat was operated for several years by Lee K Holland.

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Show Out of Town

The World Is Yours

Dallas, Dec. 17.

Ramsey Burch production of comedy-drama in two acts (six scenes), by Gene Radano. Features Maggie Kezer, Ray MacDonnell. Staged by James MacAllen; technical direction, James Pringle. At Margo Jones Theatre '55, Dallas, Nov. 29, '55; $3 top.

Margarita D'Angelo ..... Marian Leeds
Sabina ..... Maggie Kezer
Antonio Stefano ..... Ray MacDonnell
Vittorio ..... Freddie Packer
Margarita ..... Bennye Gatteys
Salesman ..... Edward Cullen
Edison Man ..... Tom Noel
Giuseppe ..... Robert van Hooten
Woman ..... Louise Latham

"The World Is Yours," second preem of Margo Jones Theatre '55's new season, is another sleeper dealing with education. "Inherit the Wind," a January tryout here, also clicked, going on to become a hit on Broadway.

Gene Radano, a New York policeman and writing discovery of N.Y.'s New Dramatists Committee, has a fine, gripping script—verbose, but charged with highly dramatic bits throughout that hold the viewers to rigid attention. There's scant humor and many violent scenes highlight the unhappy theme, but "Yours" rates further staging and is a good bet for film fare.

Plot details an impoverished and illiterate Italian immigrant couple's 15-year struggle in New York. Mama sacrifices all to get her son a highschool education.

Maggie Kezer is a standout as the mother, ably aided by Ray MacDonnell as the loud father. Top support by other cast members reflects expert direction by James MacAllen in his first such assignment here. *Bark.*

'Threepenny' Suit

Continued from page 49

actresses now engaged in the production of the work. However, he required that the $5,000 bond be posted to protect the plaintiffs in the event a judgment for damages is awarded.

The defendants in the case are the show's producers, Carmen Capalbo, Stanley Chase and Lucille Lortel. Also, Miss Lortel's husband, Louis Schweitzer, who purchased the de Lys for his wife; Marc Blitzstein, who adapted the work; Three Penny Productions, Lortel, Inc., and Christopher Productions.

Capalbo and Chase claim the musical is being presented under a license from Blitzstein and Weill's widow, Lotte Lenya, who's appearing in the production.

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Legit Bits

James Costigan's "A Wind From the South," originally presented on tv last September, has been picked up for Broadway production next season by **Manuel D. Herbert** and **Neil Hartley**, of the production staff of the current musical, "The Vamp."

Kelley Wyatt has succeeded **Samuel Matlowsky** as musical director of the off-Broadway production of "Threepenny Opera."

"Sink or Swim," a musical with book by **Ira Wallach**, is slated for Broadway production next season by **Ian McGlashan**.

Sandy Wilson, British author-composer-lyricist, arrived in New York last Thursday (17) from London with the completed score for his musicalization of **Cecil Beaton's** "Her Royal Past," to be produced by **Gant Gaither**.

A Woodman Thompson Memorial Exhibition, comprising the theatrical possessions of the late stage designer, is being presented at Columbia U., N.Y.

Nina Tallon, continental agent and wife of actor **Oscar Karlweis**, has obtained the French and German production rights to "No Time For Sergeants," while **Lars Schmidt** has secured the Scandinavian rights to the comedy.

"Floydada to Matador," comprising three one-acters by **William Saroyan**, preems tonight (Wed.) at the off-Broadway Amato Theatre.

Ellen McCowan is filling in for **Barbara Cook** in the Broadway production of "Plain and Fancy" this week.

Sylvia Sidney will star in the forthcoming **Anderson Lawler** production of **William Berney** and **Howard Richardson's** "Protective Custody."

The **Jules Pfeiffer** production of "Anniversary Waltz," with **Murvyn Vye** and **Augusta Roeland** as leads, begin touring next Monday (26) at the Forrest Theatre, Philadelphia.

Margo Jones Theatre '55, Dallas, has pacted **Winnifred Cushing** and **Lynn Thatcher** to its season cast. Latter replaces **Maggie Kezer**, who joins husband **Glenn Kezer** in N.Y. He's set for the musical, "My Lady Liza."

Charlotte Serber, production secretary for **Elaine Perry**, planes to San Francisco next Friday (23) for a 10-day vacation.

Lotte Lenya has returned to the cast of the off-Broadway production of "Threepenny Opera" after a five-week absence. **Valerie Bettis** subbed.

Mortimer Offner is production stage manager and **Tony Kraber** is stage manager of the Playwrights Co. production of "Ponder Heart," currently in rehearsal.

Evelyn Page, not **Jayne Meadows**, will succeed **Shirl Conway** in the Broadway production of "Plain and Fancy" when the latter leaves the cast Jan. 1 to appear in the London production.

Herbert Machiz will direct the N. Y. City Center production of "Streetcar Named Desire," to star **Tallulah Bankhead**.

Helen Hayes will appear in "Glass Menagerie" at **Paul Crabtree's** Palm Beach (Fla.) Playhouse next month, while her husband, **Charles MacArthur**, will also be represented at the stock showcase as director of "20th Century," which he co-authored with **Ben Hecht**.

Tallulah Bankhead has sold for a reported $82,000 the Bedford Village (N. Y.) estate she bought in 1939 for $25,000. She's purchased a home on Manhattan's upper east side.

JULIE WILSON'S PROVISO

Doubles From Cafe, Has Film Out on 'Pajama'

Julie Wilson, who takes over Jan. 23 as femme lead in the Broadway company of "Pajama Game," will double for four weeks from the Maisonette Room of the St. Regis, N. Y. She also has the right to take a leave of absence from the musical comedy for eight weeks, beginning May 1, for a picture assignment. She succeeds Pat Marshall in the show.

The singer-actress, who last appeared on Broadway as Joan Diener's replacement in "Kismet," is currently vacationing at her parents' home in Omaha, but goes to the Coast this week to test for the role of Betty Compton in the film based on the life of the late Mayor Jimmy Walker, to be produced by Jack Rose & Mel Shavelson.

She's due east Jan. 5. Her husband, Barron Polan, agented the deals.

Show Finances

DESK SET
(As of Oct. 29, '55) ....
(1st Week)

Original investment	$75,000
Production cost	55,880
Loss, five-week out-of-town tryout	11,954
Profit, two-week B'way preview	3,620
Cost to open on B'way	64,214
Operating profit, first week on B'way	9,983
Unrecouped cost, as of above date	54,231
Bonds	8,850
Balance available	11,919

Weekly Operating Budget

Theatre share	30% of gross
Cast	$2,070
(Excludes percentage to star Shirley Booth, which is 5% of the gross until the production cost is recovered, then 7½% of the gross, plus 12½% of the total profits.)	
General & company manager	350
Stage manager	380
Crew	1,100
Pressagent	195
Pressagent's expense	105
Theatre payroll (approx.)	250
Author royalty	half-royalty until the production cost is recouped, then standard minimum (5% on first $5,000 gross, 2½% on next $2,000 gross and 10% on the balance.)
Director royalty	2½% of gross until show is in the black, then 3%
Departmental expenses (approx.)	85
Rentals (approx.)	250
Advertising (approx.)	600
Office expense	250
Salary to producers Robert Fryer & Lawrence Carr	300
(Each of the producers receives $150 weekly until the production cost has been recovered and the customary 50% share of the profits thereafter. The salary does not apply against their share).	
Gross necessary to break even (approx.)	$13,000 until the production cost is recouped, and then $16,000

(Note: The Fryer-Carr production opened Oct. 24 at the Broadhurst, N. Y. The above statement excludes the production's 40% share (less 10% commissions) of the revenue from the sale of the film rights to 20th-Fox for a $75,000 down payment, plus weekly payments up to a $250,000 ceiling.

ATPAM-Sheaffer

Continued from page 48

board only a week before the general membership meeting. The action appeared to be the result of growing agitation among the press-agent membership.

The proposed amendment would permit the immediate admission to general membership (that is, either pressagent or manager) of anyone with at least 10 years' experience covering the theatre for a major metropolitan newspaper. That this would apply to several now-working newspapermen in New York (who were identified by name) was cited at the general membership meeting. One board member subsequently mentioned the same point to a reporter covering this story.

The prevailing assumption in ATPAM circles appears to be that the proposed amendment will be approved by the necessary two-thirds vote. However, the fact that it would permit admission to the managerial as well as press-agent field may lessen its chances of passage, since the manager membership generally has been more inclined than the pressagent group to favor a closed-shop policy.

Thomas Hughes is new assistant to **Charles R. Meeker, Jr.**, managing director of State Fair Musicals, Dallas, succeeding **David Blackburn**, who resigned to become manager of the Municipal Auditorium, Lubbock, Texas.

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Chi in Pre-Xmas Skid; 'Kismet' $14,800, 'Teahouse' $33,800, 'Anastasia' 13½G

Chicago, Dec. 20.

Seasonal pre-Xmas slump slugged Loop legit grosses again last week.

January entries on the slate are "Inherit the Wind," Blackstone, tentatively Jan. 23, and "Plain and Fancy," Great Northern, Jan. 24.

Estimates for Last Week

Anastasia, Blackstone (2d wk) ($4.50; 1,450) (Dolly Haas, Eugenie Leontovich, John Emery). Almost $13,500 on subscription (previous week, $12,200).

Bus Stop, Selwyn (4th wk) ($5; 1,000). Over $17,900 (previous week $20,500); moves out Saturday (24) to continue tour.

Kismet, Great Northern (2d wk) ($4.95; 1,500) (Earle MacVeigh, Margot Moser, Marthe Errole, Donald Clarke). About $14,800 (previous week, $15,000 for first seven performances); exits Dec. 31 to resume tour.

Pajama Game, Shubert (5th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Nearly $36,000 (previous week, $42,000).

Teahouse of the August Moon, Erlanger (15th wk) ($5; 1,335) (Burgess Meredith, Scott McKay). Almost $33,800 (previous week, $34,600); laying off this week.

'Seed' Hot $30,400, 'King' 33½G, Philly

Philadelphia, Dec. 20.

Town went dark this week with two departures last Saturday night (17). "King and I" wound up road tour with a six week stand at the Shubert, and "Bad Seed" finished a fortnight at the Locust.

Next week brings three new shows "Amazing Adele," a tryout, at the Shubert, Monday (26); the pop-price touring "Anniversary Waltz," the same night at the Forrest, and a tryout, "Hot Corner," at the Locust, Dec. 27.

Estimates for Last Week

Bad Seed, Locust (2d wk) (D) ($4.20; 1,580) (Nancy Kelly). Excellent draw despite pre-holiday slough; almost $30,400; exited to continue tour.

King and I, Shubert (6th wk) (M) ($4.80; 1,880) (Patricia Morison). Weekend was strong, but seasonal drop affected hit; $33,500 and folded Saturday night (17).

Ty Power Mild $15,000 In Yule-Stalled Cleve.

Cleveland, Dec. 20.

Tyrone Power's Broadway-bound new vehicle, "Quiet Place," was sloughed by pre-Christmas and caught a middling-passable take of $15,000 in eight performances at the Hanna last week. Romantic drama by Julian Claman, scaled at $4.50 top, drew tepid notices.

Dark this week, the Hanna reopens next Monday (26) with "Lunatics and Lovers."

D'Oyly's G.&S. $35,000 1st Week in Montreal

Montreal, Dec. 20.

The D'Oyly Carte Opera Co. drew almost $35,000 at Her Majesty's last week, with the 1,700-seater scaled to $4.50. Company played two special performances Sunday (18). They wind up Montreal stay of Gilbert & Sullivan this Friday night (23).

"Teahouse of the August Moon," starring Larry Parks, is slated for two-week session starting Jan. 2.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Red Roses for Me, Booth (12-28).
Great Sebastians, ANTA (1-4).
Chequered Shade, Playhouse (1-11).
King Lear, City Center (1-12).
Time Limit (wk. 1-16).
Fallen Angels (1-17).
Tamburlaine the Great, B'way (1-19).
Ponder Heart (wk. 1-23).
Waiting for Godot (wk. 1-23).
Innkeepers (wk. 1-23).
Hot Corner (1-25).
Middle of Night, ANTA (2-8).
Ponder Heart (wk. 2-6).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
My Lady Liza, Hellinger (wk. 3-10).
Little Glass Clock (wk. 3-12).
Mr. Wonderful (3-16).
Mister Johnson (wk. 3-26).
King and I, City Center (4-25).
Kiss Me Kate, City Center (5-16).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Third Person, Pres. (12-29).
Dandy Dick, Cherry Lane (1-10).
Midsummer Night's Dream (1-13).
Uncle Vanya, 4th St. (1-23).
Marching Song, Phoenix (3-8).

Haila Loves 'Lunatics'; Now Director-Producer

"Lunatics and Lovers" is developing into a career for Haila Stoddard. Having appeared in the Sidney Kingsley comedy on Broadway as Mary Anderson's replacement, she's now doubling as director and co-producer of the touring edition of the play. Miss Stoddard, however, does not appear in the road production, in which she's partnered with George Brandt Jr. The show opens its tour next Monday (26) at the Hanna, Cleveland.

The cast for the touring company includes Erik Rhodes, Betty O'Neill, Trave Franzee and Peggy Lobbin.

Mpls. Columnist Raps Stay-at-Home Patrons; Biz Perks (It Sez Here)

Minneapolis, Dec. 20.

Empty seats during the latter part of the "Plain and Fancy" engagement at the Lyceum here caused Minneapolis Star columnist Cedric Adams to take local theatregoers to task and to predict dire consequences unless they mended their ways.

"I think it behooves the entertainment lovers to lend a little support to these road attractions," wrote Adams, after extolling the shows' merits and declaring that Minneapolis theatregoers "need a little spanking" for their failure to fill the Lyceum better during the engagement.

"The day could be right around the corner when the Lyceum will house nothing but cooking schools or implement dealers' conventions or one-day meetings," the columnist warned. "Let's not let good theatres expire right in front of our eyes."

Adams had pointed out "A lot of us sit around and squawk about the dearth of theatrical offerings, how New York producers look upon us as the 'sticks' and refuse to send some of their better offerings." And yet, he added, "when the Lyceum theatre does bring us some outstanding fare, there are rows of empty seats at a time the theatre should be packed."

Adams' observations appeared two days before the engagement's end and Lowell Kaplan, Lyceum manager, says there was no immediate public response and a brisk pickup in the sale for the final three performances, presumably due to the columnar plug.

'VALOUR' ('TIME') 17G FOR HOLDOVER IN D.C.

Washington, Dec. 20.

Second week of "Valour Will Weep" (now retitled "Time Limit") climbed over the initial stanza, but the boxoffice still reflected pre-Christmas doldrums. Play has received enthusiastic audience response, however.

Shubert Theatre relighted last night (Mon.) for a fortnight stand of "Boy Friend." National is dark this week, but reopens next Monday (26) with "Quiet Place," starring Tyrone Power.

Estimate for Last Week

Valour Will Weep (Time Limit) National (D) (2d wk) (1,677; $4.40) (Arthur Kennedy). Under $17,000 bettering the previous week by about $1,400.

Stratford (Ont.) Group Will Visit Edinburgh

Stratford, Ont., Dec. 20.

The Stratford Shakespearean Festival will fly its company to Scotland next August to do "Henry V" at the Edinburgh Festival. The first Canadian group ever to appear in the Scottish festival's eight seasons, it will leave right after its June 18-Aug. 18 season here, in which "Henry V" will be one of three plays.

Michael Langham will direct the show, whose French roles will be played by French-speaking Canadians from Quebec province. Tyrone Guthrie's production of "Oedipus Rex," seen here the last two summers, may also be sent.

Parks-'Teahouse' $23,600, First Week in Toronto

Toronto, Dec. 20.

First stanza of "Teahouse of the August Moon," starring Larry Parks, grossed a fair $23,600 at the 1525-seat Royal Alexandra Theatre here last week, at $4.50 top.

However, for subsequent fortnight of three-week engagement here, "Teahouse" has some $40,000 on advance sale.

Lunts Big $31,300, 'Red Roses' 14G, Hub Loves 'Boy'

Boston, Dec. 20.

Legit is bustling here despite the seasonal b.o. slump. New arrival for the holidays is the touring "Bad Seed." "Red Roses for Me" got nice reviews at the Wilbur and is being put through a tightening process for Broadway.

"Boy Friend" closed a big-grossing two-weeker. Because of the fat biz here, the musical returns to the Shubert for another two-weeker starting Feb. 20. Alfred Lunt and Lynn Fontanne in the "Great Sebastians" are running up potent grosses in their four-week stay.

Shubert, dark this frame, gets the Gilbert & Sullivan reperiory of the D'Oyly Carte opening next Monday (26) for two weeks, while "Dancing in the Chequered Shade" opens the same night at the Wilbur.

Estimates for Last Week

Red Roses for Me, Wilbur (D) (1st wk) ($3.85; 1,241). Irish drama in an Irish town with fine reviews built a fair $14,000 for the first week; holds this week, then goes to Broadway.

Great Sebastians, Colonial (C) (2d wk) ($4-$4.95; 1,590) (Alfred Lunt, Lynn Fontanne). Great $31,300, ending Guild subscription for the first two weeks; holds for two more weeks, then goes to N.Y.

Boy Friend, Shubert (MC) (2d wk) ($.50; 1,717). Fat $46,600 for second week; exited town Saturday night (17), but returns Feb. 20.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Girl Named Jo, Piccadilly (12-13-55).
Hamlet, Phoe. (12-8-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Listen to Wind, Arts (12-16-55).
Lucky Strike, Duke York's (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mornings at 7, Comedy, (12-24-55).
Mousetrap, Ambas. (11-25-52).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Queen & Rebels, Haymarket (10-26-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Sailor Beware, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Strong Are Lonely, Piccadilly (11-15-55).
Such is Life, Adelphi (12-14-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).

SCHEDULED OPENINGS

Wild Duck, Saville (12-21-55).
Charley's Aunt, Globe (12-22-55).
May Fever, New Lindsey (12-26-55).

CLOSED LAST WEEK

Komuso, Arts (11-8-55).
Mrs. Willie, Globe (8-17-55).
Shadow of Doubt, Saville (7-7-55).

TOURING

Call Girl
Can-Can
Hour and the Woman
My Wife's Lodger
Reluctant Heroes
Three Times a Day
Wedding in Paris

'Roses' Quits Hayes

Continued from page 1

tiple-cover treatment in honor of her 50th anniversary as a professional actress. In formal celebration of the event, a "Command Performance" ball is being given Dec. 30 by the American Theatre Wing, at the Waldorf-Astoria Hotel, N.Y. As an added gesture, the Fulton Theatre was recently renamed the Helen Hayes.

Phillip Bloom, pressagent for "Roses," reveals that he personally made the decision not to use Miss Hayes' picture on the Playbill cover for the new show. It's his theory that the use of O'Casey's picture may provide added promotion for the opener.

B'way Biz Back in Seasonal Slump; 'Tiger' 23G, 'View' 19G, 'Rain' $20,300, 'Diary' 27G, 'Chalk' 19½G, Muni 29G

The perennial pre-Christmas slump finally caught up with Broadway last week. Business was brutal, with one musical dropping as much as $16,900 from the previous week. Only five shows went over capacity, "Cat On a Hot Tin Roof," "Dam Yankees," "Matchmaker," "No Time for Sergeants" and "Pipe Dream."

Only opening last week was the off-Broadway Phoenix Theatre revival of "Six Characters in Search of an Author." Lone starter this week is "Righteous Are Bold." There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) (42d week; 334; $5.75-$4.60; 1,010; $27,811) (previous week, $20,800). Last week, just over $15,000.

Cat on a Hot Tin Roof, Morosco (D) (39th wk; 308; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, almost $31,600). Last week, same.

Chalk Garden, Barrymore (CD) (8th wk; 61; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $24,500). Last week, nearly $19,500.

Damn Yankees, 46th St. (MC) (33d wk; 260; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, over $50,800). Last week, same.

Desk Set, Broadhurst (C) (8th wk; 64; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $31,500). Last week, over $26,300.

Diary of Anne Frank, Cort (D) (11th wk; 85; $5.75-$4.60, 1,066; $27,580) (Joseph Schildkraut) (previous week, $26,900). Last week, over $27,000.

Fanny, Majestic (MD) (59th wk; 468; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $54,700). Last week, almost $37,800.

Hatful of Rain, Lyceum (D) (8th wk; 45; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $22,200). Last week, nearly $20,300, with theatre parties.

Inherit the Wind, National (D) (33d wk; 261; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $31,000). Last week, almost $29,000.

Janus, Plymouth (C) (4th wk, 28; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $32,100). Last week, over $30,400, with theatre parties.

Lark, Longacre (D) (5th wk; 36; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, $28,000). Last week, almost $25,700.

Matchmaker, Royale (C) (2d wk; 16; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $31,200). Last week, almost $32,200, with theatre parties.

No Time for Sergeants Alvin (C) (9th wk; 68; $5.75-$4.60; 1,331; $38,500) (previous week, $38,000). Last week, over $37,900 with theatre parties.

Pajama Game St. James (MC) (84th wk; 668; $6.90; 1,615, $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) (previous week, $47,700). Last week, almost $35,500.

Pipe Dream, Shubert (MD) (3d wk; 21; $7.50; 1,453; $53,039) (Helen Traubel, William Johnson) (previous week, $55,300). Last week, nearly $55,200.

Plain and Fancy, Hellinger (MC) (47th wk; 372; $6.90; 1,527; $55,916) (previous week, $41,000). Last week, over $30,200.

Roomful of Roses, Playhouse (D) (9th wk; 72; $5.75-$4.60; 994; $25,500) (Patricia Neal) (previous week, $8,300; has to vacate theatre Jan. 6). Last week, almost $6,900.

Silk Stockings, Imperial (MC) (43d wk; 340; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $44,600). Last week, nearly $31,200.

Teahouse of the August Moon, Beck (C) (114th wk; 1,017; $6.22-$4.60; 1,214; $33,608) (John Beal, Terrence Kilburn) (previous week, $27,400). Last week, almost $18,700.

Tiger at the Gates, Helen Hayes (D) (11th wk; 88; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $28,300). Last week, nearly $23,000.

Vamp, Winter Garden (MC) (6th wk; 44; $7.50; 1,494; $60,000) (Carol Channing) (previous week, $39,700). Last week, over $28,300.

View From the Bridge, Coronet (D) (12th wk; 92; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, $24,300). Last week, over $19,000.

Will Success Spoil Rock Hunter, Belasco (C) (10th wk; 76; $5.75; 1,073; $31,582) (previous week, $25,700). Last week, nearly $19,200.

Witness for the Prosecution, Miller (D) (53d wk; 420; $5.75-$4.60; 946; $23,248) (previous week, $21,800). Last week, almost $17,100.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) (1st wk; 8; $3.45; 1,150; $24,067). Last week, almost $12,300 for first eight performances.

Opening This Week

Righteous Are Bold, Holiday (D) ($5.75-$4.60; 834; $28,000). Play by Frank Carney, presented by Eddie Dowling; opens tomorrow (Thurs.) night, following a series of previews in lieu of an out-of-town tryout.

OFF-BROADWAY

(Figures denote opening dates)

Cherry Orchard, 4th St. (10-18).
Cradle Song, Circle in Square (12-1).
Dragons Mouth, Cherry Lane, (12-16); closed last Sunday (18).
Macbeth, Jans Hus Aud (10-19); closes Jan. 1.
Out of This World, Actors Playhouse (10-12-25).
Thesmophoriazusae, Rooftop (12-13); closed last Sunday (18).
Threepenny Opera, de Lys (9-20).
Trouble in Mind, Greenwich Mews (11-13).

'CAN-CAN' SAD $28,000, 'HELLZ' DIRE $7,000, L.A.

Los Angeles, Dec. 20.

The town had only two shows last week, and both lost heavily in the Christmas shopping rush. They battle it out again this week.

Estimates for Last Week

Can-Can, Biltmore (1st wk) ($4.95; 1,636). Only $28,000, about 60% capacity, despite Theatre Guild subscriptions.

Hellzapoppin' of '56, Music Box (2d wk) ($4.40; 800). Another bad $7,000.

'Plain' Not Fancy 25½G For Mpls.-Des Moines

Minneapolis, Dec. 20.

Hampered by pre-Yule slowdown, snow and sub-zero temperatures throughout the area, the touring "Plain and Fancy," in its final four days and five performances, Dec. 11 through last Wednesday (14) drew $16,300 at $4.95 top at the 1,850-seat Lyceum. With the take for the final three performances in Des Moines, that gave the show a gross of just about $25,500 for the eight-performance string.

With the $18,300 previously grabbed for three nights and a matinee here Dec. 8-10, the show grossed a total of $34,600 for its seven-day nine-performance Minneapolis engagement. For nine days and 12 performances in the Twin Cities, including $7,100 for two nights and a matinee in St. Paul, the aggregate was $41,700.

Next Lyceum attraction is "Lunatics and Lovers" the week of Jan. 21.

$9,200 in Des Moines

Des Moines, Dec. 20.

The touring "Plain and Fancy" grossed over $9,200 in three performances last Friday-Saturday (16-17) at the KRNT Theatre here.

'Waltz' $13,000, Frisco

San Francisco, Dec. 20.

Fifth frame of "Anniversary Waltz" at the Alcazar did a satisfactory $13,000 last week.

The Curran Theatre, dark since the exit of "Plain and Fancy" early in November, relights Jan. 2 with "Can-Can," and French pantomimist Marcel Marceau is due Jan. 8 at the Geary.

Col Artists Steps In to Save Its Tebaldi Date in Unique Mgt. Snarl

Italian soprano Renata Tebaldi gave her first solo recital in N. Y. at Carnegie Hall Sunday (18), sponsored by her managers, Columbia Artists Mgt. They thus averted what might have been an ugly mess if the near-sellout house had been cancelled, as expected, when the original presenter defaulted, and the audience would have demanded a concert or refunds.

Details and background of the situation were given in last week's VARIETY. Mme. Tebaldi had been engaged for the recital by Conlin Associates Inc. Advance sale was brisk. Presenter Joseph H. Conlin Jr. couldn't pay the singer's $4,800 fee on the due date, or subsequently. Only $200 of Carnegie's $1,500 charge for rental, ushers, etc., had been paid. On the other hand, about $6,700 in mail order and other ticket money was gone. About $1,500 more in the boxoffice had been attached by another Conlin creditor. The concert seemed stymied.

Columbia and Carnegie execs, though not directly responsible, huddled last Wednesday (14) to save the concert and avoid embarrassment to the artist, management and the hall. Attachment was lifted voluntarily. Carnegie waived rent (other than the $200), while Columbia picked up Carnegie's $162 tab for payroll. Mme. Tebaldi is supposed to have received her full fee.

Columbia paid for last-minute ads (with about $2,000 of tickets still to sell), and waived artist's fee. House was nearly sold out, Columbia claiming loss of nearly $4,000. Other trade estimates put Col's loss at around $2,000. Columbia v.p. Andre Mertens, who handles Mme. Tebaldi, said he's never seen such a situation in his 30 years in the concert biz.

Rosenstock Quitting As N.Y.C. Opera Head

Joseph Rosenstock, general director of the N. Y. City Opera Co. for the past four years, has resigned, effective after the spring season, claiming that administrative burdens are too heavy. Rosenstock, a conductor with the company seven seasons, wants more time for straight podium work, there and elsewhere. N. Y. City Center board of directors will meet next week to discuss a successor.

Rosenstock has been a controversial figure since he took over the opera headship reins from Laszlo Halasz, when latter was ousted from the post. Press has been critical, and Lincoln Kirstein, former overall City Center director, resigned that spot last year when Rosenstock's opera contract was renewed over his objections.

Wagner's Twilight

Vet manager Charles L. Wagner, who's been touring his Charles L. Wagner Opera Co. for the past 16 years, says he's retiring next year, after 57 years in the concert business.

He'll do two operas next year for the windup.

Dr. John Myers has been appointed chairman of the board of trustees of the Symphony Foundation of America.

Victor To Disk 'Medea' On Repeat Summer Date

Cherubini's "Medea," presented twice this fall in N. Y. in concert form by the American Opera Society to SRO biz, will be done again at Caramoor, Katonah, N. Y., with the same participants, under auspices of the Westchester Friends of Music, next June 23. The 150-year-old opera had never been done here before, and hasn't been recorded.

RCA Victor wants to record the work, and plans to do so at the Caramoor performance. Cost for artists and orch alone should run around $8,500. Opera this fall was handled by the Herbert Barrett Mgt., who booked the Katonah date. Arnold Gamsun is the conductor, and Eileen Farrell, Laurel Hurley, Martha Lipton, James McCracken and Norman Scott the soloists.

Zurich Orch, Paris Winds Set for U.S. Bows in Jan.; Hillis Choir, Rubin Part

The David W. Rubin Artists Mgt. is importing two foreign attractions this season, right after New Year's, in the Zurich Little Symphony and the Woodwind Ensemble of Paris, both groups in their U. S. debuts. The Zurich orch, comprising 30 people, with Edmond de Stoutz as conductor-director, will play 40-odd dates over an eight-week period, beginning Jan. 2 in Everett, Wash. It's coming with Swiss government cooperation, latter paying overseas passage of about $20,000.

Few indie managements handle foreign groups in this size, and this is the first time for Rubin. Ensemble is coming on guarantee, with Rubin selling it at straight fee of $1,500 to $1,750. Zurich orch, formed since the war, has toured extensively in Europe.

Paris Woodwind group comprises five first-desks of the Guard Republicaine Band, which was here last season. But this is first visit of the quintet (which was formed in 1944) as a separate entity. They'll do 33 dates in six weeks, starting Jan. 21 in Evanston, Ill. Many dates are in French Canada. French government is co-sponsoring, paying overseas passage. Couesnon, Paris music instrument firm, is also a co-sponsor, with some financing.

In March, Rubin will bring over European soprano Maria Stader for a month's tour. She'll appear with the Philly and Cleveland Orchs, and with Sir Thomas Beecham in Montreal. She'll also record the Mozart Great Mass with the Philly Orch for Columbia while here.

Rubin, starting with the '56-'57 season, will also handle Ramon Vinay, Paul Schoeffler and Georgio Tozzi, and is booking them now. He's also parting this month with Margaret Hillis, N. Y. Concert Choir & Orch in an amicable break, after three years' handling. Hillis group had four N. Y. dates (two of which have taken place), and two with the Little Orchestra Society, plus a tour of 20 dates, mostly in January-February.

Libidins Returning To Ballet Russe Booking

Indie manager David Libidins will book the Ballet Russe de Monte Carlo for next season ('56-'57), in association with Kenneth Allen Associates.

Libidins, whose last such chore for Ballet Russe was 1951-52, had booked the troupe for the seven previous seasons. Troupe was then idle two seasons, and was handled by Columbia Artists Mgt. the past two years.

Met Staging Double Bill With $35,000 'Pasquale,' $15,000 'Soiree' Ballet

The Met Opera will present a revival of Donizetti's "Don Pasquale" and the premiere of a new ballet, "Soiree," in a double bill in N. Y. Friday night (23). Thomas Schippers, young American conductor, will make his Met debut conducting both works. The Met's new prima ballerina, Mary Ellen Moylan, and premier danseur, Oleg Briansky, will debut with "Soiree," and Roberta Peters, Robert Merrill, Cesare Valletti and Fernando Corena will head the "Pasquale" cast.

The Met's National Council contributed $35,000 for the "Pasquale" production, and although all bills aren't in, the Met is hopeful that this sum will cover the cost. Council is also financing "Soiree" at $15,000, which the Met claims is enough to cover the cost—designer Cecil Beaton's fee, additional orch rehearsals, and making costumes and scenery. Trade had figured "Soiree's" cost to run over $20,000.

"Soiree" is the second ballet to be staged at the Met by its ballet master, Zachary Solov. (He staged his "Vittorio" there last year). Beaton designed the decor and costumes, in his first Met assignment. "Pasquale," a small opera, is being staged entirely on a big turntable arranged by Wolfgang Roth, which can be moved. But it's not a revolving stage, as supposed, and can only be used for a small production.

Longhair Disk Reviews

Beethoven: Missa Solemnis (Decca). Warm, musical, moving reading under Karl Bohm, with the Berlin Philharmonic. Able soloists in Maria Stader, Marianna Radev, Anton Dermota and Josef Greindl make this an impressive album.

Rachmaninoff: Suites No. 1 & 2 for 2 Pianos (Westminster). Charming early works are romantic and lyrical, and played here with style and finish by Arthur Ferrante and Louis Teicher.

Verdi: Aida (Angel). Sturdy version, a little too individualistic sometimes, not always compact. Richard Tucker and Maria Callas (though not in her best role) as resonant leads, backed well by Fedora Barbieri and Tito Gobbi, and Tullio Serafin reining La Scala forces.

Prokofiev: Prodigal Son (Vox). Intense, highly-moving ballet score given fine, full-styled treatment by the N. Y. City Ballet Orch under Leon Barzin.

Concert Bits

Hattie Althoff, veepee of Consolidated Concert Corp., celebrates her 30th anni in the concert biz this month.

Baritone **Thomas L. Thomas** has signed a three-year pact with Columbia Artists Mgt., to be under Kurt Weinhold's management, starting next season. He's been with National Artists Corp.

Germaine Cossini, Paris Opera diva, in from Europe yesterday (Tues.) on the Ile de France. Also on the same ship were **Gerald & Wilfred Beal,** 22-year-old twin violinists, who completed a four-month European concert tour.

Paul Strauss, conductor from Chicago, sailed for Europe last week to fill guest conducting engagements. He'll open the Mozart Festival at Radio Zurich Jan. 29.

N. Y. Herald Tribune dance critic **Walter Terry** has an added chore, as dance editor of Etude magazine.

Met baritone **Robert Merrill** has signed a new management contract with National Artists Corp.

Conductor **Emerson Buckley** has signed with **Arthur Judson** of Columbia Artists Mgt. as his concert manager.

Season's Wonder Boy

Soviet violinist David Oistrakh is appearing with the N. Y. Philharmonic at Carnegie Hall, N. Y., in a special Pension Fund concert tonight (Wed.), and will play again with the symph Dec. 29 and 30 and Jan. 1. The four concerts were sold out weeks before the events, as were the two solo recitals Oistrakh gave in N. Y. last month. Such a sellout, six times in six weeks, is unprecedented for modern times, and has the whole trade talking.

It's happened in the past, with a McCormick, Chaliapin or Elman, but with the concerts spread over a full season. Nobody could do it today over a six-week stretch, opines one top concert manager, except perhaps Oistrakh's fellow-Russian, pianist Emil Gilels (who scored here earlier this season). Gilels could have done it, says this exec, but not as easily as Oistrakh. Heifetz or Horowitz couldn't do it, he adds, but a Mario Lanza, surprisingly, might. Manager thinks the Russians could have played 20 times apiece in N. Y. this season; they haven't scratched the public, he believes.

He attributes the astonishing Oistrakh draw to the vast undercurrent of sympathy for better rapproachment between the two countries, U. S. and Russia, supported by the fact that the fiddler is a top performer.

Met to Fete Lily Pons With Gala; Only Femme Star for 25-Year Run

By ARTHUR BRONSON

Lily Pons is being feted Jan. 3 for her 25 years with the Met Opera—the only femme in Met history who has been a star there for a quarter-century. The Met is marking the occasion with a gala opera night. The diminutive diva will do the second act of "Rigoletto," supported by Jan Peerce, Robert Merrill and Thelma Votipka; the Mad Scene from "Lucia," and an after-concert of songs and arias identified with the little coloratura.

Such a Met gala has been held just once before, in 1918, for Enrico Caruso, but that one marked the tenor's 25th anni in *opera* (he wasn't at the Met 25 seasons). But Miss Pons stepped onto the Met stage Jan. 3, '31 as a lead and has stayed that for 25 years. The record is unique in opera and in Met history. No other femme can match it, although Lucrezia Bori reigned for 24 years before her retirement in 1936. Rosa Ponselle's career spanned 20 years; Emma Eames, 19; Geraldine Farrar's, 16. Grace Moore had been with the Met 19 years, but was away part of the time in films. Marcella Sembrich was on the roster longer (debuting in 1883 and retiring in 1909), but she also stayed away, in Europe, for long periods.

Few people stay on top 25 years as big earners, but the French soprano was a strong draw from the day of her debut. During the depression years of 1931-32-33, it's acknowledged that Miss Pons kept the Met going. She never missed a season. Consistently staying on top with a fragile coloratura art form, Miss Pons has averaged $150,000 yearly from opera, concerts and radio, excluding films and recordings. On the Chesterfield radio program for three years, she did 39 weeks of shows a season, at $3,000 an airer.

Still Trouping

This season, Miss Pons, in addition to opera and tv, will do about 35 concerts at an average $3,500 fee. She's probably the only femme opera singer today, outside of Renata Tebaldi and Maria Callas, who commands a fee of $3,500 and better. Miss Pons will do five radio dates, five teevee shots, some recordings, and then go to Europe in the spring for a film engagement. Prior to that, she'll tour the U. S., not only to big cities like Detroit, Cincinnati, Dallas and Houston, but she'll also sing in out-of-the-way spots like Holdredge, Neb.; Vermillion, S. D., and Edinburgh, Tex. She also has a half-dozen Met dates.

At this stage of her career, instead of resting on her laurels and taking it easy singing the standard repertoire, Miss Pons takes the time to learn a new, difficult role for a concert version of Stravinsky's opera, "Le Rossignol." Next fall she sings at the highbrow Worcester Festival. She's turned down bids to Las Vegas and other nitery spots, despite the big coin involved.

In a biz where there's a terrific turnover of managers and advisers, it's also significant that the diva has had the same guides throughout most of her career. Frederick C. Schang, prez of Columbia Artists Mgt., has been her only manager. Alfred McCormack, her lawyer, has been with her 23 years; Constance Hope, publicity rep, 20 years; Humphrey Doulens, personal rep, 18 years, and Frank Versaci, flute accompanist, 16 years. When her longtime pianist, Frank LaForge, died several years ago, he had been with Miss Pons 17 years.

Shaw in Sabbatical From Col Mgt. for Cleve. Post

Columbia Artists Mgt. has released Robert Shaw for a whole year, so that he might go with the Cleveland Orchestra as associate conductor. Shaw starts next October replacing Rudolph Ringwall, who resigned. George Szell is the symph's maestro.

Shaw will go overseas this winter with his Robert Shaw Chorale on the tour Col booked under sponsorship of ANTA. Col will shelve the Chorale for the next two seasons, when it plans to resume the choir on Shaw's return. He's repacted with Col for two years, in '59-'60 and '60-'61, this being a condition of his present release.

Shaw wanted more experience as an orchestral (as against a choral) conductor, hence his acceptance of the Cleveland bid. He'll start a chorus in connection with the Cleve. symph and increase the orch's choral activities.

Inside Stuff—Concerts

Unusual hypo in Gotham concertgoing this fall is indicated by the activity of Columbia Artists Mgt's recital department. Johnnie Evans, who's headed the department five years, says this is the heaviest fall in his tenure, running about 12 to 15 dates above past seasons. He's had as many as three events in one day in one auditorium (Town Hall) alone. By end of December, Col's recital departemnt will have presented 60 dates since October, including 12 Col artists and 26 debut performers. Popularity of new artists (like Emil Gilels, David Oistrakh), and increase of general interest in music (with desire to see artists in person), are given as reasons for the concertgoing upsurge.

MEMO TO BOOKERS

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Literati

Holiday's 10th Anni

Holiday magazine, celebrating its 10th anni next March, will mark the event with that issue devoted entirely to one subject—leisure. It will contain articles by James A. Michener, the late Bernard DeVoto, E. B. White, Edward Steichen, Joyce Cary, Bruce Catton and others.

April issue will be another special—with the entire issue devoted to London, and all the writers Englishmen.

Mike Stern Wins Suit

Michael Stern won the first of a series of five suits which Michel Olian filed against him and Fawcett Publications. The first two were dropped; the third he just won in the Rome (Italy) courts, and two are pending in the U.S. against Fawcett and True mag wherein Stern's "Wine, Women and Money" was published. Olian also figured in Stern's series of European "profiles" on the shadier Continental set which Random House published under the title of "No Innocents Abroad." Olian's suit against Fawcett is for $8,000,000 and the one against RH for only $75,000.

The suit which was tried in Italy was based on Stern's article in the Swiss paper, Neue Zuricher Zeitung. Stern has just returned to the U.S. with his two children, son 17 and daughter 13, both of whom attend Italian schools. This is their first American trip back in three years. They will visit their grandparents in Florida in company with Mrs. (Estelle) Stern. The writer, now back on True, along with other assignments, has been abroad completing research on another series.

710G 'Garbo' Suit Vs. Life

Life magazine used portions of her book, "The Private Life of Greta Garbo," without permission, Rilla Page Palmborg charged in a $710,000 copyright infringement suit filed in Federal Court in Los Angeles. Action contends the magazine, in three issues in January this year, "pirated" whole passages from the tome and indulged in "word-for-word" copying.

Suit says Life received a total of more than $9,300,000 in circulation and advertising revenue from publication and sale of the offending issues, which included a serial tagged "The Great Garbo." Suit asks $350,000 in general damages and $360,000 representing profits allegedly received from the sale of 5,600,000 copies of each of the three issues.

Mademoiselle's Choices

Mademoiselle's "Ten Young Women of the Year," featured in the magazine's January issue, includes Kim Stanley, theatre and tv actress; Leontyne Price, singer; Machiko Kyo, film actress.

Others are Francoise Sagan, author of "Bonjour Tristesse"; Jane Prizant Gilman, lawyer; Doris Zeller, geologist; Pat McCormick, diver; Liane Brauch Russell, geneticist; Jeanne Carr, designer, and 12-year-old Gloria Lockerman, of the "$64,000 Question" airer.

Hot Off The Arctic

Doug Wilkinson, documentary filmmaker who spent two years in the Canadian Arctic living with the Eskimos to get footage for National Film Board productions, has written a book on his Arctic life.

Volume has the same title as one of the films, "Land of the Long Day," and is getting plenty kudos on television, radio and in newspapers.

Cincy Enquirer Tiff Goes On

Continuing at a feverish pitch, feuding for management control of the Cincimati Enquirer will come to a head in mid-January at the annual stockholders' meeting.

The employe-stockholders group in an election Dec. 16 of three members to the board of directors named two in favor of James H. Ratliff Jr., and Jack Cronin being reinstated to their jobs as secretary-treasurer and columnist, and city editor, respectively. They were ousted by the board and Roger Ferger, publisher, several weeks ago after opening a public attack on Ferger's administration of the employe-community owned morning and Sunday paper.

Employe stockholders have three places on the board, but its majority is controlled by a voting trust which owns most of the shares.

The pro-Ratliff group got 47.7% of the 184,059 stock votes cast by employes. Al Schottelkotte, reporter-columnist and head of the Committee to Save the Enquirer—Again, said the election of two of its candidates is a mandate to management to adopt the committee's proposals for "development of a true employe-community newspaper operation."

Charles W. Stabb, v.p. and circulation manager and anti-Ratliff, was elected to the board as the third employe-stockholder representative.

Larry Nash, chairman of the United Employes Committee for Continued Success of the Enquirer, said its candidates received 47% of the stock vote.

In its report for the fiscal year ended Sept. 30 the company listed net earnings of $466,400, a 73% gain over the previous year and a record in the paper's 114-year history. The profit included the increased price of the Sunday paper from 15 to 20c.

CHATTER

Winthrop Palmer, art and ballet patroness and exec editor of Dance News, has just brought out her latest book of poems, "Fables and Ceremonies."

Bill Barnard, Texas bureau manager of Associated Press, elected 1956 prexy of the Dallas Press Club.

Robert Hatch, film critic for the Nation, has been made an editor of the mag, in charge of the Book-&-Arts section. He'll continue reviewing films.

Dallas Times Herald, still with Walter Winchell's column after 20 years, has added the pillars of Ed Sullivan, Dorothy Kilgallen and Art Buchwald.

Chi NBC news-analyst Clifton Utley, who has been recuperating from a serious illness the past two years, is resuming his column, specializing in foreign affairs, in the Chicago Sun-Times.

Washington Medical News Service Inc., a Delaware corporation, has merged World Wide News Service Inc., of New York. Chadbourne, Parke, Whiteside, Wolff & Brophy, 25 Broadway, filing attorneys at Albany.

Caskie Stinnett, Curtis Publishing Co. promotion scribe and columnist, just signed a contract with Rinehart to write a humor book for fall, 1956, publication. It will bear no resemblance to the kind of humor pieces he's been doing for the Satevepost the past 10 years.

Gertrude Jones, onetime secretary to George P. Skouras and former News of the Day staffer, authored her first novel, "One Happy Family," which Pageant Press is publishing.

Frank Graham Jr., former publicist for the Brooklyn Dodgers, named assistant managing editor of Sport mag. He replaces Irv Goodman, upped to m.e. after Jack Newcombe, previously in that post, moved to Life mag.

Many Re-Makes

Continued from page 3

Leslie Caron (20th-Fox) was taken from a straight play, filmed previously in 1931. Even more pointed is Paramount's re-do of "Anything Goes," both the 1936 version and the upcoming 1956 version starring the same gent, Bing Crosby.

Metro modernizations of operettas in recent seasons have included "The Merry Widow," "Rose Marie" and "The Student Prince." It will re-title "The Philadelphia story" as "High Society," include a Cole Porter score and splash Crosby, Sinatra and Grace Kelly on the marquees.

Re-make activity is not confined to adding music to former dramatic or comedy films. The trend is on in full force and involves all types of old films. Paramount currently has in production "The Man Who Knew Too Much," a second telling by Alfred Hitchcock of his own 1925 British film of the same title. Most costly picture now shooting is Cecil B. DeMille's reworking from his 1923 "The Ten Commandments."

Universal's "The Spoilers," currently in distrbution, marks the fourth version of the film.

Pros and Cons

What are the advantages of remakes? It offers a film company a valuable tested property, which it often owns outright. The original film had the ingredients to make it a success, so it's felt that there is no reason why that success cannot be duplicated. For example, U's "The Magnificent Obsession" was more of a b.o. click the second time around than it was in its original version.

In a re-do an important factor is timing. A new version cannot be issued too soon after the original. A period of 15 to 25 years is deemed a suitable space of time to enable the making of a new film with a new approach or with new techniques such as widescreen, color, etc.

Always moot to distributors is whether release under a new or the original title. Much depends on the story. If it's a well-known story with universal appeal, a film company will take a chance on the original tag. However, if there's fear that the customer will say "I've seen it before," efforts to disguise origin are likely.

Henry Fonda

Continued from page 4

his Hitchcock film, "The Wrong Man," he'll roll "12 Angry Men" next May in a New York studio. "Men," a Reginald Rose yarn originally done on tv, will be a joint effort between Orion and Rose's own Nova Productions. Sidney Lumet will probably direct.

Also on Orion's production agenda are "Staked Claim," a western by Seton I. Miller, to be done possibly this summer or next fall; and "The Clown," film version of Emmett Kelly's story. Fonda will star in these three ventures. He emphasized that despite his interest in television Orion has no vidpix plans. His role in "Wrong Man," incidentally, marks the windup of the actor's two-picture commitment to Warners and pic also reps Hitchcock's last film with WB under his present pact with the studio.

Schenck-Loew

Continued from page 3

given the Loew's move, the Times and Trib front-paged the news of the Weaver-Sarnoff development, with the tv writers following up with lengthy interpretive yarns. On the basis of the stature of both Schenck and Loew and the length of their connection with and influence in the picture industry, pixites feel the newspapers pulled a major boner in playing the news.

Formal shift of Schenck and Loew took place last Wednesday (14) at a regular meeting of the company's board of directors. Schenck submitted his resignation as prexy and then strongly urged the selection of Loew as his successor. Schenck was then elected chairman of the board, a new post for the company.

Schenck, it's indicated, will remain active in the affairs of the company. He has been president of Loew's-MGM since 1927 following the death of Marcus Loew, who in 1924 had effected the merger of three companies—Metro, Goldwyn, and Mayer.

Arthur Loew has been active in the Loew's organization for 35 years. As president of Loew's International, which position he will continue to hold for the time being, he had supervised the company's film distribution and theatres in all countries outside the United States and Canada. In addition to his activities in foreign distribution, he has also been connected with production, supervising the making of "The Search" and "Teresa," which respectively introduced Montgomery Clift and Pier Angeli.

In addition to the election of a board chairman and new president, the board of directors voted to increase its membership from 11 to 13, adding Loew and John Lawrence Sullivan. Sullivan, Secretary of the Navy from 1947 to 1949, is a senior partner in the law firms of Sullivan & Wynot of Manchester, N. H., and Sullivan, Bernard, Shea & Kenney of Washington, D. C.

'Arm' Ads Nixed

Continued from page 7

some of the other stations "had been called" by some narcotics officials. There was no confirmation of this, however, and both other stations and offical departments which might be involved disclaimed any knowledge of such calls.

Horgan, who said he also had not heard the spots, said he had been informed that "some of the other stations were rejecting the spots and we pretty much stayed-together."

Lloyd Sigman of KMPC was unavailable for comment on that station's action.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Sonnet to 'No Vacancy'

What was it like the night that Child was born?
Was it like this where sand and moon are one?
Did all the poor, the natives, look forlorn,
While at the Inn the rich had just begun
To celebrate the season with some fun?
Was it a night when wraps were worn,
As all responded to the revel's horn,
Or did they move as quiet as a nun?

Was Bethelem a mixed-up town like this?
Was everyone excited by the din?
Were lovers under mistletoes in bliss,
And other contemplating ways to sin?
In all the crowded pleasures did they miss
A chance to welcome Him, denied the Inn?

The Centennial Award for not trying to make a fast buck out of Christmas goes to Jean Woodbury Wilcoxon, British actress, now a resident of the hills back of Beverly Hills, producer, director and agent provocateur of Santa Monica's Nativity Play. This is a facelifted 13th century show in 11 scenes and running 90 minutes. It has just completed an SRO run at the Miles Playhouse.

Santa Monica is a mackerel pier on the coast of Southern California. It was named in honor of the mother of St. Augustine. As I recall her history, she practically had to beat the brains out of her son to make him a saint, for in his youth he was a roving Roman with no more spiritual content than the bones of a dessicated camel. In her drive to get Christianity into Christmas, Mrs. Wilcoxon and Santa Monica had much in common.

As Mrs. Wilcoxon would be the first to insist on sharing her honors as a Christmas-for-Christmas-sake sort of trouper, first, with her husband, Henry Wilcoxon, who bears the brunt on his broad shoulders of Cecil B. DeMille's production problems at Par, second, with the city of Santa Monica which forked up $3,260 and a municipally-owned theatre for the Nativity Play and, third, with the pros who wouldn't even take gas money to play in this 20th Century version of a 700-year-old hit, I may as well beat her to it and count them all in on the award.

What, No Gimmick?

She first staged this play during the Christmas season of 1952. It must have taken a lot of selling, since nobody could see, judging from her layout, how anybody could make a buck out of it. The city officials gave in when she assured them there would be no expense, and it would run only a week anyway.

Being faintly familiar with Hollywood prices for talent, the city fathers weren't quite sure there would be no bag for them to hold when it was all over. But it worked out fine. The town got a lot of good publicity and it didn't cost a cent. In fact, it went so well that they thought they ought to advance a few bucks just in case an unforeseen expense did develop.

The play became so popular that by now its performances have been upped 250%. The gross, however, has stood still, because nobody pays to see this play, anymore than anybody is paid to play it. It's an experiment in Christianity, which makes it tough to follow for those who believe Christmas was invented to put business so far in the black that tax troubles were sure to follow.

Office Parties Still Dissenting

For those who stick to the view that Christmas was designed for office parties and subsequent clinking for drunk-driving, I'm afraid that this eulogy of troupers who believe that Dec. 25 was a birthday party to celebrate a Child who was born in a stable because there was no room at the Inn might get me on some schnook's subversive list as at least an accessory to their good conduct.

Something of the sort must have crossed the noble mind of the Wilcoxons, because Mrs. Wilcoxon suggested that those who couldn't bear to see a fine play stripped of the profit motive could solve their dilemma by tossing a bauble into the Marine Corps "Toys for Tots" basket at the door. But no money would pass, and there would be no use of trying to slip a buck to an usher for a reserved seat because no seats were reserved.

For all its idyllic setup the Nativity Play has problems. They even have had to have cast-changes in their limited run. In fact, for each performance a different baby was used. Everybody wanted his darling to play the Christ-child.

Babies Age Overnight in Hollywood

They weren't new-born babies in a literal sense of the word, but stage manager David Armstrong's boy was only seven weeks old the night he played the part. For a production that is close to Hollywood, where babies seem to age tremendously between the maternity operating room and the nursery, seven weeks seems to me a new low for new-born babies.

Amanda Webb, who played Mary, seemed a little older than the Blessed Virgin and John Merton, who played Joseph, seemed a little younger than the original, but this was a play, remember, not history.

About 40 parts were involved in the Wilcoxon Players' version of the Nativity and they rehearsed for several weeks at the Wilcoxon home after their picture and television chores. The basic script came from a Yorkshire Guild, which scholars in miracle plays place as having been written about 1259.

The original probably was much older than that, for there are traces of religious drama from the days of Gregory the Great, which was at the end of the sixth century. In fact some scholars have found evidence of them as early as the third century. But the Wilcoxon manuscript, brought to them in fragmentary form, was written between 1,200 and 1,400.

"From the moment we saw it," said Mrs. Wilcoxon, "my husband and I fell in love with it. What it lacked in good writing it made up in simplicity and faith. We found, as actors, that the fragments were very moving."

In the middle ages chorals were chanted to much of the action, and the Wilcoxons followed this in their version of the Nativity Play. They used the Rudy Salzer Singers. These 20 voices also worked cuffo. They opened the play chanting in a candle-lighted procession. The rest of the story dealt with the marriage of Mary and Joseph, their journey to Bethlehem, the difficulty of finding a room and the birth of the Savior in a stable.

Santa Barbara Version in Mex

No people do this better than the English, unless possibly the Spaniards. Around Southern California of course that would mean Mexicans. They put on a Nativity Play at Santa Barbara at the Mission that is beautifully staged and beautifully sung. In fact, I saw a version done on film in color, with commentary by J. Carroll Naish but I never heard of its being used on tv. It should, for it has Spanish songs as haunting as any alltime hits.

But the Santa Monica production is the first in which a town has participated officially and didn't ask, "What do we get out of this, and where's the money coming from?" It's nice to know that Amanda Webb, John Merton, James Logan, Paul Wexler, Richard Gilden, Pat English and Faith Geer never asked these questions of Jean Woodbury Wilcoxon either.

Now that they know so well what it was all about, may all of them have a Merry Christmas!" And pax et bonum to the rest of us.

Broadway

Third Ave. shop windows' Yule greeting: No El.

Bandleader Artie Shaw sailing on the Cristoforo Columbo tomorrow (Thurs.) for Cannes.

Rita Hayworth, Marie MacDonald and Gypsy Markoff back from Europe yesterday (Tues. on the Ile de France.

The Jack Warners announced the engagement of daughter Barbara to Claude Terrail, owner of Paris' La Tour d'Argent and other hotel and restaurant properties.

NBC's Ford Bond sold his four-story East 19th St. (Gramercy Park sector) town house to Theodore Ball of Saks-5th Ave. Dwelling was once owned by U.S. Attorney General Herbert Brownell.

Perry Lieber TWA'ing (natch!) —he's eastern pub-ad chief for RKO—to the Coast for the Xmas-New Year's holidays with his family. Also to huddle RKO studio pub chief Merv Houser.

Paris maestro Bernard Hilda and his chanteuse, Paule Dejardin, back to France after six months in North America, first as debut band at the Beverly-Hilton Hotel, Bev Hills, and latterly in Mexico City.

Pelham Grenville Wodehouse, British-born author, finally became a naturalized U.S. citizen at 74, sworn in last week in Suffolk County. He's been a near-River-head, L. I., resident for years and a frequent transAtlantic commuter.

The Jack (Columbia Picts) Cohns' traditional Xmas card, showing their Orchard Hill Farmhouse, Katonah, N. Y., is captioned "The Cohns don't live here anymore," referring to the fact it (the house and the extensive acreage) was sold for a golf course.

Composer Robert Stolz plans deserting his favorite Vienna for a U.S. visit late in February. He still maintains a Central Park West apartment but has been flitting around the Continent on several new productions for which he composed the scores, the past few years.

Boston

By Guy Livingston

Baker Sisters current at the Bradford Roof.

Ice Capades of 1956 booked for Boston Garden Dec. 26-Jan. 11.

George Shearing Quintet current at George Wein's Storyville.

Hotel Bostonian's Jewel Room switched to jazz with Joe Masters Quartet there now.

Comic Johnny Howard held over in return date at Bradford Roof following honeymoon.

Joe E. Howard's son, Joe Howard Jr., and Joan Crawford's niece, Joan Crawford Loew, current at the Mayfair.

Richard Tucker, Met opera tenor, and Erica Morini, violinist, in for second annual Chanukah Festival in Boston Garden Sunday (18).

Leon Brandt of Lopert Films in for press bally on "Rebellion of Hanged," Mexican film, at press party today (Tues.) at the Boston Club.

Alfred Lunt and Lynn Fontanne trimming "Great Sebastians," and holding at Colonial Theatre through Christmas week, prior to Broadway.

Palm Springs

Lily Pond broke ground for Cameron Center.

Fanny Holtzmann tried out the baths at Desert Hot Springs:

Eddie Cantor and Bob Howard both convalescing from kidney carvings.

Eselita starring at Chi Chi's. Georgie Kaye and Hermanos Williams supporting.

Maharajah of Kotah moving in just as Walt Disney's "African Lion" pulled out of town.

Herb Rogers opens the Playhouse Jan. 16 with a new play. Mike Ferrall is directing as usual.

Chef Milani celebrated opening of two pools, one for himself, the other for guests, with a birthday cake at Howard Manor.

Rudy Vallee and femme handing out Scripto autographed pens in bunches. He is opening "Jenny Kissed Me" at Pasadena Playhouse next month and may bring it in here later.

Madrid

By Ramsey Ames

(*Castellana Hilton*, 372200)

Miguel Mihura's "La Canasta" (The Basket) scoring at Teatro Infanta Isabel.

Johnnie Ray overnighted here last week enroute to do concerts in South Africa.

Carter de Haven arrived here, he will be Stanley Kramer's assistant director on "Pride and Passion."

The Cine Voy is showing original-version films. It started off last week with "Kiss Blood Off Hands" (U).

Mexico's Rosa Carmina will film "Hospital de Urgencia" for Ignacio Iquino when she finishes "Espia Internacional."

Director Jose Tamayo preparing Alfonso Sastre's "Guillermo Tell Tenia Los Ojos Tristes" (William Tell had Sad Eyes) to open beginning of next season.

Conchita Montes, who clicked here as "Camille," dissolving her repertory company preparatory to trip to London where she will play in English version of "El Baile" (The Dance).

Mary Pickford due in Barcelona this week for visit with the George Ornsteins (Mrs. O. is Miss Pickford's niece, Gwen) minus Buddy Rogers, who is busy touring for USO until Jan. 6.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 4944)

U.S. revue, "Jazz Train," presented by Max Morgan and Mervyn Nelson, due at the Apollo late this month.

Luis Mariano, leading romantico operetta tenor here, to try for long-hair public in singing Verdi's "Rigoletto" next season at Opera-Comique.

Jules Dassin signed John Berry, now winding direction chores on a Franco-Spanish pic, "Don Juan," for a top role in his forthcoming French pic, "Christ Recrucified."

Michel Safre preparing three pix this season with Leonide Moguy to direct "Le Long Le Toittoir" (Along the Sidewalks), Robert Siodmak to do "Tentation a Paris" and Henri Vernueil, "Paris, Palace Hotel," with Charles Boyer.

Marcel Pagnol's "Judas," winding at the Theatre De Paris, and the directress, Elvire Popesco, is remounting Louis Verneuil's "Ma Cousine De Varsovie" (My Cousin From Warsaw) to fill in and also mark her 22d year with the theatre here.

Martine Carol, who has made two French pix with Anglo versions, "Lola Montes" and "Les Carnets Du Major Thompson," now heads for Italy to do a pic, which also has an English version. Signed by 20th-Fox for a pic next year, Miss Carol has refused to play in "Carmen" and her vehicle is still not set.

Cleveland

By Glenn C. Pullen

George Poulos turned his Darrow's Club into bandbox with new show policy of recording singers.

Art Tatum at Cotton Club for week found himself in jazz battle against Dizzy Gillespie at Loop Club.

Ruth Mitchell, sister of the late air general, garnered boffo publicity for "Court-Martial of Billy Mitchell" during visit here.

Frank Sennes, former Clevelander, brought Pat O'Brien in to guest-star in couple of Yule charity shows staged by Ohio newspapers.

Crew-Cuts, whose personal business manager and co-owner is Cleveland's Fred Strauss, opened two-weeker Monday (19) at Statler Terrace Room.

W. Ward Marsh, newspaper movie critic celebrating his 40th anni with Cleveland Plain Dealer, received shower of congratulatory telegrams from Hollywood celebs, theatre chain execs, distributors and local exhibs. "Best-wishers" ranged from Cecil B. DeMille to Bing Crosby, Gary Cooper, Bob Hope and Dore Schary.

Rome

By Robert F. Hawkins

(*Archimede* 145; *Tel.* 800 211)

Abbe Lane and Xavier Cugat cocktailing their friends, Janet Leigh and Tony Curtis, during latter's local visit.

Mara Lane goes to Germany in January for her first pic since her serious skiing accident last winter. It is tentatively titled, "Alone."

Aldo Fabrizi, vet Italo thesper, opens own legiter here soon, the Theatro Arlecchino. Lamberto Picasso will head the permanent company.

Sophia Loren, who recently finished a starring role in "The Luck of Being a Woman" opposite Charles Boyer, is currently in Scandinavia for a series of Italo film weeks.

John Mills, Richard Attenborough and Vince Barbi are in Naples shooting "The Baby And The Battleship" for British Lion. Mills recently finished a stint in Ponti-DeLaurentiis' "War and Peace."

Martine Carol is expected here in January for a role in Titanus' "A Porte Chiuse," which Vincent Sherman will direct on his return from the U.S. Script is currently being rounded out by Suso Cecchi D'Amico and Giorgio Prosperi.

London

(*Temple Bar* 5041/9952)

George and Bert Bernard opened a cabaret season at the Savoy Monday (19).

Vera Lynn made her commercial tv debut in the Jack Jackson show over last weekend.

Richard Burton, now guest-starring at the Old Vic, will present the prizes at annual Vic-Wells dance.

Arthur S. Abeles Jr., managing director of Warner Bros., named a governor of British Film Institute.

Jack Waller giving a week's vacation to entire cast of his current Strand Theatre hit, "Sailors Beware."

Donna Reed due here today (Wed.) to star in "The Mark of the Leopard," a Hemisphere project for Columbia.

London tent of Variety International accepted an offer of club room facilities from National Sporting Club at Cafe Royal.

Joseph Fenston hosted reception on behalf of Songwriters Guild to announce inauguration of annual Ivor Novello awards.

U.S. actor David Knight, who has been filming in London for last three years, planed to N.Y. to spend the holidays with his parents.

Barcelona

By Joaquina C. Vidal-Gomis

(*Angli*, 43; *Tel.* 240018)

"The Trampoloneys" at the Rio nitery.

French warbler Maggy Sarraque at Emporium nitery.

Rigat nitery has Starlight Ballet with Alf Carlson plus Elia and Paloma Fleta.

Legit actor Valerian Leon, reported retired, is out of circulation because ill in Madrid.

Italian actor Vittorio Gassman in Madrid for a lecture at the Instituto de Cultura Italiana.

French legit company, directed by Jacques Fabri, at Windsor Theatre with P. A. Breal's play, "Les Hussards."

Gerald Savory's legit play, "George and Margaret," with Spanish version by Javier Begas, at Windsor Little Theatre.

Antonio Casal and Angel de Andres with new musical show, "From Ruffian to Ruffian," at Calderon. It stars Maruja Boldoba.

In a fashion show staged in Palma, Mallorca (Balearic Isles), one of the models was Mrs. Errol Flynn; they are spending a vacation there.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

Odeon Theatre, Glasgow, celebrating 21st anni Dec. 31.

"Helen of Troy" (WB) set for charity preem at Regal, Glasgow, Jan. 26.

"Teahouse of August Moon" opening at Lyceum, Edinburgh, Dec. 21.

Associated British Cinemas bought George Cinema at Charing Cross, Glasgow.

New production of "Cinderella," with revolving stage, preemed at Alhambra, Glasgow. Freddie Carpenter produced.

Stewart Cruikshank, Howard & Wyndham boss, to Glasgow for pantomime preems at Theatre Royal and Alhambra.

H. P. Sheppard, district controller at Glasgow for Odeon and Gaumont circuit, switching to similar post at Chelmsford, Eng.

Freddie Carpenter, Howard & Wyndham production boss, will do choreography for Ivor Novello tribute program on BBC-TV in March.

Australia

By Eric Gorrick

(*Tel. Ma* 7778)

Trolley and bus strike crippled Sydney cinema boxoffice over a short period.

"Man Called Peter" (20th) swings into its sixth month at Century, Sydney, for Hoyts.

Berry Greenberg, WB's Far East rep, based in Sydney at present after Orient looksee.

Clay Hake, Paramount chief here, planes soon to U.S. for h.o. huddles and vacation.

John Evans, general manager of Greater Union Theatres, back at his desk after world runaround.

Bernie Freeman, Joe Feron and Rod Gurr will attend the Metro confab in Hollywood early next year.

No pre-Yuletide slump here as solid product from U.S. and Britain keeps patrons crowding the boxoffice.

Michael Bentine, British comedian, here for Tivoli chain, joined commercial radio station 2 UE in Sydney.

Charles Chauvel's locally-made "Jedda" (Col) ran up seven weeks at State, Melbourne, for Greater Union Theatres.

Real smash hit being scored by "Rear Window" (Par) at Prince Edward, Sydney, Paramount's main showcase here.

Lynne Lyons off to Rome to play in a pic. Starred here in "Paint Your Wagon" under the J. C. Williamson banner.

Garnet Carroll winding up run of "Little Hut" at Elizabethan Theatre, Newtown, following socko Melbourne stint.

Ireland

By Maxwell Sweeney

(22 *Farney Plz; Dublin* 684506)

D'Oyly Carte Opera Co. signed for spring season at Gaiety, Dublin.

Graham Greene's "The Living Room" opened at Ulster Arts Theatre, Belfast.

"Love Is Splendored Thing" (20th), scissored before submission to censor, okayed by censor Martin Brennan.

"Night Holds Terror" (Col.) topped all boxoffice records at the Carlton, Dublin, since the theatre opened in 1938.

Irish Festival Singers leave for U.S. Jan. 7. Tour opens in N.Y. and covers 75 concerts across the country to the Coast.

Anton Dolin's Festival Ballet pacted for spring season in Dublin.

Peggy Cummins signed for name role in London production of J. M. Barrie's "Peter Pan."

Tennessee-born soprano Leonara Lafayette, first Negro singer to appear in an Irish opera production, sings lead in "Madam Butterfly" in Dublin this season.

Minneapolis

By Les Rees

Edyth Bush Little Theatre holding over "First Legion."

Phil Silvers to top stage entertainment for Upper Midwest Auto Show at Auditorium here Jan. 6-14.

Robert Wright and Helena Bliss set as leads for St. Paul Civic Opera Co.'s production of "Kiss Me Kate" Jan. 12-14.

James Miller, back with "Plain and Fancy" at Lyceum here, leaving show after Dallas engagement to become "Damn Yankees" national company manager.

Pittsburgh

By Hal V. Cohen

Mickey Mercer back at the Carnival for another indefinite run.

Shirley Jones' parents will go to N.Y. to spend the holidays with her.

Lucille and Eddie Roberts come back to town Jan. 2 for a two-week date at Ankara.

Canton, O., just sent its third Show Train here for Cinerama at Warner Theatre.

Nat Dorfman, in ahead of "Time Limit," making his first visit to Pittsburgh in more than 10 years.

Mrs. Margaret Hewes came up from Bermuda for Playhouse opening of her son Henry Hewes' "Accounting for Love."

Peter Bucknell, of England, directing Carnegie Tech Drama School's annual Bard production, "Anthony and Cleopatra."

Chicago

Balaban & Katz prez John Balaban back at his desk after bout with pneumonia.

General manager of H&E Balaban theatres, Joe Feulner and family, spending holidays in Florida.

AFM prexy James Petrillo per custom hosted annual Xmas party for blind musicians Saturday (17).

Steve Allen, whose "Tonight" NBC'er aired from Eighth St. Theatre Monday night (19), spent a couple of hours in Kroch's & Brentano's inscribing his "Fourteen for Tonight" tome.

Philadelphia

By Jerry Gaghan

Circus clown Emmett Kelly will break in new nitery act at Celebrity Room in February.

Kitty Kallen staged Christmas party for polio patients at the General Hospital here Dec. 20.

Joe Valino left for the Coast. His agent, General Amusement Corp., has plans for him in Los Angeles as single.

Dave Dushoff and Dallas Gerson, co-owners of the Latin Casino, hosted entire company of "King and I" on Dec. 15.

Curtis Leslie, mentalist, known as Kmar, out of hospital a few days, rushed back for second round of blood transfusions.

Jack Fields, owner of Blue Note, staged "musical marathon" (19), to raise funds for a Bessie Smith Memorial. Guest artists included Juanita Hall, Carmen MacCrae and Roy Eldredge.

Hollywood

Imogene Coca house-hunting.

Harry Cohns to Honolulu for two-week vacash.

Al Joyce joined Hal R. Makelim organization as publicity chief.

Frank Sinatra joined special entertainment industry committee for CARE

Alexander White in town to hunt talent for his Tucson Winter Playhouse season.

Motion Picture Country Hospital received a $19,300 grant from the Ford Foundation.

Thief lifted all the Yule presents stashed in Tess (Mrs. Bill) Bendix' locked car.

Jeanette MacDonald signed with the William Morris Agency for everything except opera.

Dick Newman named to the newly-created position of second veepee of Publicists Assn.

Ray Heindorf back to work at Warners after recuperating at at home from broken leg.

Preem of his "Rose Tattoo" at the Warner Beverly coincided with Hal Wallis' silver anni as a producer.

Frank Sennes returned from two weeks of eastern huddles to begin prepping his new Folies Bergere nitery.

Jane Russell and William Holden named most cooperative actress and actor of year by Hollywood Women's Press Club.

David Brown, 20th-Fox story editor, hopped to N. Y. to eye new plays and huddle with publishers on possible properties.

Frank Sennes took his entire Moulin Rouge "Paris Toujours!" troupe to Long Beach Veterans Hospital to stage show for armed services personnel.

Portland, Ore.

By Ray Feves

Phil Hart in N. Y. booking legit shows for coming season.

Dinah Shore and George Montgomery here for two days.

All firstruns cooperating with the Portland Police Sunshine Division and admitting people via foodstuff donations.

Rubio Sisters, Martez, Lucia & Linda, Arthur Dincan and Ben Cartier held for second week at Amato's Supper Club.

Brian Donlevy, Victor Jory, Jeff Donnell, Tommy Bartlett, Martha Tilton, and Magda Gabor raised over $65,000 for Cerebral Palsy on a 16-hour Telethon Dec. 17-18. Coin is still pouring in. Carl Kulberg produced show for KLOR-TV.

San Francisco

By Bill Steif

Earl (Fatha) Hines cut a Fats Waller memorial album for Fantasy.

Cliff Brown, longtime Universal flack, press agenting in Palm Springs.

More than a dozen U-I brass sneak-previewed "Away All Boats" at the Warfield.

Vince Guaraldi, hungry i pianist, scheduled to join Woody Herman after Christmas.

Dan McLean and Lee Dibble donated Embassy Theatre for traditional Moose children's party.

Northern California Audience Awards Poll results were exactly the same as the national results.

Case against Robert Broadbent, Esquire Theatre manager charged with showing objectionable film, has been continued until Jan. 5.

L. S. Hamm, Nate Blumenfeld and John P. Parsons represented the Northern California Variety Club at club's annual Christmas party for 200 blind youngsters.

Abdel Rahman Sidky, Cairo Opera boss and Egypt's "controller of arts," announced here that "we plan to give an annual prize for our best film . . . not an 'Oscar' but a money award."

Amsterdam

By Hans Saaltink

(*Tel. Amsterdam* 56316)

The Toneelvereniging produced James Bridie's "Tobias And The Angel."

Taxes of Amsterdam cinemas during first three quarters this year yielded $504,000.

Accompanied by dancers, actors, chorus and orch of the Folkwangschule in Essen, Kurt Jooss presented Ludwig Weber's "Birth Of Christ" here last week (13).

Piet Tiggers appointed general manager of The Netherlands Opera, succeeding Abraham van der Vies who resigned after conflict with the board of directors.

Dutch pic actor Bert Haanstra leaves next January to head a film unit of the Compania Shell de Venezuela. Haanstra, whose films received prizes at Venice and Cannes Film Festivals, already made documentaries for Shell in Indonesia and Africa.

OBITUARIES

PERCY N. FURBER

Percy N. Furber, 90, founder of the Trans-Lux Corp. and its board chairman until 1947, died Dec. 15 in Darien, Conn. A native of London, he was associated with a variety of enterprises before organizing the Trans-Lux Daylight Picture Screen Corp. in 1920.

Furber, who followed the sea as a youth and at one time managed a mercury mine in Mexico, acquired rights to a screen that could be used in daylight from its inventor, John F. Froeger. Screen became standard equipment in brokerage houses and out of the firm's establishment ultimately came a stock ticker service and the present T-L theatre chain.

Surviving are his wife and a son, Percival E., who has headed Trans-Lux since 1951.

ROBERT A. KREIER

Robert A. Kreier, managing director of 20th-Fox International Corp. in Germany since 1949, died Dec. 14 in Frankfurt. He had been in the film biz for over 40 years.

After serving for six years as European general manager of Paramount Publix Corp. Kreier joined 20th in 1934. Two years later, he was assigned to 20th's Berlin office. In 1938, he went to

IN FOND REMEMBRANCE
CHARLIE MACK
Nov. 26th, 1954
Devoted Wife
GRACE MACK

Paris to become assistant to the European manager.

After the war, in 1947, Kreier was upped to become h.o. rep working out of Paris. In 1949, he took over in Germany as 20th's managing director, supervising a market which had become of increasing importance to the company. Under his guidance, 20th convinced many German exhibitors to switch to CinemaScope.

His wife survives.

PAUL HARVEY

Paul Harvey, 71, veteran character actor, died of a coronary thrombosis Dec. 14 in Hollywood. A legit actor on the Coast in the early part of the century, he joined the old Selig Film Co., in Chicago in 1917 and had since appeared in hundreds of films. He also created leads in such plays as "Dinner at Eight" and "The Trial of Mary Dugan."

Since 1935, Harvey had served continuously as an officer of Screen Actors Guild and at the time of his death was recording secretary, one of the board of trustees of Motion Picture Relief

In loving memory of
HARRY MOSS
Dec. 18, 1947

Fund, and a SAG delegate to Motion Picture Industry Council.

His wife, a half-sister and a half-brother survive.

JULES VILLANI

Jules Villani, 55, died in Englewood (N.J.) Hospital Dec. 17 of a cerebral hemorrhage, only a few months after he had succeeded to the headwaiter post in the Persian Room of the Hotel Plaza, N. Y. Long major domo of the hostelry's Oak Room, a men's grill during the day (women permitted for dinner), he was w.k. in show business and to a wide cross-section of patronage.

The late Mayor of New York, James J. Walker, got him a key hosting job at Sidney Solomon's Central Park Casino when that in-town inn was Walker's favorite haunt. Jules was also w.k. in the Stork and similar key spots. He started originally at the Persian Room as a waiter-captain in 1934.

Widow, son and daughter survive.

HARRY G. KNABB

Harry G. Knabb, 64, a comic in early silent films with Lon Chaney and Leatrice Joyce and a heavy with midwest stock companies up to 1920, died of a heart attack Dec. 17 in Cincinnati, where he resided since quitting the road. For the past 10 years he was a taxi driver.

His film work was with a company which produced at Wilkes-Barre, Pa. He was an actor with the Ritchie, Ammons and Knickerbocker stock companies as well as the Billy Bryant stock company, and later the Bryant Showboat. He married the former Margaret Bagnell, singer, who died some years ago.

Survived by a son and daughter.

EDWARD J. BRAZIL

Edward Jules Brazil, 68, emcee and pianist who trouped in vaude with a musical-patter act, died Dec. 14 at his winter home in Sarasota, Fla. He made his first pro appearance in 1918 at the old grandstand show at the Canadian National Exhibition, Toronto, when song lyrics were thrown on a screen for community singing.

A serious musician with an operatic background, Brazil's forte was the hamming of introductions. Born in England, he came to Canada some 49 years ago. He first toured U.S. vaude circuits in 1925.

Surviving are his wife, three daughters and a son, Maj. Jules C. Brazil, U.S. Army.

ALBERT H. PEARSON

Albert ("Bert") H. Pearson, 85, film industry pioneer, died Nov. 29 in Leeds, Eng. Starting his theatrical career as a juvenile actor at the age of 12, he later was associated with the first George Black, English showman, in a waxworks exhibition at Sunderland, Eng. He also opened Black's first cinema, a converted chapel in Monkswearmouth.

Pearson, who more recently was a theatre manager, is survived by a son and a daughter, Lee Dawn. Latter, until disabled by an accident, was a member of the Three Morellis, aerial gymnasts.

DOROTHY BERNARD

Dorothy Bernard, 65, who played the cook in both the stage and tv versions of "Life With Father," died in Hollywood, Dec. 14 of a heart attack. A former child stage actress, she made her film debut in 1911 with Biograph and subsequently was a featured player with some of the top stars of the silent era.

She leaves her husband, A. H. VanBuren, former stage and film director, and a daughter, Marjorie Talbott, a secretary at Screen Actors Guild.

EUGENE H. FRANKEN

Eugene H. Franken, 78, chiropodist, whose office at the Astor Hotel, Times Square, N. Y. was a show biz headquarters for more than 30 years, died in New York Dec. 11. Most of his patients were show people. Samuel L. (Roxy) Rothafel once called on the chiropodist to treat the entire line at the then leading Broadway deluxer bearing his name.

Survived by a brother, Carl C. and two sons, Philip, with the N. Y. Subways Advertising Corp., and Merritt (Jerry), former VARIETY staffer now with Television Programs of America as promotion-publicity head.

HORACE McCOY

Horace McCoy, 58, vet screen writer and novelist, died Dec. 16 in Beverly Hills of a heart ailment.

After a career as taxi driver and railroad clerk, McCoy wrote sports for the Dallas Journal and was a radio commentator before turning to authoring books, among which were "Scalpel" and "They Shoot Horses, Don't They?" He had been in Hollywood for 25 years, working at most of the major lots.

Surviving are his wife, two sons and a daughter.

DOROTHY CARUSO

Dorothy Park Benjamin Caruso, 62, widow and biographer of the Italian tenor Enrico Caruso, died Dec. 16 in Baltimore. Her first book, "Enrico Caruso: His Life and Death," appeared in 1945.

In 1952 she turned over to RCA Victor record division three crates of Caruso memorabilia, costumes, wigs and scores, she had assembled 10 years earlier for a pic, "The Great Caruso," which was made later in 1951.

Two daughters and a sister survive.

FRANCES FOSTER

Frances Foster, 41, vet agent and personal manager, died Dec. 20 in New York after a lengthy illness. She had been associated with various agencies for years, and lately had been operating as a personal manager.

Miss Foster had been with the Frederick Bros. agency, Gale, Stanford Zucker office, and others. At one time, she was associated with her brother, Bill Foster, in the operation of a talent office. Another brother, Ed Fishman, a former Coast agent, and a sister survive.

LORD CLARENDON

The sixth Earl of Clarendon, Lord Chamberlain to King George VI, died Dec. 13 in London at the age of 78. He was Lord Chamberlain from 1938-52 and in that capacity was censor of all plays in British theatres.

Born George Herbert Hyde Villiers, he succeeded to his title upon the death of his father. From 1927-30, he served as chairman of the board of governors of the British Broadcasting Corp.

JAKE LANTZ

Jake Lantz, 59, veteran Cincinnati theatre treasurer, died of cancer Dec. 17 in that city after an 11-week illness. His first box-office job was in 1925 at the Gayety, burlesque house operated by his brother, the late Meyer (Blackie) Lantz. Since then he worked at legit theatres and for the Cincinnati Baseball Club.

His wife survives.

EDWARD X. CALLAHAN

Edward X. Callahan, 65, New England division manager of 20th-Fox for 20 years until his retirement three years ago, died Dec 16 in Newton, Mass. He was branch manager for Paramount in New Britain, Conn., for 10 years before coming to Boston.

His wife, three sons, four brothers and three sisters survive.

GRACE OURSLER

Grace Perkins Oursler, 55, author and widow of writer Fulton Oursler, died Dec. 16 in New York. Author of many books and magazine articles, she collaborated with her husband on a play titled "The Walking Gentleman," which was produced in 1941.

Daughter, son and brother survive.

EUGEN KNIE

Eugen Knie, 66, last of the Four Knie Bros., who formed the Circus Knie in 1919, died recently in Rapperswil, Switzerland. He was a member of the fourth generation of the circus family.

The Circus Knie continues under management of the family's fifth generation, nephews and nieces of Eugen Knie.

TOM TEMPEST

Tom Tempest, 81, actor and house manager, died Dec. 14 in Skowhegan, Me. He was connected with the Lakewood Theatre, Skowhegan, Me., for 35 years.

Tempest appeared on Broadway in "Mr. and Mrs. North" and "Be Your Age," among other plays.

NORA LAMISON MacLAREN

Nora Lamison MacLaren, 82, actress who retired in 1919, died Dec. 14 in New York. She was the widow of playwright Donald MacLaren.

During her career, she had appeared with Richard Mansfield and the Sothern-Marlowe company and at one time was managed by William A. Brady.

CLIFFORD CAIRNS

Clifford Irving Cairns, 75, composer of sacred music, died Dec. 14 in New Smyrna Beach, Fla. In the 1920s, he was director for Victor Talking Machine Co., which later became RCA Victor. He also had served as director of the "Firestone Hour" during its early years on radio.

Wife and brother survive.

FRANK HANOFER

Frank Hanofer, 58, former stuntman and actor, died Dec. 16 in Newhall, Cal. Co-owner of Circle J Guest Ranch at time of his death, he also had operated Montmartre and Ballyhoo niteries in Hollywood and was maitre de of the Elks Club, L. A.

He was born in Hungary.

FELIX W. KAMP

Felix W. Kamp, 66, one of the first film projectionists, died Dec. 12 in Philadelphia. He suffered a heart attack in Town Hall, where he had charge of the amplification for the last 10 years.

Survived by wife, two sons and daughter.

LAUREL L. HAMILTON

Laurel Lee Hamilton, former vaude and film actress, died Dec. 15 in Hollywood. Prior to appearing in Mack Sennett comedies, she played the Keith-Orpheum circuit.

Surviving are her husband and daughter.

HARRY FREEMAN

Freeman Larnerd, 80, onetime circus tight-wire performer and illusion artist known professionally as Harry Freeman, died of a heart attack Nov. 22 in St. Petersburg, Fla.

Surviving are his wife and a son.

Vern Jacobson, 56, agent and former stage actor, died in Hollywood Dec. 13 of a heart attack.

His wife, former actress Sarah Edwards, two brothers and a sister survive.

Edward A. Jeffries, 81, pioneer exhibitor, died Dec. 11 in Philadelphia. He opened a nickelodeon there in 1906 and later built the first film house in Manayunk. Surviving are his wife and two sisters.

Rita Carewe, 47, former screen actress and daughter of the late producer-director Edwin Carewe, died Oct. 22 in Torrance, Cal., where she had been living under the name of Rita Mason.

Brother, 52, of Ed Schaughency, member of KDKA staff in Pittsburgh for more than 20 years, died Dec. 12 in Rochester, Pa., after a short illness.

Mrs. Louise Miller Cook, 55, staff organist at KHJ, Coast radio station, in the 1920's, died in Hollywood Dec. 10 of cancer. Husband, daughter and brother survive.

Jack Osserman, 62, former supervisor of South American sales and English sales rep for Sol Lesser, died Dec. 13 of a heart attack in Hollywood. Wife survives.

Andrew Young, 65, stage manager at Gaiety Theatre, Ayr, Scotland, died Dec. 12 at Ayr.

He was stage manager for 43 years, retiring 18 months ago.

Mother of Seymour Schussel, eastern division sales manager for I.F.E. Releasing Corp., died Dec. 15 in New York.

Marcelle Earle, 59, onetime "Ziegfeld Follies" performer, died last week on Long Island. Son and daughter survive.

Harry Lifson, 77, composer of military marches, died Dec. 14 in New York. He operated his own music company. Four daughters and a son survive.

Jack Lindsley, 61, former musical director of the Bertram Mills Circus, died Dec. 3 in Darlington, Eng. He retired four years ago.

Marguerite Deval, 87, French actress, who retired four years ago, died Dec. 18 in Paris.

Son, 7, of Merrill Panitt, managing editor of TV Guide, died Dec. 15 in Philadelphia.

Father, 84, of actor Keith Richards, died Dec. 8 in Hollywood.

Bergman Casting

Continued from page 1

Paris and Vienna, the locales of the story.

At 20th, the choice originally was between Miss Bergman and Jennifer Jones, with Miss Jones the heavy favorite of the N. Y. homeoffice. Skouras and his sales force made it plain to the studio that they thought the Bergman casting was a potential handicap to any picture. They even went to the length of querying large circuits whether they'd play a new Bergman picture. Some answers were in the negative.

Nevertheless, Zanuck insisted and Miss Bergman was signed. Those who applaud Zanuck's courage reason that the Bergman name inevitably will draw a large crowd of the curious and that the hysteria of several years ago must have died down. It's pointed out, further, that the Bergman case at the time was inflated and publicized out of all proportions and that, had she been a minor player, the divorce would probably have gone all but unnoticed.

Jerry Wald Deal

Continued from page 2

designates, whether or not produced by him.

Trade commonly considered this the most attractive deal held by any Hollywood studio production head. This year Wald elected to take 25% of two pix, "Picnic" and "Harder They Fall." Last year he took 25% of "Long, Grey Line," estimated profits of which will be well over $1,000,000.

Harry Cohn left today (20) for a fortnight holiday in Honolulu. Wald declined comment on situation.

Test Dope Ban

Continued from page 7

tary, constructive manner and regardless of whether or not the motion picture in fact may have an important and beneficial effect so far as public knowledge, understanding and education are concerned."

Ellis is seeking to nail MPAA on grounds that the so-called conspiracy among members and exhibitors constitutes a boycott in violation of the Sherman Antitrust Act and the Clayton Act.

This is the first suit against the code in roughly 15 years. Howard Hughes went to court over the Advertising Code's, and as an adjunct to this, the Production Code's, stand against his "Outlaw." The decisions upheld the code and its manner of operation but some observers since have felt that Hughes' position as a member of the MPAA had a bearing on this. Ellis Films is not aligned with the trade association.

MARRIAGES

Celia Shulman to Paul Sawyer, New York, Dec. 18. He's an attorney for Republic Pictures.

Nancy Malabar to John Bromley, Toronto, Dec. 16. Bride is daughter of Henry V. Malabar, head of the theatrical costumer firm of that name.

Frances Hyland to George McCowan, Toronto, Dec. 12. Both are thesps.

Mary Henderson to Bill Morrow, Palm Springs, Dec. 17. Bride is a model; he's a Bing Crosby writer.

Barbara Ann James to Peter Papayanakos, So. Glens Falls, N.Y., Nov. 14. He's a Potsdam, N.Y., exhibitor.

Irene Hall to Alex Roulstone, Glasgow, Dec. 3. Bride's a vaude soubrette.

Gloria Reeves to Stanley Frutin, London, Dec. 11. He's on RKO Pictures staff at Glasgow and son of Alec Frutin, theatre owner.

Lorna Colquhoun to Eddie Ash, Falkirk, Scotland, Dec. 12. Both are ice-show performers.

Sally Wendkos to Mark Olds, Philadelphia, Dec. 18. He's with KYW production staff.

Dianna Lilly McCallin to Charles (Pop) Kennedy, Reno, Dec. 12. He's prez of AFM Local 6, San Francisco.

Jorae Kauffmann to Jack Wilson, Cobleskill, N.Y., Dec. 18. He's a KYW, Philadelphia, late night deejay.

Duane Lauritzen to John Jones, Philadelphia, Nov. 28. Bride is on promotion staff of WCAU.

Lucille Gould to Martin Gosch, Mount Vernon, N.Y., Dec. 14. He's a tv producer.

Mrs. Catherine (Kay) Gregg Daumit to Joseph P. Binns, Dec. 17, New York. It's a second marriage for both. Col. Binns is executive vicepresident of the Waldorf-Astoria, N.Y., and a v.p. of Hilton Hotels Corp.

Miriam Marshall to T. Louis Mintz, N. Y., Dec. 15. Bride is an opera-concert singer.

BIRTHS

Mr. and Mrs. Dale Sheets, twin daughters, Burbank, Cal., Dec. 9. Mother is Anita Gordon, tv songstress; father is western division film syndication head for MCA-TV.

Mr. and Mrs. Wilbur Mosier, son, Dec. 9., Burbank, Cal. Father is a film assistant director.

Mr. and Mrs. Tiny Little Jr., son, Long Beach, Cal., Dec. 11. Father is a pianist in the Lawrence Welk orchestra.

Mr. and Mrs. Dick Berk, son, New York, Dec. 12. Parents comprise the vaude and nitery dance team of Berk & Hallow.

Mr. and Mrs. Milton Saul, son, New York, Dec. 14. Father is a story analyst for Metro.

Mr. and Mrs. Morton E. Grossman, son, Philadelphia, Dec. 7. Father is ad promotion manager of TV Guide.

Mr. and Mrs. Wynn Nathan, daughter, Hollywood, Dec. 8. Father is MCA-TV sales veepee.

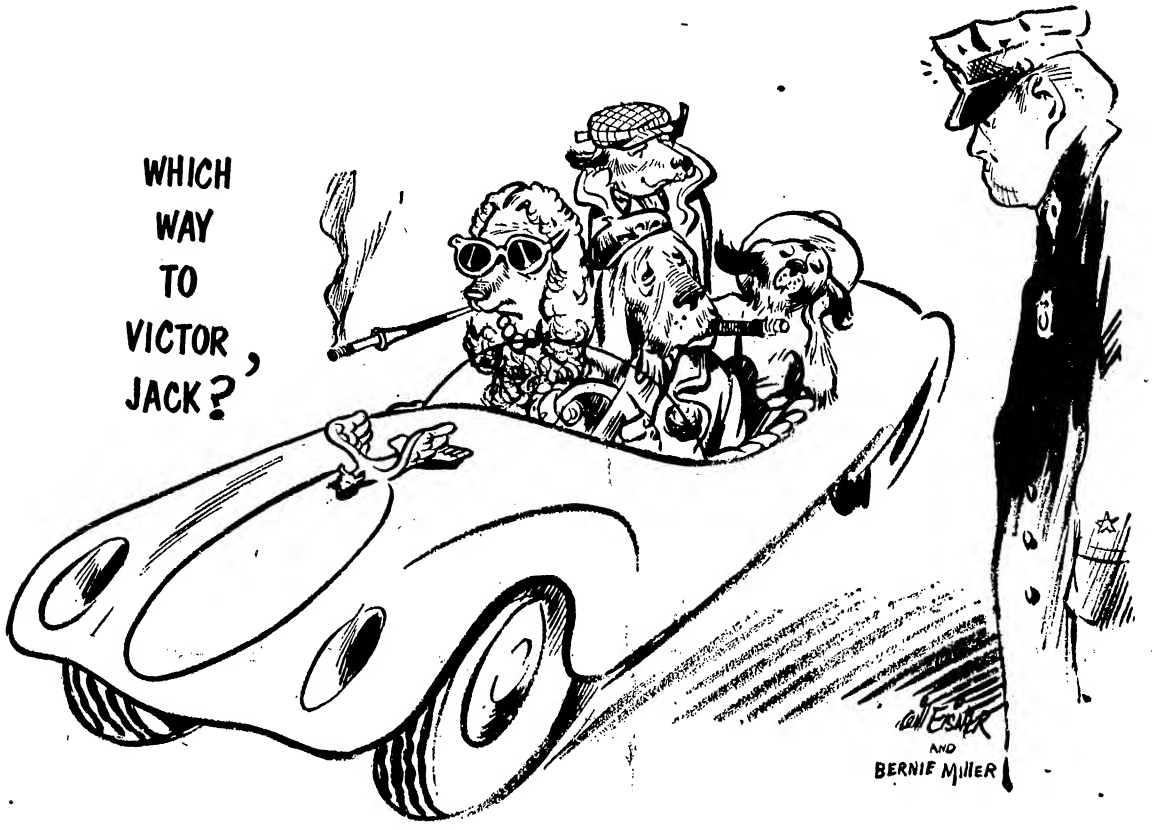
Mr. and Mrs. Harry Russell, daughter, Pittsburgh, Dec. 7. Father's with National Theatre Supply in Pitt.

Mr. and Mrs. Norman Weitman, daughter, Dec. 16, Albany, N. Y. Father is Universal-International manager there.

Mr. and Mrs. Con O'Dea, daughter, Chicago, Dec. 19. Father is manager of ABC's news department in Chi.

Mr. and Mrs. William Bangser Jr., son, New York, Dec. 15. Mother is story analyst for Metro and daughter of Radio City Music Hall's Esther Klar Rutstein.

Mr. and Mrs. Arthur Scott, daughter, Brooklyn, N.Y., Dec. 12. Father is manager of guest relations for ABC



the dealer's choice RCA VICTOR

1905 — GOLDEN JUBILEE YEAR — 1955

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VARIETY

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U.S. BULLISH ON '56 SHOW BIZ

U.S.S.R. May Cite 'Porgy' as Evidence There's No Iron Curtain for Arts

By IRVING R. LEVINE
(NBC & VARIETY *Correspondent*)

Moscow, Dec. 27.

Although "Porgy and Bess," which kicked off its Soviet tour in Leningrad yesterday (Mon.), is one of the most successful American cultural exports, the Soviets may claim a propaganda victory in its appearance in the USSR. (The Leningrad bow, which was the first performance by an American company in Russia since before the Communists came to power 38 years ago, played to a capacity crowd of 2,300 persons at the Leningrad Palace of Culture.)

It is the Russians who are footing the bill for "Porgy," including the salaries of the troupe of 80 persons. The Russians allowed and helped arrange the visit, after co-producer and director Robert Breen first proposed it to them. When the State Department refused to help finance the trip to the Soviet Union, as it has done in other overseas appearances, the Soviet Ministry of Culture agreed to underwrite the entire venture.

This places the Russians in the position of being able to claim that there is no "Iron Curtain" as far as the importation of American culture is concerned. Also, the Russians assert, they have gone so far as to finance the project.

The "Porgy" management had State Department financial backing in tours of Europe and Latin America, but officials reportedly felt that a visit to the USSR at this

(Continued on page 63)

Top This?

Hollywood, Dec. 27.

Perhaps the ultimate in giveaway shows is being readied by producer Al Burton.

Burton's teleshow would provide winners with payment of their income taxes for the rest of their lives.

RCA Billion Puts It in Industry's Charmed 'Top 25'

David Sarnoff, board chairman of the Radio Corp. of America, saw 1955 as the year in which the company topped the billion-dollar mark for the first time and color television got "off the ground." Year-end statement said the magic figure puts RCA among the top 25 industrial companies in the U. S. comparison was made with the total sales of products and services at the beginning of 1920, at RCA's establishment, when the business volume was running at a gait of $1,000,000 a year.

The divvy to stockholders declared for '55 was $24,069,000, of which $3,153,000 was preferred and $20,916,000 common. Employment at the company reached 78,000 persons, including 8,000 overseas. Government business accounted for about $220,000,000 of the volume and current backlog of Government orders is about $275,000,000. The billion-dollar total is 320% greater than the sales volume of $237,000,000 just 10 years ago, and compares with $941,000,000 in 1954.

Sarnoff said that RCA has introduced a complete line of 21-inch color receivers, including a table model, consolette and three consoles and that "as demand in-

(Continued on page 63)

LUNTS RECEIVE LLD'S, POLISH 'SEBASTIANS'

Boston, Dec. 27.

Alfred Lunt and Lynn Fontanne, appearing in the pre-Broadway tryout of "Great Sebastians" winding up a four-week stand this frame at the Colonial Theatre, get Doctor of Laws degrees from Emerson College in a backstage ceremony tomorrow night (Wed.) "Sebastians" winds up here Saturday night (31).

The stars cancelled all press interviews and photos, promotional

(Continued on page 53)

Shakiness of Some Vegas Spots Cues Reevaluation Of Talent Tags Elsewhere

The present precarious position of several Las Vegas hotels has made a deep imprint on the trade. The feeling is that even Las Vegas cafes can fold, and possibly a new evaluation on the price structure of talent may result.

The percenters are busy making some new evaluations on all price levels of acts. There are performers who want five figures when playing the Nevada resort who cannot pull anything like their salaries into the hotels. Aside from a few handful of names, very few performers can draw the needed crowds to pay off. It must be remembered, according to some in the trade, that a name costing a substantial amount must not only be able to pull in city of Las Vegas, but in order to be worth their huge salaries, they've got to be able to create a yen for a Las Vegas visit from distant cities such as Hollywood, and other points along the Coast as well as Texas.

The agencies are fearful that if there are any more hotel foldercos in Las Vegas, the repercussions

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PIX TO HOLD '55 PACE, TINT TV UP

Washington, Dec. 27.

Show biz during 1955 was generally solid and "1956 will be just as good or better." That's the official prognosis contained in the annual wrapup on the state of American industry by the Department of Commerce. According to the Government review, color video is due for a tremendous spurt during the next 12 months with sales of the tint tv sets expected to top the $250,000,000 marker.

Motion pictures will remain at the 1955 boxoffice level during 1956, Secretary of Commerce Sinclair Weeks predicts in his year-end survey of major industries.

"With more theatres, particularly drive-ins, and increased production of films," says the Weeks study, "attendance at motion picture theatres is expected to maintain theatre gross receipts at about the same level as in 1955, now estimated at $1,300,000,000. Barring any legislative blocks, not now anticipated, the foreign market for U. S. films should continue good. Total receipts from abroad for 1955 are estimated at approximately $200,000,000.

"Production of electronic products in 1956 is expected to establish an all-time high around $6,800,000,000 at factory prices. This compares with an estimated $6,300,000,000 in 1955, which equaled the previous high, made in 1953. Products include radio and television receivers and tubes. . . ."

"By the end of the year, automobile and portable radios will be almost wholly made with transistors instead of tubes.

"Expanded color television schedules are expected to boost the sale of color receivers to better than a quarter billion dollars at retail prices."

'55 Platter Sales Up 40% Over '54

Disk sales in 1955 are running 40% ahead of the previous year, according to the Internal Revenue Dept.'s first quarter excise tax report.

For the quarter ending Sept. 30, which reflects sales during April, May and June, excise taxes paid by the disk industry came to $2,874,000. During a similar period in '54, the industry's excise tax rap was $2,048,000. The excise tax represents 10% of the manufacturers' first billing price.

According to John W. Griffin, exec secretary of the Record Industry Assn. of America, the '55 tally represents the sharpest increase ever reported.

Four to Eight New Theatres Planned For New Lincoln Sq., N. Y., Project

Four and perhaps six or eight new theatres may be included in the arts-cultural center to be constructed in the next three or four years at Lincoln Square, N. Y. The legit project is being planned by realtor-producer Roger L. Stevens, who figures on forming a syndicate to underwrite it, probably including realty operator William Zeckendorf.

Despite the fantastically high and still rising costs of building, Stevens is convinced that a group of theatres, constructed according to the most up-to-date plans, could be economically feasible. The set-up would probably make use of combined lobby facilities, backstage access, parking facilities, etc., as well as new theories of interior arrangement.

Stevens also concurs in the general managerial belief that it would be necessary to have at least four theatres in such a project, not only for booking flexibility but also to attract a sizable public to such a centre. Since the sort of multiple-theatre project he envisions would require major financing, Stevens is figuring on forming a syndicate to handle it.

Construction of theatres in Lincoln Square, on Broadway at 65th-66th streets, would give New York its first new legit houses in about 30 years. It would also mark a resumption in the steady movement of theatrical activity uptown. With

(Continued on page 53)

For This, Yes!

Hollywood, Dec. 27.

Metro opened the campaign for Academy Award honors with the suggestion that Richard Conte take a billing cut in "I'll Cry Tomorrow," to enable him to qualify for Best Supporting Actor Award. Thesp quickly agreed.

Conte has rated star billing in all his films for the last eight years. He drops to featured billing for the release of "I'll Cry Tomorrow," Lillian Roth biopic in which he plays the singer's second husband.

Tom O'Neil's RKO Pix Sale Neatest $$ Trick of Year

Tom O'Neil, president of General Teleradio and board chairman of RKO, pulled the neatest financial trick of the year in his deal selling television and foreign theatrical rights to the C&C Super Corp. (through Matty Fox) for a total of $15,200,000, of which $12,200,000 was paid in cash and the balance to be paid over two years. In six short months, O'Neil has recouped at least $20,200,000 of his original $25,000,000 investment in RKO. (Other stories on the sale in the Pictures and TV Films sections.)

The $20,200,000 figure derives from the $15,200,000 sale, plus a $5,000,000 intra-company sale of the films to General Teleradio's six television stations. Under the C&C deal, O'Neil reserved all tv rights in the six cities in which he owns stations—New York, Los Angeles, Boston, Memphis, Hartford and West Palm Beach—and he is selling the films to his own stations effective Jan. 1 at a total price of $5,000,000. Although it's largely a

(Continued on page 63)

NO FEUDIN' OF LATE BY BONIFACES-HEADLINERS

The dwindling number of niteries no longer permits the performer the luxury of holding grudges against nitery owners, and at the same time the boniface must maintain cordial relations with all names because of scarcity.

Point is made clearer with the recent decision by singer Tony Martin and Jules Podell, operator of the Copacabana, N.Y., to let bygones be bygones. The duo have been having a running feud. In

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CBS Buys Paul Terry's 1,100 Cartoon Backlog In $5,000,000 Purchase

CBS is wrapping up a purchase of all the assets of Paul Terry's Terrytoon Inc. animation outfit for a price reportedly just under $5,000,000. The network would take over 100% of the stock of the company, together with its more than 1,100 cartoons and its merchandising-licensing rights to the Terrytoon characters. The deal points up CBS's growing interest in animation, since it already has an "exclusive-for-tv" production deal with United Productions of America. The Terrytoon deal, however, goes far beyond the UPA setup in its outright purchase of backlog and facilities.

Deal probably means the end of Terry's distribution arrangement with 20th-Fox, an agreement that's been in effect for 25 years. It also means the end of the oldest independent cartoon production outfit still in existence, since the 68-year-old Terry started turning out animated films some 40 years ago. He set up his own plant, which employs some 60 people, in New Rochelle, N.Y., 25 years ago. Among the characters he's turned out are Mighty Mouse (his biggest money-

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Capetown, Beautifully Monotonous, Frowns on Runyon, Zola, Earl Warren

By CORNELIUS VANDERBILT Jr.

Capetown, Dec. 20.

The Union of South Africa has recently banned Damon Runyon and Emil Zola, especially the books, "Laugh Your Heads Off," "Lesson in Love" and "The Human Beast." Some 148 world authors have come under disfavor as part of the government's policy of deprecating anything it interprets as presenting the Negro race in an honorific light. Coincidentally I found the Afrikaners dismayed by the United States Supreme Court knocking out segregation as a principle. They call this American act of equalizing the races before the law, "Communism," and Chief Justice Earl Warren is considered very naughty indeed. Oddly enough "Carmen Jones" is playing here at the Van Riebeeck.

Capetown is not a restaurant-town. There is a great sameness to the food. Among the better known spots are The Blue Peter in Blaauwberg, which specializes in cold-meats; the Italian Restaurant in Sea Point; and Maison Garron on Strand St. in the heart of town. To all of these you must of course bring your own liquor as it is not served with food. New Year's Eve promises to be a gala occasion here. Hotels are advertising from $2 per head to $3.50 "including local grown white wines and dancing from 10 p.m. to 2 a.m. on Friday before New Year's Eve." That date happens to be Dec. 30. On New Year's Eve all restaurants will remain closed!

There are no night-clubs in Capetown; no girlie-shows; no burlesque. Women are not allowed in the bars; nor can they drink anything except wines in hotel restaurants. The week I have been at the very comfortable Queens Hotel in Sea Point I have grown accustomed to the sameness of everything. I have never eaten as much chicken or duck served in as many different ways. There seems to be

(Continued on page 62)

Pix Admish Tax Off; Nite Club Bite Up

Washington, Dec. 27.

The 10% U. S. admissions tax dropped off to $26,889,000 for the first quarter of fiscal 1956 (July, August, September, 1955), according to figures just released by the Internal Revenue Service. The same period of last year yielded $28,380,000.

The figure includes collections from motion picture theatres. Tickets costing 50c or less are exempt fror the bite.

During the same quarter of fiscal 1956, the 20% tax on night club checks brought $10,330,000, bettering the $9,556,000 for the same three months of last year. New York's "Upper Manhattan" district, which includes the midtown show biz area, yielded $5,528,000 in admissions taxes for the first quarter and $974,312 in levies on night spot checks.

Gotta Have Amusement

St. Louis, Dec. 27.

Well known to all penologists is the fact that men serving sentences go "stir crazy" from monotony. Hence the importance of entertainment. Until recently many of the inmates of the City Workhouse here could glimpse films at a neighboring drive-in theatre, but cold weather closed off this source, driving the cons back to radio, which was loaded with invitations to call certain telephone numbers before it was too late.

Now the Workhouse has seven television receivers, an anonymous gift arranged by a Jesuit priest, Father Charles D. Clark and a judge, D. W. Fitzgibbon, who had a lot to do with building up the Workhouse population.

Resultantly the warden reports inmate morale up.

Ins. Payment On Clients Ruled Not Deductible By Internal Revenue

Theatrical managers who seek to protect their business by taking out insurance policies on the lives of their clients, naming themselves as beneficiaries, may not deduct the premiums as a legitimate business expense, the Bureau of Internal revenue ruled recently. The Government ruled that this was not a necessary part of the business, and therefore expenditure was not deductible.

In the case under which the ruling was made, the manager had asked the Bureau for an interpretation of regulations. Name of the inquirer wasn't revealed, as info is regarded as confidential unless the decision is contested in the courts.

In its opinion, the Bureau stated that all necessary expenses incurred in the operation of any business can be deducted. "Customs and actions of organized professional organizations have an appropriate place in determining in a factual sense what are ordinary and necessary expenses at a given time and place.

"In the instant case, there are no customs prevalent in the particular trade or business by which the expenses in question may be considered ordinary and necessary business expenses within the meaning of the Code."

TAHITIAN TERPER'S BIOG

Reri, the Tahitian dancer who catapulted into U.S. show biz through her appearance in the Roberty Flaherty film, "Tabu," is currently visiting her former manager, Mrs. Mildred Cantor, in Brooklyn, where they are collaborating on the terper's biography.

Reri was brought to the U.S. by the late Florenz Ziegfeld for presentation in his last "Follies."

Simplifying It

Translators for the United Nations headquarters in New York City are the world's most facile multi-tongued linguists, but they have their occasional troubles with American slang. One word that seemingly baffles the gentry is "gimmick."

Hearing this, a person familiar with this theatrical family journal suggested that to really mix up the Russians, everything should be written in VARIETYese.

Plenty of Negro Integration For Orange Bowl, F'la.

The Orange Bowl Committee is said to have made a special point of welcoming three Negro paraplegics and two Negro attendants as guests for the New Year's Day game between Maryland and Oklahoma. In a further unprecedented move in Florida, George Sax, owner of the Saxony Hotel (Miami Beach), plans to fete the colored veterans along with 22 other paraplegics at the hostelry on New Year's Eve, despite the usual holiday celebration crowd.

In a further integration move, Hialeah is going to name a race

(Continued on page 55)

M&L's $4,000,000 Gross Take in '55

Hollywood, Dec. 27.

A terrific $4,000,000 gross has been racked up by Dean Martin and Jerry Lewis in 1955, their best year since they zoomed to stardom, the team garnering the skyscraper coin from their films, personal appearances and television.

Although the past year has been the best for M&L, they expect to do even better in 1956, in view of their new, $7,500,000, five-year pact with NBC-TV, plus the fact their coin from "You're Never Too Young," made for Paramount will be counted in next year's figures.

(Continued on page 18)

Arg. Exhibs Hope For Break From Gov't With Peron's Stooges Ousted

Buenos Aires, Dec. 20.

Most people in Argentina show biz are happy to be rid of the Peron regime, but possibly few are so overjoyed as the exhibitors, who believe that at last they will get the Entertainment Board off their necks. They resented subordination of their interests to those of producers, and are petitioning the new government to wash out protection laws which involved so much regimentation for them. As a first step towards gaining goodwill, the Exhibitors Federation (FADEC) contributed to the fund for those killed in the Liberating Revolution via a day's take of their share of the tax on every admission.

The Peron regime was careful to prevent publication of statistics. Hence, the public only recently learned this tax brought in about $700,000 monthly. The Eva Peron Foundation (now National Social Security Institute) took 59%, a subsidy to producers absorbed

(Continued on page 53)

Free Mex Circuit Prexy In Mex Slaying Case

Mexico City, Dec. 27.

Gabriel Alarcon, millionaire prexy of the Cadena de Oro (Golden Chain) Circuit here and in the provinces which recently undertook to play Mexican pix exclusively for 20 weeks to a period of three years, and three associates, was acquitted by the superior court here of the charge of slaying Alfonso Mascrua Alonso, projectionist in a local cinema and a prominent film labor leader, last year.

Alarcon and his associates had been free on heavy bail for nearly a year. The police are still striving to solve the murder mystery.

—And Liberace Thanked God

Frank Van Hoven, an amazing comic who billed himself "The Man Who Made Ice Famous," bought himself the front cover of the 17th Anniversary Number of VARIETY (12/29/22) and in a tiny box down in one corner he postscripted, "I paid $1,000 cash for this advertisement and I think it's worth $25,000." (Parenthetically, Van Hoven ran his salary from $125 a week to $1,000, terrific in those days, and freely credited his regular page 2 cuts for much of his upgrading).

This sort of kidding — themselves, or this paper—has run through a lot of actor copy over the 50-year period. Too bad nobody kept a file of the unusual ads—but then Sime and his successors were ever bored with keeping files, almost any kind. There was always next week's paper to get out.

In that same issue with Van Hoven it is arresting to find Season's Greetings from:

GEORGE S. KAUFMAN and MARC CONNELLY who gave their credits as follows:

ON TOUR:
"The Birth of a Nation."
"Peg o' My Heart."
"Patty at College" (two companies).
"Macbeth."
"Seven Little Peppers and How They Grew" (five companies).
"The First Year" (three companies).
A Musical version of "Aida."
IN NEW YORK:
'Rain."
"Liza."
The Minsky Brothers.
Kaufman and Connelly's "Music Box Revue."
IN PREPARATION:
"Yvette."
"The Red Dawn."
"The London Follies."
"The Survival of the Fittest."
"First Is Last."
"The Forty-niners."
IN LONDON:
"Loyalties."
"Phi-Phi."
'Decameron Nights."
IN AUSTRALIA:
"Ladies Night."
'Ben-Hur."

Actors have frequently had mixed motivations for their trade advertising. Sometimes they wanted to tell another actor to drop dead, or accuse somebody of piracy, or warn everybody against the same, or imply that a reviewer was an imbecile. A trapezist boasted that he was the only man in the world who was hanged by the neck from a gallows at every performance. A great deal of thanking of people went on. How many acts that played and wowed the Palladium in London thanked Val Parnell in these pages? The number is legion. Liberace, in a VARIETY ad, once thanked God.

At the crest of his great success as a lyricist, with several Broadway blockbusters to his credit, Oscar Hammerstein 2d listed earlier musicals of his which had been flops and soliloquized, "I've Done It Before, I Can Do It Again." The flavor of that is not only Hammersteinian but theatrical.

Fabulous Joe Cook

Joe Cook, a fabulous entertainer, a monologist who could walk a wire, juggle, do trampoline, trapeze and all sorts of other feats, came to Manhattan from Evansville, Ind., as a boy hopeful and splurged on a full page in this paper. Some 35 years later he announced his retirement from show business with another page, gallantly grateful for a wonderful time and saying nothing of the tragic illness that forced the withdrawal from the profession he had so long enhanced.

In the 1930s, not long after the celebrated "Adam and Eve" ruckus, the National Assn. of Broadcasters convention delegates opened their copies of this home journal to be greeted by Mae West rolling her eyes and saying, "Come up and see me sometime, all you dark and handsome broadcasters." Lisa Kirk only a year ago made our back cover most interesting with a blowup of her legs. Gypsy Rose Lee posed herself and assistant tease queen beside a Rolls-Royce limousine in a country lane, a somewhat astonishing effect. (Durante features his nose).

Giant 120-type once screamed "Dick Himber At Liberty." Below the referral asterisk deadpanned, "Between 7 and 9 p.m. for dinner."

At veteran of the 10-20-30 melodrama theatre (moderns simply wouldn't understand) was Corse Payton (deceased 1934) who emblazoned his paid announcements with the quoted phrase, "World's Worst Actor." He was never disputed, as it happens.

Advertising paid off big in show business, as in groceries, when the product was good. Hardest to hot up (but not impossible) was the entertainer who had apparently "had it." Not invariably successful was the so-called "teaser" ad, where the name is not revealed. Willard Alexander did utilize this technique successfully when publishing a very sexy photograph of a gal singer. Unidentified, this femme attracted much attention, later got a break with Winchell and a spread in Life. She was the English thrush, Beryl Davis, and she started out fine but ended her career by turning housefrau for a Yank disk jock in California. Another time Patti Page omitted the name, listed only her recordings. In both instances the VARIETY switchboards lighted up with inquiries. In her ads Joni James often signs herself informally as just Joni.

Alfred Lunt's Gag Ad

So august and dignified a thespian as Alfred Lunt diverted himself and the profession by advertising a fictional vaudeville turn on March 25, 1936. Copy was headed:: "Cheer Up America, Harry Van with His Six Honeys are Back." Notices quoted: "A sockeroo!" . . . Zagreb Times Union, "Oke for the yokels," Budapest Herald Examiner. This was a week in advance of the opening of Bob Sherwood's "Idiot's Delight," starring Lunt and Lynn Fontanne, Lunt playing a smalltime hoofer. Entering into the spirit of the thing, upon reviewing the legit opening night, the late Jack Pulaski (*Ibee*) appended a separate "New Act" notice for Harry Van & Les Blondes.

A chap who had been in vaude-

(Continued on page 53)

Raft Gets Okay for 2% Buy of Vegas Flamingo

Las Vegas, Dec. 27.

The Nevada Tax Commission acted (21) on a recommendation by the Gaming Control Board and granted George Raft a license to own 2% of the Flamingo Hotel. Raft had been previously been denied entrance into Nevada's gaming firmament by the commish, whose members said the actor had displayed "too many associations with underworld figures in the past."

Raft personally appeared before the Control Board (19) "to clear my name." He admitted he was acquainted with many gangsters and hoodlums met during a long career in show biz, but, he said, "I've never done business with any of them."

Raft is paying $65,000 for the Flamingo interest.

12/28

VARIETY

GOLDEN JUBILEE YEAR

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(Please Print Name)

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City ..... Zone.... State.....

Regular Subscription Rates

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Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

151 West 46th Street New York 36, N. Y.

Screen a Trailer for Books With Sex

Paperback versions of hardcover books are now fairly general whenever a major film company adaptation of a novel appears. Current opinion is that "I've seen the picture" does not operate as an excuse not to read. Instead if the screen makes it apparent to the masses that the original text may have been hotter on sex angles than the code permitted, a paperback enjoys a sales boost.

Film companies and book publishers have heckled each other for years over (1) variable release dates of feature films based on books and (2) reluctance of publisher to give the film a frontcover tie-up credit, lest the book go dated after the picture's playdates are used up. A compromise has sweetened up relations on latter point—namely, use of special promotional bands.

U.S. FILM BIZ PUZZLES MOSCOW

Arthur Loew: A Comment

Arthur Loew's stepping into the role of his founding father, Marcus Loew, in the Loew-Metro-Goldwyn-Mayer company might warrant the word "dynasty" except that for all practical purposes no such animal has heretofor existed in the film industry menagerie. One may recall David O. Selznick, Budd Schulberg, John Huston and some of the inheriting sons in the theatre circuit field, but still it would be difficult, if not impossible, to match the Loew pere et fils situation.

Interestingly enough, and tipping off a bit of our own advance text, Arthur Loew has spoken in a piece for our Golden Anni Edition (out Jan. 4) of the rare good fortune in life of being the son of Marcus Loew and the friend of Nicholas M. Schenck, who steps into the Loew chairmanship (something new there) after carrying the presidential burden since the 1927 death of Marcus Loew.

The elevation of Arthur Loew will strike show biz as both natural and rated. More than that, as sentimentally gratifying in a business where sentiment is sometimes derided as no more than *shall-I-tell-my-partner.*

As the "foreign" take grew in importance, the equalizer for the inflated Hollywood production investments, the stature of the foreign market expert loomed larger within top industry councils. And, Arthur Loew was that so that his evolution has special significance. Today virtually every major now has its sales headed by a globally knowledgeable executive, viz., George Weltner at Paramount; Al Daff at Universal; Arnold Picker at UA while other similar modifications impend. The cleavage between the national (domestic) sales manager and the foreign ditto is no longer marked as in earlier picture-selling.

Thus Arthur Loew's training and longtime experience on the global fronts is harnessed to domestic savvy. Knowing what pictures, themes, personalities, standards, commodities, stories, techniques were liked in all corners of the world, he was designated by Nick Schenck, the longtime "general" of Loew's Inc., over a year ago to be his personal and offfcial representative in Culver City alongside Metro production topper, Dore Schary.

The father-son cycle now fuses sensibly with foreign-domestic relatedness. Sagacity is implicit for neither Schenck nor Loew has short-cut on experience. In a business conditioned to constant change, this is one change that deserves comment. *Abel.*

Yank Fear Soviet Would 'Distort' U.S. Films Groundless—Artkino Head

American industry fears, that films sold to the Soviet Union might be edited into anti-U. S. propaganda, are groundless, Nicola Napoli, prez of Artkino, the Russo film agency in this country, maintained in New York last week.

Just back from Moscow, Napoli said: "The only pictures on which editing was done are those which the Russians captured in Germany. They have never changed a foot on films that were bought in New York."

Despite American protests, the Soviets have shown some 10 Hollywood features without permission of their owners. The explanation is that these features are "war booty." In the instance of two pictures — "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington" (both made by Columbia) — the endings were changed. The U. S. State Dept. has charged that the pictures were exhibited in Russia in "mutilated and distorted versions."

Reminded that, in any film deal with Russia, the Motion Picture Export Assn. probably would want to maintain some sort of check on its product, Napoli said he thought it unlikely that the Soviets would allow an MPEA rep to be stationed in Russia inasmuch as any purchase would be on an outright basis. However, he noted, an increasing number of Americans are entering the country and they, plus the American Embassy personnel, could certainly keep an eye on what was being done since these pictures would be exhibited publicly.

It is pointed out in N. Y. that, to change the meaning of a film, it isn't absolutely necessary to apply scissors, but that a clever dubbing job would essentially accomplish the same end.

Richard J. Walsh, head of IATSE, has been appointed to two of the first four standing committees of the combined AFL-CIO. He is on the committees on civil rights and international affairs.

Sophia Loren Cast For Her First Yankee Film

Italian film star Sophia Loren has been signed by Stanley Kramer to costar with Frank Sinatra and Cary Grant in "Pride and the Passion." Assignment will mark Miss Loren's debut in an American picture.

United Artists release will be completely filmed in Spain.

Mexican Feature Debuts In Boston; Leon Brandt Describes His Education

Boston, Dec. 27.

Although the film has won 11 prizes in Mexico and accolades in other foreign countries the Mexican feature, "Rebellion of the Hanged," is having its American premiere here in Boston's Centre Theatre tomorrow (Wed.) because no other theatrical booking was available. So stated Leon Brandt at a press reception at the Boston Club arranged by the regional franchise exchange, Embassy Pictures, which is handling the film.

It was Brandt's first venture as a film producer and he admits he did it the hard way taking his cast headed by Pedro Armendariz and Ariadne, younger sister of Linda Christian, into the deadly Mexican mahogany jungle. The hardship of such location made for realism at a price. One element of cost was the hiring of 11 men to kill snakes and keep them away.

Clift in 'Sons & Lovers'

Hollywood, Dec. 27.

Montgomery Clift will star in "Sons and Lovers" for Columbia. Pic is based on D. H. Lawrence novel.

Film will be produced in England next summer, Peter Glenville directing.

THINK NEXT STEP UP TO YANKEES

By FRED HIFT

Soviet government is quite serious about wanting an American film festival in Moscow and furthermore would like Motion Picture Export Assn. president Eric Johnston to visit Russia on such an occasion.

This news was brought back to New York last week by Nicola Napoli, head of Artkino, the Soviet film agency in the States.

He declared further that the Russians were "very much interested" in purchasing Hollywood features, but felt that any future contact should be up to the Johnston office. Furthermore, Moscow officials are going so far as to inquire as to the possibility of some coproduction with Hollywood.

"They asked me to study the chances of an American film festival in Moscow, similar to the one the French had a month or two ago," Napoli reported. "In connection with this, they are anxious to have Eric Johnston come to Moscow both as the official representative of the American industry and also to discuss possible film sales." He added that the Russians were eager for a date with Johnston but hesitant to invite him unless they had prior indications that such an invitation would be accepted.

"In Moscow they are puzzled by all the discussion and statements from American film executives concerning the sale of pictures to Russia in the light of the fact that there has really been no official contact on that question at all," Napoli commented.

He said government officials in Moscow are cognizant of the fact that the sale of pix to Russia was part of a larger question and that it would be senseless to buy one or two independently-made American films. "Anyway, they want big productions. Moscow has had offers from American independents

(Continued on page 53)

Russia on Widescreen Bandwagon; Curious About Todd-AO System; New Pix Stress Entertainment

'Helen of Troy' Always Was a Big Launcher

More than 500,000 people in 50 nations and 125 cities are expected to be on hand for the global premiere of Warner Bros. "Helen of Troy," (the face which launched a thousand ships) which will be launched simultaneously throughout the world on Jan. 26. International unveiling of this scope is believed to be the first one on record.

In New York, the picture is slated for the Criterion Theatre. Other U. S. cities included in the global bow are Los Angeles, Washington, Buffalo, San Francisco, Chicago, Detroit, Dallas, New Orleans, and Miami.

Hughes' 'Conqueror' In RKO Spurt of 13 Pix; Making With Drums

Moving to generate interest in RKO product before the start of its re-activated production program, the company has scheduled release dates for 13 pictures for the first four months of 1956.

The 13 pictures, three of which are reissues, will be backed with a hefty pub-ad campaign, according to distribution v.p. Walter Branson. Among the pictures scheduled for distribution is Howard Hughes' "The Conqueror," set for several pre-release dates in key domestic cities on Feb. 22. It will go into general release on March 28.

Premieres will be held in capital cities throughout the world during the last week in January.

Richard Davis' distrib outfit has acquired a second Spanish film with the boy star of "Marcelino Pan Y Vino," a big European hit.

Russia, too, has caught the CinemaScope bug and is now producing a number of features in the widescreen medium, Nicola Napoli, prez of Artkino, the Soviet film agency disclosed upon his return from several weeks in Moscow. One theatre in the Soviet capital showing the first Russian experimental shorts in widescreen with stereophonic sound. It's a one-hour show comprising tint reels of songs and dances.

Napoli stated that Soviet filmmakers were currently producing their first CinemaScope features. He thought that the process used was similar to the anamorphic lens system employed by 20th-Fox and other studios in making widescreen film. However, emphasized Napoli, the Russian widescreen process is the Soviet's own invention and isn't based on any licensing arrangements with 20th. He said the Red widescreen results "compared very favorably" with the effects achieved in Hollywood. When the C'Scope features are ready, Artkino will import them.

Moscow officials are very intrigued by "Oklahoma," and the Todd-AO process, of which they have heard a great deal, Napoli

(Continued on page 18)

Blevins Davis, Legit, Doing Film in Italy

Kansas City, Dec. 27.

Blevins Davis, co-producer of the international touring revival of "Porgy and Bess," will next produce a film in Italy. He reveals that the script for the picture is completed and that the financial setup for the project is being arranged.

Financier and former Broadway producer returned to his Glendale Farm home here for the holidays, but will plane to Russia for the "Porgy" opening Jan. 10 in Moscow.

National Boxoffice Survey

Key City Biz Climbs; 'Dolls' Champ, 'Models' Second 'Kismet' 3d, 'Holiday' 4th, 'Rains' 5th

Despite the fact that some pix had the disadvantage of opening early this session to run into pre-Xmas downbeat, a big majority of key cities covered by VARIETY report biz soaring. Manner in which trade at firstruns pushed ahead Dec. 25 and the following Monday, when Christmas was observed as a holiday, augurs well for New Year's week. Even the handicap of a snowstorm is failing to hold back the upsurge in New York, Philly and other eastern cities.

"Guys and Dolls" (M-G), which has been on top or near there for more than a month, again is taking first place. "Artists and Models" (Par), out for first time this stanza, is close behind this musical with a mighty second place total.

"Kismet" (M-G) is capturing third money although inclined to be uneven this round. Total of first three grossing pix is well above the $1,000,000 mark, for first time in many weeks.

"Cinerama Holiday" (Indie), long on top of heap, is landing fourth position. "Rains of Ranchipur" (20th), just getting started, is taking fifth spot.

"Indian Fighter" (UA), displaying surprising strength in many keys, is winding up in sixth slot.

"Second Greatest Sex" (U), also new currently, is capturing seventh position. "Court-Martial of Billy Mitchell" (WB) is close behind in eighth groove despite its elongated title. "The Spoilers" (U) rounds out the Big Nine list.

"I'll Cry Tomorrow" (M-G) looms as a forthcoming winner, being sock in Chi and setting a new house record in L. A. "Littlest Outlaw" (BV), which got a record opening day in N. Y., shapes great in Chi, and good in Denver and L. A. "All That Heaven Allows" (U) also looms as potentially big, being great in Detroit and fairish in L. A.

"Return of Jack Slade" (AA) shapes okay in Chi. "Oklahoma" (Magna) terrif in N. Y., is smash playing day-date in two L. A. houses.

"Diabolique" (UMPO), big in Chi, looks solid in N. Y. "Tender Trap" (M-G) looms big in Philly and Toronto. "African Lion" (BV), strong in Pitt, is sock in Toronto.

"Man With Gun" (UA), good in N. Y., shapes fast in Detroit. "Dance Little Lady" (T-L), smart in Chi, opened big in N. Y.

"Tarantula" (U) is wow in Cincy. "Rose Tattoo" (Par), great in N. Y., is smart in L. A. "Golden Arm" (UA) continues at wow clip in N. Y.

(*Complete Boxoffice Reports on Pages 8-9*).

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Actors Themselves Abet Type-Casting

Winston O'Keefe Sees Video Helpful In Getting Players Out of Hollywood Ruts

Hollywood, Dec. 27.

Everyone in the film industry has been attacking "type" casting for years—but the first real step toward elimination of the practice in picture studios has been taken as a result of television. Consequently, Winston O'Keefe, himself a former legit actor and now in charge of casting NBC-TV's five-day-a-week "Matinee" dramatic series, has found actors and agents willing to make concessions to get what amounts to important showcasing.

"I understand," O'Keefe says with a trace of jubilation, "that studio talent scouts now are watching our program every noon. And the results are beginning to show. One actor we used recently in a role that was 'offbeat' for him wound up with seven studio jobs —and not one was back in the rut into which he had settled."

O'Keefe blames the actors themselves for much of the typecasting. He feels that they take the line of least resistance and never give themselves or talent scouts a chance to discover whether they have any versatility.

Need Experience

Hollywood, he points out, has the greatest talent pool in the country. Yet, despite the showbiz tradition that an actor must act, few of the SAG cardholders seem to be interested in developing their talents through acting in small legit groups.

"The little theatres," O'Keefe declares, "can be of great value to an actor. He gets a chance to try roles that are completely different from those in which he has been cast in films. We've run into some interesting casting in that way—and so have the major studios.

"Actors point to dozens of parts they have played on tv as an example of their versatility. But if you examine these roles, you discover that they really are the same kinds of parts—usually a detective or mugs and hold-upmen or square shouldered computers of justice."

In the long run, O'Keefe emphasizes, actors who won't reach out for a change, are hurting only themselves.

"The economics of the business being what it is," he points out, "very few actors reach stardom. And few of those who do are stereotyped. Actors cannot be good unless they have an opportunity to act. When they do, they begin enhancing their earning power."

"Matinee" has now been on the air for seven full weeks. "Time," says O'Keefe, "will show—if it hasn't done so already — that 'Matinee' is the finest showcase in America today."

Karloff Kaput as Prophet As Frankenstein Cavalcade Enchants Boston Kids

Boston, Dec. 27.

Events have a way of mocking the glib theories tossed off by actors at press interviews as when Boris Karloff, playing high-minded literary drama in "The Lark" made copy by repudiating his own past as Frankenstein of the films. Karloff flatly stated the horror film cycle was kaput. So wot hoppend?

The Paramount and Fenway, hoping to ride the pre-Christmas slump in the easiest way, booked seven days of "Frankenstein," "House of Frankenstein," "Ghost of Frankenstein," plus "She Wolf of London," "The Mummy," "Murder in the Rue Morgue," "Dracula," "The Black Cat," "House of Horrors," "Vanishing Body," "Weird Woman," "Tower of London," "House of Dracula" and "The Mummy's Curse," and racked up a healthy $19.000 in the twin houses, not only better than expected, but as good as the combo has grossed on some first run product.

Now neighborhood houses throughout New England have put in their bids for similar horror cavalcades. The line of moppets streaming into the Paramount and Fenway, preferring Frankenstein to Santa Claus, amazed film men.

Disney 'Wagons' Rolling

Hollywood, Dec. 27.

Walt Disney's new theatrical feature, "Westward Ho, the Wagons," will roll Jan. 9, with Fess Parker starring and William Beaudine Sr. directing.

Bill Walsh produces the C'Scope Technicolor western for Disney.

Abbott & Costello Doing One for UA; Including 30-City Ballyhoo Tour

Hollywood, Dec. 27.

Abbott and Costello's next will be "Dance With Me, Henry," a Robert Goldstein production for United Artists release which goes before the cameras March 1. Film, which has an amusement park background, was written by William Kozlenko and Leslie Kardos.

Comics have agreed to undertake a 30-city personal appearance tour to bally the national release of the picture.

Production is entirely apart from the new indie which Abbott and Costello have formed with their manager, Edward Sherman.

AL B. TAYLOR TO RKO

Leaves CBS For Executive Post At Film Studio

Hollywood, Dec. 27.

Albert B. Taylor, associate producer of the current Broadway hit "Damn Yankees," has resigned as director of special projects at CBS-TV, and joins RKO here Jan. 9 as executive in charge of commitments. He will be responsible for major star, director, writer and story commitments.

Once associated with the William Morris Agency in New York, Taylor also was a business affairs exec for three years.

'Far From Retirement,' Says Darryl Zanuck

Hollywood, Dec. 27.

Darryl F. Zanuck's "supervisory" days are still far off, he emphasized in discounting the recurrent rumors that he was planning to sit on the sidelines of 20th-Fox activity. His contract permits such action and Zanuck admits that he's "working toward that goal" but underscores the fact that "I'm a helluva long way away."

There will, however, be more shifting of 20th personnel so that the studio may function more efficiently. Illustrations of the policy are Irving Asher's move to the Fox Western Ave., lot giving Sid Rogell full and exclusive time to feature film production.

Zanuck also shrugged off rumors of a fight between Spyros Skouras and himself over the casting of Ingrid Bergman in "Anastasia." Studio production head said there is no record of any religious group, including the Legion of Decency, objecting to any individual on a moral basis.

"Anyway," he says, "what's all the shouting about. Selznick sold to tv two of his pictures in which Bergman stars. She'll be in your homes!"

Universal Handles Rank 'Touch & Go'

Following a hiatus of many months, Universal has taken on a J. Arthur Rank film for distribution. It's the comedy "Touch and Go," starring Jack Hawkins and Margaret Johnston. In Technicolor, it was produced by Sir Michael Balcon-Ealing Studios.

Film will go via U's special films division. Several Rank features in past months have gone to indie U.S. distribs via advance guarantees. U execs have maintained all along that they would take on a Rank film if they found one that had commercial possibilities.

More pertinent, observers say, is U's unwillingness to hand out guarantees. There are no indications that this policy has changed.

New York Sound Track

Metro has a deal on the fire for picture rights to "Silk Stockings," which **Cole Porter** musical was based on M-G's previous non-musical "Ninotchka" . . . Still another show business biopic is coming up, **William Selwyn** having set plans to produce "The **Tommy Lyman** Story."

Tony Zale will play himself in "Somebody Up There Likes Me," the **Rocky Graziano** biopic . . . **Deborah Kerr** will star in the **Buddy Adler-Eugene Frenke** production "Heaven Knows, Mr. Allison," at 20th-Fox . . . **Sara Garcia**, twice winner of the Mexican equivalent of an Oscar, set for "The Living Idol," which **Albert Lewin** is producing and directing . . . **James L. Robertson**, prexy of a Texas aircraft film will portray his father, who helped finance Lindbergh's flight, in "The Spirit of St. Louis" for Warners. . . .

Burt Steiner, N. Y. tv and legit actor, making his film debut in Metro's "The Rack" . . . **Albert G. Gorson**, executive director of the Variety Foundation to Combat Epilepsy, reports the formation of Epilepsy; Self-Help, through which persons with epilepsy will take a continuously active part in the program of the foundation . . . **Elia Kazen** has started filming **Tennessee Williams'** "Baby Doll" on location in Mississippi. Interiors for the Warner Bros. picture may be filmed at the company's Brooklyn studio . . . **Alec Guinness**, who appears with **Grace Kelly** in Metro's "The Swan," due from the Coast early in January for press interviews before returning to London . . . **Paul Newman**, who will portray **Rocky Graziano** in "Somebody Up There Likes Me," in from the Coast.

Ethel Paige now representing author **Guido Orlando** on his book, "Confessions of a Scoundrel," with **Jack Glenn** likely doing the screen adaptation. Orlando also would like **Danny Kaye** to star in a stage musical adapted from the book. **Samuel Goldwyn Jr.** hopped back to the Coast following bally work on his first production, "Man with the Gun."

Billy Rose, a figure widely acquainted in show biz, recently proposed (so recently as page 2, last week's VARIETY) that the Central Park "wasteland" (his word) be redeemed into a Tivoli Gardens-like setup a la Copenhagen . . . for the record this did not go uncommented upon, to wit:

Park Commissioner **Robert Moses** said "Billy Rose is a showman taking in entirely too much territory" and added "As long as I'm around N. Y., Central Park will not be turned into a night club." **Earl Andrews**, president of the Park Assn., sides with Moses, calling Rose's ideas "plain unadulterated nonsense, just what you'd expect of Billy Rose." The one suggestion of a parking area to be built under the park met with more favorable reaction. A committee may be formed by Mayor Robert F. Wagner to study the suggestion.

Stanley D. Kane, executive counsel of North Central Allied, issues a periodic bulletin to the exhibitor organization's members. Included usually are sardonic comments on the boxoffice values of current pictures. This got Kane into hot water recently when he remarked: "It's lucky 'Lady Godiva' (Universal) is riding a horse, but the picture is falling on the most frequently mentioned part of the horse's anatomy. No one looked at the lady except Peeping Tom and history is repeating itself. . . . " Came an indignant letter from U's domestic sales chief **Charles J. Feldman**. "It would interest me no end," seethed Feldman, "to find out where in the hell you got any receipts on this picture by Oct. 21, when our records show its very first engagement in the United States opened in Detroit, Oct. 26. We sure can use a guy like you who can see that far ahead. It's fortunate your bulletin doesn't reach many people."

Ingrid Bergman—In U.S. Homes

Hollywood, Dec. 27.

Production chief Darryl F. Zanuck of 20th Century-Fox knows of no religious group, including the Legion of Decency, objecting to any individual actor in any and all pictures on a private morals basis. And apropos his casting of Ingrid Bergman to star in the film version of "Anastasia," Zanuck adds:

"What's all the shouting about? Dave Selznick sold two features starring Bergman to television. She'll soon be in millions of American homes."

Bergman: Bogey or B.O.?

When Memphis' ridiculous 88-year old censor, Lloyd Binford, cried "No picture starring Ingrid Bergman will ever contaminate the screens of this pure city," the prejudice against the Swedish actress, once the darling of the American public, became naked holier-than-thou casting of the proverbial first stone. Binford's extreme form of bigotry was also one more example of this generation's hysterical tendency to hound people, for a variety of real or fancied offenses, out of their livelihood. So the natural reaction of most show people will probably be to applaud the courage of Darryl Zanuck of 20th-Fox in casting Miss Bergman as "Anastasia."

Zanuck chooses to regard the hubbub over the actress as a bogey and he declines as an adult to be frightened by a bogey. The question his decision raises is whether there is, in fact, any considerable "public opinion" a la Binford, long-remembering and unforgiving. Realistically it usually turns out that this kind of public opinion is artificially stimulated, a manufactured rather than a spontaneous state of mind.

Still, there are subtle values in Ingrid Bergman's case. It sticks in some people's craws that only a short time before her much-too-public amour with the Italian director who is now her legal spouse, the star had played the role of a saint. It's quite irrational to make this a case against her, as if she had somehow been a hypocrite or had dishonored Joan of Arc. Obviously (1) Joan of Arc stands in no danger of dishonoring and (2) Miss Bergman was only giving a performance, apparently too good a one, as per the irrational association.

If 20 years hence Miss Bergman writes her memoirs she may have some interesting observations on what she may have learned at great cost and embarrassment about discretion in love and/or the public relations cautions essential to public figures. Meanwhile, she has surely suffered a great deal of criticism, rebuff, ostracism and financial loss as a price for her amorous reckless driving. The point is whether this is to go on indefinitely? Is there indeed any desire in the hearts of the American people to inflict eternal banishment? It is hard to believe. Indeed it becomes absurd on the face of it when, as Zanuck has pointed out, two old Bergman films have been sold to television to go direct into American homes. *Land.*

ZANUCK UPS PAIR

David Brown, Arthur Kramer Get Higher Status

Hollywood, Dec. 27.

David Brown, story editor at 20th-Fox, has been promoted to Darryl Zanuck's executive staff, in first of series of top echelon changes hinted at last week by Zanuck.

Arthur Kramer, former scenario editor at Columbia and lately assistant to Buddy Adler, 20th producer, is upped to 20th story ed, succeeding Brown.

Italy Chancy Still But Yanks Hope Confusion Soon Will Terminate

Rome, Dec. 27.

American film men here feel fairly optimistic over the chances of the new film legislation to pass through the House and Senate even though there is still a possibility that the left may bring up the question of censorship and thus upset the applecart.

Many are pleased with the speed with which the legislation passed through the Council of Ministers. Yet, ahead lies a good deal of discussion necessitated by the considerable public interest in the law. And there are those who are unhappy with the proposed cut in the exhibitors' tax rebate.

Next move is for the law to be studied by the Parliamentary Commission which has the power to legislate. It's up to Parliament, in the end, to ratify.

N. Y. to L. A.

Marsha Hunt
Richard Kayne
Bertha Klausner
Gene Lockhart

L. A. to N. Y.

George D. Burrows
Gary Cooper
Brandon de Wilde
Red Doff
Louis Jourdan
Bobby Short
Rod Steiger
Robert Sterling
Jo Van Fleet

Playoffs Slow 20th's Take Off

Slower playoff of CinemaScope films both domestically and abroad is blamed by 20th-Fox for the reduction of profits, particularly in respect to lower earnings for the first 39 weeks of 1955.

In his report to the stockholders, 20th prexy Spyros P. Skouras explained that it had been 20th's practice to write off the cost of pictures in full in 65 weeks from domestic release date. He said Touche, Niven, Bailey & Smart, the company's independent accountants, had been asked to make a survey "and to make recommendations with respect to adjustments that may more properly reflect our amortization expense for 1955."

Skouras reported that, with foreign C'Scope installations now totaling 14,700, 20th foreign rentals for the first 39 weeks of this year had shot up to $37,331,000 from a comparable $29,226,000 in 1954. At the same time, domestic rentals are down to $42,324,000 in 1955 from $48,784,000 in the comparable period in 1954. Skouras noted that 18,500 theatres are necessary abroad for any top Hollywood production to achieve full distribution. 20th is close to reaching this goal.

Earnings for the 39-week period ended Sept. 24, 1955, as reported previously, were $4,446,851 — or $1.68 per share — against $5,732,063, or $2.17 per share, in 1954. Earnings before taxes in 1955 were $7,346,851 compared to $11,532,063 in the prior year.

N. Y. to Europe

Americo Aboaf
Eartha Kitt
Dione Lewis
Joseph H. Seidelman
Artie Shaw

Europe to N. Y.

Arthur Kurlan
Gene Moskowitz
Marina Svetlova

TV-TIMING PAPA OUT OF U.A.

Krasna In Paris Sees B.O. Saviour Via Dame Accent

Paris, Dec. 27.

Norman Krasna, now winding up "The Ambassador's Daughter" (UA) here, as producer-writer-director, feels that the distaff element is one of the key factors at the boxoffice in the U.S. today, and has slanted his current film towards the matriarchal U.S. family circles. Krasna opines that the so-called "lost audience", lost in many cases to femme video appeal such as "I Love Lucy" and Liberace, could be brought back to houses, with families in tow, in women-slanted pix backed by exploitation campaigns appealing to the weaker sex.

He declares that many exhibs have told him that any film getting the women into the theatre would be an automatic hit. Krasna set out to make "Daughter" a distaff directed pic.

He got Christian Dior engaged in it via making the dresses for the stars and insuring him the woman's pages in leading mags, and Dior himself will lend his models and frocks for advance trailer and tv pub operations. Krasna also got two draws in the sewing set with Olivia De Havilland and Myrna Loy, in her first pic in three years. On this score "War and Peace" (Par), finishing up in Rome, is basing ad campaigns on femme appeal by playing up the period hairdos of the stars and getting leading hairdressers in on it.

So the pitch is on for femme films, and it remains to be seen if the women are strong enough to drag in the men for the b.o. tabs which will tell the story on whether this is the right attitude in film fare today.

RITA HAYWORTH CASE VS. COLUMBIA TO TRIAL

Los Angeles, Dec. 27.

Just one day less than a year after she originally signed the contract, Rita Hayworth is due in Federal Court here today (Tues.) to launch a declaratory relief action seeking to void her pact with Columbia Pictures. Suit was filed last April, one day after she bowed out of "Joseph and His Brethren" and notified the studio that she was terminating the contract because Columbia had "breached" the agreement.

Actress has demanded payment of $150,000 for "Joseph," for which she had received $75,000 at the time she walked out of the studio, and release of $100,000 in bonds which she had deposited in escrow with the First National Bank of Reno to protect Columbia in the event she breached her agreement to make a second picture for the studio.

Contract with the studio was signed Dec. 28, 1954.

Suit contends that it had been expressly agreed upon to start "Joseph" before March 8, 1955, and that the actress had notified Columbia that this was a very important provision of the pact. Complaint says the studio failed to start by that date, thus repudiating its agreement.

Action also asks the court to release her from her contract with Columbia, thereby preventing further litigation and leaving her "free to render services to anybody in the field of entertainment."

It's expected that depositions will occupy the first day of trial before Federal Judge Ben Harrison with Miss Hayworth taking the stand before the end of the week. She is represented by attorneys Samuel Zagon and Bartley Crum.

Incidentally, action was brought in the name of Rita Hayworth Haymes. She has since divorced Dick Haymes, but he is expected to be an important witness in her behalf.

ENCYCLOPEDIA BRITANNICA'S PIX TO THEATRES & TV VIA TRANS-LUX DEAL

In the largest deal of its kind on record, Trans-Lux Pictures has acquired the entire library of Encyclopedia Britannica Films for theatrical and tv distribution in the U. S.

Purchase, encompassing some 700 educational shorts, also gives Trans-Lux theatrical and video rights to all of the Britannica product for the next 10 years. Britannica Films is the largest producer of educational reels in the world.

Deal was negotiated by the William Benton interests, which own the Encyclopedia setup, with Richard Brandt, Trans-Lux Pictures v.p. and also head of Trans-Lux Theatres. It will make available to both theatres and tv an entirely new and different kind of short. Emphasis, it's indicated, will be on the tv side.

Theatrical releases will be handled by Trans-Lux Distributing and its sales chief, George Roth. For tv, a new company is to be formed. Some of the Britannica shorts have already been shown on the air. The vast bulk of the library, with a good many reels in color, has never been released outside the educational field. It'll be between six and eight months before Trans-Lux will put out its first tv package.

Theatre Appeal

On going over the Britannica library, Brandt and Roth are said to feel that about 25% of the 60 or so educational pictures produced by Encyclopedia Britannica each year will be of appeal in the theatres. Hope is that those theatres that have been shopping for unusual shorts will grab the Britannica product. Furthermore, due to the product shortage, a great many more houses have switched to single feature policy, and these situations, too, are considered potential customers.

The Britannica deal, which gives the educational outfit a percentage of the profits, doesn't take in non-theatrical 16m rights, which are retained by Britannica Films. Most of the Britannica output is shot on 35m and reduced to 16m, so that 35m prints are available for the theatrical runs.

Reason why Britannica Films made its theatrical and tv deal with Trans-Lux is said to be that the educational field is growing by leaps and bounds and the Bentons (former Senator William Benton and his son) feel they should concentrate their efforts in that direction.

Trans-Lux plans to parcel out its new acquisition in small doses so as not to flood the market. While subjects good for theatrical exhibition are limited, almost all of the shorts—ranging in length from eight to 25 minutes—are said to be good for tv.

Banks Leery Of More Backlog Buys For TV?

Unloading of the RKO library to television via Matty Fox and Walter Mack has created a spate of speculation about the possibility of such sales by other film companies. Militating against this is the position of banking interests.

Money sources, it's apparent in the trade, would be hardly likely to bankroll a buyer of any other company's pic vaults at this time. Reason being they feel the 750 pictures picked up by Fox represent something that requires lots of pondering. Will these be enough to satisfy the tv market? Is the money potential for another outfit's lineup of back films lessened? Specifically, when is the saturation point reached? These are a few of the questions which conservative bankers will want answered before putting up capital.

The finance angles are in addition to anticipated exhibitor concern about a film company's backlog sale to tv, as covered in a separate story.

NO RICOCHET ROMANCE

Under normal conditions a company's tv sale of a 750-picture library, including a good number of major-scale productions, would invite exhibitor antagonism. The theatremen's reasoning, in simplest terms, is that televised Hollywood product, regardless of vintage, has the effect of competing with new merchandise from the same source in the theatrical market.

RKO's sale of its theatrically played-out films to tv calls for objective appraisal. Who's to benefit and who's to be hurt?

It would appear that the film company, which is now under the control of Tom O'Neil, is seeking to carry on a ricochet romance with both the video and the picture business. But O'Neil's words and deeds prompt another conclusion.

He's bent on recapturing for RKO the stature it lost during the more than seven years when Howard Hughes was at the helm. To become a "major" again, to make pictures for exhibitors on a consistent and reliable basis, requires working capital. The sale to tv was the means of obtaining it, and exhibitors may view this RKO-to-tv sale in another light.

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MATTY FOX FELT EXHIBITORS' IRE

By GENE ARNEEL

In a move that has particular meaning to the film business, Matthew J. (Matty) Fox has sold his interest in United Artists to the company's management partners headed by president Arthur B. Krim and board chairman Robert S. Benjamin. Holdings divested by Fox amounted to 6 2/3% of the total stock issue, in turn 10% of the 66 2/3% owned by Krim, Benjamin, et al. Balance of 33 1/3% continues as the property of Mary Pickford, sole surviver of the original Pickford-Fairbanks-Griffith-Chaplin owners.

Motivating the Fox exit—he also withdrew as a board member—was the fear of exhibitor reprisals against the company if he were to remain as co-owner while at the same time engaging in the sale of the RKO backlog to telecasters. (Details of the RKO acquisition by Fox are in this issue's radio-tv section). It's no secret that theatremen would deeply resent such large-scale activity in tv on the part of a theatrical distributor or its top-echelon personnel.

An understanding was reached several years ago among the UA heirarchy to the effect that Fox would bow out if he were to acquire a major backlog of pic product for television. It was in 1951 that he first started angling for the RKO catalog in negotiation with Howard Hughes.

That Fox now has exited from UA, having wrapped up his deal with RKO controller Tom O'Neil, brings into dramatic focus the fact that such exhib animosity is real. It's given major consideration by all film companies who, from time to time, might have a yen to convert dust-accumulating celluloidia into capital-gains dollars.

Yates Felt Disfavor

Republic, which peddled extensive block of vintage pix to tv in past, had come face to face with the wrath of theatremen to the extent that Herbert J. Yates, president of the company, recently was on the verge of withdrawing from the theatrical business entirely. Steve Broidy, president of Allied Artists, encountered irate exhibs when some AA product was channeled to tv.

The reaction feared by UA was a boycott of its shaky "A" pictures in theatrical distribution. This could mean a loss of several millions of dollars in a single year. The theatreowners will buy top films for the reason they need them. The anger toward UA would have taken its form in refusal to contract for the second-bracket output of films. Exhibs can acquire such merchandise from any distributor and would nix deals with UA. This would have the effect of "getting even" with UA and, at the same time, serving notice on all film companies that a full-scale library divestiture to tv will produce economic hardships. It was to avoid this that Fox relinquished his identification with UA.

According to the key parties, the Fox deal with Krim and Benjamin was devoid of negotiation in the usual sense. He was merely asked what he thought was the right price for the stock and the figure he quoted, which is regarded as a "private matter" by all concerned, was accepted. Trade guesswork has it that Fox will receive about $300,000.

Fox played his role in the affairs of UA mainly a few years ago, and has been more or less inactive since. When Paul McNutt was in control of the company, a New York law associate of McNutt's communicated to Fox that the operation was "in trouble." Fox relayed this to Krim, who was thereupon brought into the picture, relieving McNutt of his command and agreeing with the then owners Miss Pickford and Chaplin that he, Krim, would be given 50% of the stock if UA could operate in the black in any one of the first three years under Krim.

Hell On Frisco Bay
(C'SCOPE-COLOR)

Routine action thriller with Alan Ladd, Edward G. Robinson to bolster general market prospects.

Hollywood, Dec. 22.

Warner Bros. release of Jaguar (Ladd-George C. Bertholon) production. Stars Alan Ladd, Edward G. Robinson, Joanne Dru; features William Demarest, Paul Stewart, Perry Lopez, Fay Wray. Directed by Frank Tuttle. Screenplay, Sydney Boehm, Martin Rackin; from the William P. McGivern Collier's mag serial; camera (Warner-Color), John Seitz; editor, Folmar Blangsted; music, Max Steiner. Previewed Dec. 14, '55. Running time, 98 MINS.

Steve Rollins ..... Alan Ladd
Victor Amato ..... Edward G. Robinson
Marcia Rollins ..... Joanne Dru
Dan Bianco ..... William Demarest
Joe Lye ..... Paul Stewart
Mario Amato ..... Perry Lopez
Kay Stanley ..... Fay Wray
Anna Amato ..... Renata Vanni
Lou Fiaschetti ..... Nestor Paiva
Hammy ..... Stanley Adams
Lieut. Neville ..... Willis Bouchey
Detective Connors ..... Peter Hanson
Sebastian Pasmonic ..... Anthony Caruso
Msgr. La Rocca ..... George J. Lewis
Bessie ..... Tina Carver
Brody ..... Rodney Taylor
George Pasmonick ..... Peter Votrian

Routine and contradictory melodramatics feature this action thriller produced by Alan Ladd's Jaguar unit for Warner Bros. release. However, Ladd's star teaming with Edward G. Robinson gives it okay chances in the general action field.

Pic's not without its good points, one being Robinson's masterful handling of the chief menace, character being of the type at which he shines particularly. Visual values are another factor, the CinemaScope lensing in Warner-Color getting some beautiful vistas of San Francisco under the camera-handling by John Seitz.

Sydney Boehm and Martin Rackin, scripting from a story by William F. McGivern, load the screenplay with contradictions. Lack of logic for much that transpires makes it difficult for Frank Tuttle's direction to keep interest going with the plot unfoldment. Story finds Ladd, ex-cop, released from prison after a five-year manslaughter rap and intent on bringing to justice the man responsible for railroading him on a phony rap. He pushes off friend wife, Joanne Dru, using the excuse she had starved during his prison time, but really wanting to keep her from danger while he gets his man. He does, and it's Robinson, who has a king-sized racket working on the docks—what it is is never explained. Climax comes aboard a speeding motorboat on the bay, with Ladd checkmating Robinson's escape run and justice is done.

Ladd doesn't give himself the best of it, as far as material goes, and comes off with a performance that stresses strongarm action rather than acting. As noted, Robinson stands out. Miss Dru is good as the long-suffering wife and her nitery singer character has two oldies, "The Very Thought of You" and "It Had To Be You," to vocalize. Paul Stewart, Robinson's scar-faced killer, is good, as are Fay Wray, as his sweetie; Perry Lopez, the racketeer's weakling nephew; Renata Vanni, Nestor Paiva and Stanley Adams. As Ladd's old friend, William Demarest never has much chance to get going in the plot.

George C. Bertholon served as Ladd's associate producer on the pic. Editing, score and other behind-camera functions are standard. *Brog.*

The Ladykillers
(BRITISH—COLOR)

Alec Guinness as gang leader in holdup serio-comedy; good hokum should rate for average patron's taste.

London, Dec. 20.

Rank Organization (Ealing Studios) production and release. Continental Film Distributors release in U.S. Stars Alec Guinness; features Cecil Parker, Herbert Lom, Peter Sellers, Danny Green. Produced by Michael Balcon. Directed by Alexander Mackendrick. Screenplay by William Rose; camera, Otto Heller, editor, Jack Harris; music, Tristram Cary. At Odeon, Leicester Square, London. Running time, 96 MINS.

The Professor ..... Alec Guinness
The Major ..... Cecil Parker
Louis ..... Herbert Lom
Harry ..... Peter Sellers
One-Round ..... Danny Green
Mrs. Wilberforce ..... Katie Johnson
Police Superintendent ..... Jack Warner
Barrow Boy ..... Frankie Howerd
Police Sergeant ..... Philip Stainton
Junkman ..... Fred Griffiths
Cab Driver ..... Kenneth Connor

This is an amusing piece of hokum, being a parody of American gangsterdom interwoven with whimsy and exaggeration that makes it more of a macabre farce. Alec Guinness, internationally popular, will prove a strong b.o. attraction although in this instance he sinks his personality almost to the level of anonymity. Basic idea of thieves making a frail old lady an unwitting accomplice in their schemes is carried out in ludicrous and often tense situations. The whole is a disconcerting mixture, but should be surefire for laughs and make for universal appeal.

A bunch of crooks planning a currency haul call on their leader, who has temporarily boarded with a genteel widow near a big London rail terminal. They pass as musicians gathering for rehearsals, but wouldn't deceive a baby. Hiring a truck similar to one transporting cases of banknotes to the station, they pull off the job, stowing the steel boxes in a wardrobe trunk leaving it among baggage on the platform. Under the noses of the searching police, and innocent of the nature of her errand, the old lady collects it for her lodger. The gang, sweating blood in a following car, see her taxi involved in trouble with a junkcart, and finally see their loot deposited on their doorstep by a helpful squad car.

After the shareout, one of their instrument cases bursts open disgorging not a cello but bills, and to prevent the old dame from betraying them, they draw lots to kill her. Each ducks the job and attempts a getaway until all five die. When the landlady reports the whole affair to the precinct, where she is known for her fanciful yarns, they dismiss her with tolerant smiles and tell her to keep the money.

Guinness tends to overact the sinister leader while Cecil Parker strikes just the right note as a con man posing as an army officer. Herbert Lom broods gloomily as the most ruthless of the plotters, with Peter Sellers contrasting well as the dumb muscleman. Danny Green completes the quintet. Katie Johnson in every motion and expression is the guileless old widow. Jack Warner exudes his usual genial personality as the understanding police superintendent.

Camera angles bring out the highlights of suspense. Direction stresses more evenly than the players the balance between jest and reality. *Clem.*

Paris Follies of 1956
(MUSICAL—COLOR)

Mediocre film improvised around floor show at Hollywood's real-life Moulin Rouge cafe.

Hollywood, Dec. 21.

Allied Artists release of Bernard Tabakin (Mercury-International) production. Stars Forrest Tucker, Margaret Whiting, Dick Wesson, Martha Hyer, Barbara Whiting; features Lloyd Corrigan, Wally Cassell, Fluff Charlton, James Ferris, William Henry, the Sportsmen, Frank Parker. Directed by Leslie Goodwins. Story and screenplay, Milton Lazarus; camera (De Luxe), Ed DuPar; editor, Genc Fowler Jr.; music conducted by Frank DeVol; songs, Pony Sherrell, Phil Moody, Sid Kuller; dances, Donn Arden. Previewed Dec. 19, '55. Running time, 72 MINS.

Dan Bradley ..... Forrest Tucker
Margaret Walton ..... Margaret Whiting
Chuck Russell ..... Dick Wesson
Ruth Harmon ..... Martha Hyer
Barbara Walton ..... Barbara Whiting
Alfred Gaylord ..... Lloyd Corrigan
Harry ..... Wally Cassell
Taffy ..... Fluff Charlton
Jim ..... James Ferris
Wendell ..... William Henry
The Sportsmen ..... Themselves
Frank Parker ..... Himself

Frank Sennes' Moulin Rouge theatre-restaurant in Hollywood is showcased in this minor program effort. While pic gives viewer an idea of the elaborate floor show featured at the nitery, the packaging with a formula backstage story doesn't make for satisfactory screen entertainment.

The Bernard Tabakin production is a real quickie, turned out in five days, around a script that must have been written in less. Production numbers seen are last season's and have all the flash necessary to dress up the footage. Unfortunately, it's static beauty, however, because the numbers are patched together with a plot that tells of a producer's difficulties in getting a show together with a bankroller who's a nut and not the millionaire he makes out to be.

Margaret Whiting does a temperamental singer to pipe several Pony Sherrell-Phil Moody songs, and Frank Parker lends his tenor to others. Score includes "Can This Be Love," "I Love a Circus," "Have You Ever Been in Paris," "I'm All Aglow Again" and "I'm In a Mood Tonight." Additionally, the Sportsmen sing Sid Kuller's "The Hum Song."

Forrest Tucker is seen as the producer, with Lloyd Corrigan the nut with a false front. Martha Hyer, show's designer; Dick Wesson, comic aide to the producer; Barbara Whiting, a stagestruck chick, are some of the others who get nowhere with the material in Milton Lazarus' script. Leslie Goodwins' direction also is defeated by the plotting.

De Luxe Color was used in the Ed DuPar lensing and the hues are not always consistent. Editing, scoring and other credits are adequate.

Sudden Danger

Bill Elliott proves suicide was really murder in good meller.

Hollywood, Dec. 13.

Allied Artists release of Ben Schwalb production. Stars Bill Elliott, Tom Drake, Beverly Garland; features Dayton Lummis, Helene Stanton, Lucien Littlefield, Minerva Urecal. Directed by Hubert Cornfield. Screenplay, Daniel B. and Elwood Ullman; story by Daniel B. Ullman; camera, Ellsworth Fredericks; editor, William Austin; music, Marlin Skiles. Previewed Dec. 9, '55. Running time, 65 MINS.

Doyle ..... Bill Elliott
Curtis ..... Tom Drake
Phyllis ..... Beverly Garland
Wilkins ..... Dayton Lummis
Vera ..... Helene Stanton
Dave ..... Lucien Littlefield
Mrs. Kelly ..... Minerva Urecal
Woodruff ..... Lyle Talbot
Kenny ..... Frank Jenks
Caldwell ..... Pierre Watkin
Duncan ..... John Close
Dr. Hastings ..... Ralph Gamble

Good performances, direction and writing do a better job of meeting entertainment demands than the average supporting filmfare. In 65 minutes of footage, scripters Daniel B. Ullman and Elwood Ullman establish the characters rather well for the time limitations. Hubert Cornfield's direction is tight and soundly valued to make the most of the material within the budget range.

Film is one of Bill Elliott's series as a sheriff's office detective lieutenant. Here he's investigating the suicide of sportswear manufacturer whose son, Tom Drake, is blind. Elliott doesn't readily accept the suicide theory and uncovers facts that put the finger of suspicion on the son, who was accidentally blinded by his mother several years previously. Insurance money from the mother's death pays for an operation that cures Drake and he turns amateur sleuth. Windup finds the mother's crooked business partner, Dayton Lummis, who had been using his ill-gotten gains to support blonde Helene Stanton, nailed as the real culprit.

Performances are well above par for the usual hurried programmer, with Drake's blind-man-made-well-again, and Beverly Garland's portrayal of the fiancee who aids him, being the standouts. Others providing capable support to the stars include Lucien Littlefield, Minerva Urecal and Lyle Talbot.

Ellsworth Fredericks' photography plays an important part in plot mood and developments. Editing, background score and other credits do their parts, too. *Brog.*

Alligator Named Daisy
(With Songs)
(BRITISH—V'VISION—COLOR)

Boisterous fantastic comedy. Castings should boost appeal of this laugh-getter.

London, Dec. 13.

J. Arthur Rank (Raymond Stross) production and release. Stars Donald Sinden, Diana Dors, Jean Carson, James Robertson Justice; features Stanley Holloway, Roland Culver. Directed by J. Lee Thompson. Screenplay by Jack Davies from book by Charles Terret; camera, Reginald Wyer; editor, John D. Guthridge; songs by Sam Coslow, Paddy Roberts. At Odeon, Leicester Square, London. Running time, 88 MINS.

Peter Weston ..... Donald Sinden
Vanessa Colebrook ..... Diana Dors
Sir James Colebrook ..... James Robertson Justice
Moira ..... Jean Carson
General Weston ..... Stanley Holloway
Colonel Weston ..... Roland Culver
Mrs. Weston ..... Avice Landone
Prudence Crocquet ..... Margaret Rutherford
Albert ..... Stephen Boyd
Valet ..... Henry Kendall
Hoskins ..... Richard Wattis
Waiter ..... Wilfrid Lawson
Music Publisher ..... Harry Green
Band Leader ..... Ken Macintosh

A nonsensical but very funny picture, adapted from a novel, giving not only leading players but also other popular stars opportunities to score in very small roles. Each gives his own individual humorous touch to elaborate the basically ridiculous theme. It should have universal appeal on the stars' drawing power and the originality of the story and its treatment.

On returning from Ireland on vacation, a young piano salesman finds himself the unwilling owner of a pet alligator. He can neither sell it, give it away nor find it possible to destroy it. On the steamer he encounters a spirited colleen who pursues him by the reverse method of evading his advances and finally accepts him when he has broken away from his rich fiancee. Her father, a famed tycoon, takes exception to his palatial country home being overrun by the ubiquitous Daisy. The reptile creates havoc but the millionaire, who also owns newspapers, decides to turn the publicity to good account and organizes an alligator competition.

Camerawork and crisp direction give all possible aid to the preposterous story.

Donald Sinden plays the harassed custodian of Daisy with easy conviction, hovering between the two girls, each with contrasted sex appeal from Jean Carson with her red crewcut and tomboyish garb to Diana Dors with long platinum hair and revealing gowns, rounded off with an exotic bubble bath. Miss Carson scores on acting points, and carries off two song and dance numbers with a verve.

James Robertson Justice stampedes forcefully as the dominating financier while Roland Culver and Avice Landoné play the boy's parents in subdued tones. Stanley Holloway makes the most of amusing situations as a peppery old grandpop. Wilfrid Lawson registers impishly as a drunken old salt. Harry Green contributes a jovial character study. Margaret Rutherford supplies a cameo gem as a petshop owner. All minor roles are in excellent hands. *Clem.*

The Dancing Heart
(GERMAN—MUSIC—COLOR)

United German Film Enterprises release of Capitol Films production. Stars Herta Staal, Paul Hoerbiger. Directed by Wolfgang Liebeneiner. Adapted from novel by W. F. Fichelscher; camera (color), Igor Oberberg; music, Norbert Schultze. Previewed in N.Y., Dec. 16, '55. Running time, 91 MINS.

Susanne ..... Gertrud Kueckelmann
Viktor ..... Gunnar Moeller
The Sovereign ..... Paul Hoerbiger
Annchen ..... Herta Staal
Haberling ..... Paul Henckels
Leopold ..... Wilfried Seyferth
The Doll ..... Maria Fris
Julius ..... Harald Juhnke
Roberti ..... Heinz Rosen
Therese ..... Charlotte Ander
Innkeeper ..... Herbert Kiper
Applinger ..... Erwin Biegel

(In German; English Titles)

"The Dancing Heart," a Teutonic musical fantasy, should appeal in the world market, though story's often implausible and difficult to digest. However, it has splendid performances, particularly those of the two stars, Herta Staal and Paul Hoerbiger which may roll some arty dates and is a sure bet for German language houses.

Story technique and direction indicates this film was made some time back because German production has since improved. Main flow is that a musical comedy fantasy is dished outright without explanations. Main idea—that a skilled toymaker has perfected a life-like doll—because easily wilted. The doll goes into ballet sequences, the highlight of the pic and staged with skill and intelligence.

Miss Staal, as the daughter who attempts to save his father from losing his property, is excellent despite being called on to do outlandish things. She imitates the mechanical doll until the moneylender catches on to the switch. The doll, itself, is played with skill by Maria Fris. Hoerbiger portrays the duke, with his usual suave mannerisms. Charlotte Ander, Gertrud Kueckelmann, Gunnar Moeller, Paul Henckels and Wilfried Seyferth serve well in top supporting roles.

Wolfgang Liebeneiner does a routine job but okay in view of the story. His ballet scenes are topflight. Igor Oberberg does nicely with his color camera although no tinter process is credited. Music of Norbert Schultze is topflight for the most part. *Wear.*

Abajo el Telon
(Drop the Curtain)
(MEXICAN)

Mexico City, Dec. 13.

Columbia Pictures release of Posa Films, S.A. production. Stars "Cantinflas" (Mario Moreno); features Christiane Martell, Beatriz Saavedra, Alejandro Chiangueroti. Directed by Miguel M. Delgado; camera, Victor Herrera; story and screenplay, Jaime Salvador; music, Federica Ruiz. At Cine Roble, Mexico City. Running time, 106 MINS.

This is another illustration of the maxim of Mexican pictures as regards the No. 1 moneymaking comic that it's not so much the pic as the star. "Cantinflas," the big grossing comedian, more than carries this conglomeration about a window cleaner, a gang of jewel thieves, clandestine gambling, and a chase in and out of a vaude-revue theatre. This last enables him to play various parts on the stage while being avoiding his pursuers.

"Cantinflas" continues being a natural comic and a master of pantomime. He still causes gales of laughter here. He is equally good at more or less polite double-meaning material and cracks at politicos. Though genuinely Mexican, albeit in the sophisticated metropolitan manner, "Curtain" has more or less universal appeal.

Christiane Martell is statuesque, uttering clear if stilted Spanish. She seems a bit stiff. Beatriz Saavedra, comely brunette is more animated. The cancan sequence is marred by ordinary costuming. Femmes are pretty and can dance but the garb is a big handicap.

Direction is good. Production and camera work also is fine. *Grah.*

Picasso

A Van Wolf-API Productions release of Sergio Amidei (Rizzoli Film) production. Directed by Luciano Emmer. Scenario, Pablo Picasso and Amidei; camera (Ferraniacolor), Giullo Giannini and Berto Vanni; music, Roman Vlad; English commentary, Rolf Tasna; adaptation, Antoneill Trombadori and Renato Gattuso. Previewed in N.Y., Dec. 7, '55. Running time, 50 MINS.

AND

Dementia

A Van Wolf-API Productions release of John Parker production. Written and directed by Parker. Camera, William Thompson; editor, Joseph Gluck; music, George Antheil. Previewed in N.Y., Dec. 7, '55. Running time, 55 MINS.

The Gamin ..... Adrienne Barrett
Rich Man ..... Bruno Ve Sota
Father-Law Enforcer ..... Ben Roseman
Evil One ..... Richard Barron
Butler ..... Ed Hinkle
Mother ..... Lucille Howland
Flower Girl ..... Jebbe Ve Sota
Nightclub Girl ..... Faith Parker
Wino ..... Gayne Sullivan

Two short films, representing a total running time of 105 minutes, have been packaged by Van Wolf—API Productions for art house distribution. "Picasso," filmed in Ferraniacolor and directed by Luciano Emmer, a specialist in depicting the life and works of painters via the motion picture medium, offers an excellent survey of the contributions of the Spanish-born artist.

In addition to presenting more than 450 of Pablo Picasso's paintings, the master himself is shown in his workshop and at work painting a mural. It's all done in an interesting manner, aided by flamenco music composed by Roman Vlad and an English commentary spoken by Rolf Tasna.

"Dementia" may be the strangest film ever offered for theatrical release. It's the type of picture usually confined to showings at film societies. Filled with Freudian concepts, it aims at a depiction of the dreams of a troubled femme. Picture has no dialogue or narration. A wierd effect, however, is achieved via a frightening musical score by George Antheil and sound effects.

The film leaves the viewer confused, as it seems to shift from dream to actuality. There are some gruesome sequences. The girl murders her father, kills a lecherous suitor, cuts off his hand in attempt to retrieve her necklace. (The N.Y. Board of Censors, approved the film only after a two-year battle).

"Dementia" is more clinical study than entertainment. Definitely not for popular consumption. John Parker, who wrote, directed and produced, has done an arresting one-man job. The technical aspects and photograpy are first-rate. *Holl.*

Storm Fear

Routine outlook. Cornel Wilde in producer-director-star role

United Artists release of Theodora (Cornel Wilde) production. Stars Wilde, Jean Wallace, Dan Duryea, Lee Grant, David Stollery, Dennis Weaver, Steven Hill. Directed by Wilde. Screenplay, Horton Foote, based on novel, "Storm Fear," by Clinton Seeley; camera, Joseph La Shelle; editor, Otto Ludwig; music, Elmer Bernstein. Previewed in N.Y., Dec. 8, '55. Running time, 88 MINS.

Charlie ..... Cornel Wilde
Elizabeth ..... Jean Wallace
Fred ..... Dan Duryea
Edna ..... Lee Grant
David ..... David Stollery
Hank ..... Dennis Weaver
Benjie ..... Steven Hill
Doctor ..... Keith Britton

There's a fair amount of action and suspense in "Storm Fear" plus a trio of familiar names—Cornel Wilde, Jean Wallace and Dan Duryea. But the script is too weak and direction too slow for this meller to generate much b.o. heat.

Based on a novel by Clinton Seeley, the Horton Foote screenplay laboriously moves around a motley collection of characters, most of whom are unsympathetic and have a mutual disregard for one another. Chief villain is Wilde who hides out in the farmhouse of brother Duryea and latter's wife, Miss Wallace, while on the lam from a bank heist.

Also fugitives in the rural retreat are Wilde's accomplices, gun moll Lee Grant and Steven Hill, a crazed killer. When a snow storm extends the thieves' stay in their unwilling hosts' home, tension increases as the law closes in. Moreover, tempers flare as it develops that Wilde is father of David Stollery, Miss Wallace's young son, and not Duryea.

Script goes the "eternal triangle" one better by having Miss Wallace eventually marrying the attentive hired man (Dennis Weaver) after Duryea is frozen to death in a snowbank. Meantime, Miss Grant, Hill and Wilde all meet death in one way or another as they trek over a snowclad mountain with young Stollery as their reluctant guide.

Wilde, who produced and directed this entry for his Theodora Productions, manages to attain a grim atmosphere and an overall morbid flavor. But this is largely wasted since not one of the charac-

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BRITISH ACCENT FINE—IF IN U.S.

U. S. Myopic On British—Roth

It's a mistake to judge British films by the same b.o. standards as American films, George Roth, sales chief for Trans-Lux Distributing, warned this week on his return from a three-week west, midwest and southern trip.

Roth, out selling Trans-Lux's first release, "Dance Little Lady," noted that the mistake was made frequently to compare the grosses of British and Hollywood pix and to draw superficial conclusions from them. "A British film may do a fraction of its American counterpart, and on the surface it may look like a poor showing. But, when you come down to it, that British gross wasn't bad at all and, in the light of the market, may have been quite good in fact," he commented.

Exhibitors are looking for outside product from small but solid indie outfits—like Trans-Lux—which will provide them with a steady flow of product, Roth reported. He said "Dance Little Lady," a Renown picture, would be playing in houses that ordinarily didn't book British fare and that many of the chains had made it quite plain that they'd welcome British pix with commercial possibilities.

Coast Floods Spare Theatres

Tough Problem Keeping Up Delivery of Films In California, Nevada

San Francisco, Dec. 27.

Surprisingly little theatre damage was caused by the storm and floods in Northern California. Biggest headache, theatre chain execs reported, was simply trying to keep in touch with managers of houses in isolated communities and trying to get new film to those towns.

Fox West Coast, with 44 theatres in its Northern California division, reported on Christmas Eve that it had been unable to get through to managers in Visalia, Salinas, Watsonville and Reno, Nev. Booker Pete Vigna said houses in all four towns were still believed operating and, so far as he knew, only one house — the Crest in Reno—had been unable to change its bill as scheduled.

First attempt to dispatch new film to Reno failed, said Vigna, and finally a special plane was hired Saturday (24) to take the reels to a small airfield near Reno when it was learned the Reno Airport was flooded.

Flood waters of the Truckee River came within a half-block of the Crest, then subsided. Two T&D theatres closer to the river had been closed.

Two Fox West Coast houses in the Frisco suburbs of San Mateo and Burlingame were shut for a day or two to repair leaking roofs, but damage elsewhere was negligible.

George M. Mann, operator of the 30-theatre Redwood chain, said he'd been out of touch for several days with his three houses in Eureka, his three houses in Klamath Falls, Ore., and theatres at Fortuna and Arcata.

Mann's theatres in flood-stricken Willits, Ukiah and Fort Bragg were

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DISPUTE CONTINUES RE RUSS COLUMBO BIOPIC

Santa Monica, Dec. 27.

Breach of contract and slander suit seeking $1,520,000 in damages has been filed in Superior Court here as an outgrowth of the argument over rights to the Russ Columbo biopic. Action, which includes a request for an injunction, contends that negotiations for the sale of the property have been harmed by newspaper quotations attributed to defendants Johnny Desmond, Carmela Columbo Tempest, Anthony and John Columbo and five Does.

The plaintiffs, Maurice Duke and Al Liberman, doing business as Maurice Duke Productions say they acquired film rights to the story of the late crooner for $6,000 in 1953.

Basis of the suit, according to the complaint, is the remark attributed to Desmond by a record magazine that he owns "song rights to the film and (is) trying to purchase the story rights. Either I do the picture or no one does." Mrs. Tempest, Columbo's sister, was quoted as denying Duke had the rights to the biopic.

GEORGE SHARF NAMED SEC'Y OF LOEW'S INT'L

The board of directors of Loew's International Corp. elected George Sharf as secretary of the corporation at a meeting last week. Associated with Loew's since 1930. Sharf fills a post held by Joseph Rosthal, who died recently.

Sharf started his industry career as an usher in one Loew's Brooklyn theatres. Later he shifted to the Loew's Theatres publicity department and meanwhile attended St. John's and Brooklyn law schools, graduating in 1939. Since 1940 he has been a staff member of Loew's legal department save for the time he served in the armed forces from 1942 to 1946.

U. S. Asks Official Rate Remittance, Upped Admish Of Colombia's Government

Colombian government will allow film remittances at the favorable official rate on all pictures imported up to Oct. 21, 1955, MPEA was informed yesterday (Tues.). After that date, a compromise policy will be adopted, involving the lifting of admission price controls on some types of houses.

Government in Colombia has taken under advisement a request by the American film companies that it restore remittances at the official rate on at least part of the U. S. earnings, lift the lid on admission prices in at least some types of theatres, or do both.

Motion Picture Export Assn. position was represented in Bogota by Robert Corkery, MPEA v.p., who returned to N. Y. last week from a Latin American swing. He said he was hopeful of government action, possibly on both proposals.

Film companies were hard hit in Colombia when the government decreed that all remittances would have to be at the free market rate (around 411 pesos). In the past, the distribs had been allowed to remit 60% of their gross rentals at the official rate of about 255 pesos to the dollar. The government's move represented a 40% drop in earnings in a market that is good for about $2,000,000 annually.

Corkery suggested to Bogota authorities that they make available at least a major portion of the U. S. earnings at the official rate while freeing theatres of price control. It's felt that the reduced income would be made up for by the upped gross at the theatres.

The government appears to be hesitant to lift price control, at least in the smaller towns, but there are indications that it may consider lifting them in key first-runs, Corkery reported.

IMPORTERS HOOT TOA FINDINGS

"There's only one thing worse than a bad foreign film, and that's one that is 'tailored' to please American audiences."

The above comment sums up opinion expressed forcefully this week by independent U. S. distributors of British and other foreign films after reading the Theatre Owners of America exhibitor poll as to what's wrong with British pictures for the U. S. market. (See VARIETY'sDec. 13, "Let Em Eat American Cake").

One of the main points made by the TOA respondents was that British producers should use more of an "American approach" in their features, more Hollywood talent, angles, etc.

"It's an unnatural thing for a foreign producer to try and slant his product to an audience which he barely knows and to a market from which his returns in the past have been quite small," commented Edward L. Kingsley of Kingsley International and head of Columbia Pictures' new foreign film distributing setup. "Artificial stimulation can never be sound, and in the past it has never succeeded."

Kingsley added that, in the light of past experience, there was nothing to indicate that the advice of the American exhibitors was valid and that British—or any foreign—films slanted to the so-called taste of the Yank market had been particularly successful.

"British films appeal, and will continue to appeal, precisely because they are different, not because they make an attempt to deliberately conform to (the British concept of) America's entertainment tastes," Kingsley opined. "Every film has to find its own level here. As a matter of fact, the problems of the good British films in the U. S. are in the main the same ones facing the good American films."

When Accents Vanish

Other importers wholeheartedly supported Kingsley's view. Morris Helprin, Sir Alexander Korda's rep in the U. S., referring to exhibs' complaints about British accents, noted that the dialog in most British films sent to the States was quite clear and rarely hindered by heavy accents. "They don't seem to object to a Ronald Colman, a Laurence Olivier or a Richard Burton," he said. "If Jean Simmons can be fine in 'Guys and Dolls,' why should she suddenly be hard to understand in a British picture?" Conversely, Helprin pointed out that Korda at one time had Paulette Goddard in a picture—"An Ideal Husband"—and the U. S. results were poor.

"The people who in my view are primarily responsible for keeping the audience from acquiring a

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Arthur Loew Has Veteran Team Though Time Has Thinned Roster Of 'Company Nobody Ever Left'

Executive shifts, retirements, resignations, switches to other companies, and deaths indicate that time has caught up with Loew's-Metro, long the "Gibralter" of the film industry. It's long been an industry axiom that "nobody ever leaves Loew's," which accounts for the fact that Loew's probably has more 25-year men than any other film company. For years, the top executive echelon went on without a change and department heads in the homeoffice, studio, and exchanges seldom changed. Even stars were a fixture at the Culver City studio.

Time and changing conditions, however, have made Loew's-Metro as vulnerable as its competitors. In the last few years alone, starting with the not-too-harmonious bowout of longtime studio chief Louis B. Mayer, there have been more resignations and retirements from the film company than there had been in 20 previous years. Capping the many changes was Nicholas M. Schenck's relinquishing of the presidency to Arthur M. Loew after holding the post for 27 years.

Previous to the Schenck-Loew shift, veteran sales chief William F. Rodgers resigned; J. Robert Rubin, v.p. and general counsel and one of the founders of M-G-M, retired; David Bernstein, longtime treasurer, died; L. K. Sidney, studio executive, became inactive through illness; Ben Goetz, recently retired as head of the London studio; Joseph Rosthal, the International department's legal light, died, and Oscar Doob, veteran pub-ad executive, retired. In addition a number of branch managers such as Robert Lynch of Philadelphia, retired. Also on the retired list are a score or more of managers associated with the company's previously-affiliated theatre chain, Loew's Theatres.

Loew's Lieutenants

Notwithstanding the toll of passing decades, Arthur Loew, the new prexy, is still surrounded by a staff of "oldtimers," all of whom have to their credit 25 or more years of service with the company. At the studio there still are Eddie Mannix, Ben Thau, J. J. Cohn, Howard Strickling, Ralph Wheelwright, Frank Whitbeck, W. W. Spencer, Marvin Schenck, Cedric Gibbons, W. P. Hendy, Sam Zimbalist, Barrett Kiesling, Fred C. Quimby, Douglas Shearer and Jesse Kaye.

At the homeoffice, Charles C. Moskowitz, v.p. and treasurer, and Schenck, now chairman of the board, both date back to the time the company was founded. In the sales department are such veterans as Ed Saunders, Jack Byrnes, Herman Ripps, William B. Zoellner, Rudy Berger, John S. Allen, John J. Maloney, Burtis Bishop Jr., George A. Hickey, and Mike Simons to name only a few.

Howard Dietz, pub-ad v.p. and a member of the board of directors, is a 25-year veteran as is advertising manager Si Seadler. Irving Greenfield, secretary; Jesse T. Mills, v.p. and controller, and Al Altman, chief talent scout in N. Y., are among many other executives who date back to the founding days. Sidney Phillips, Metro legit script scout, is another oldtimer. The International Dept's Morton Spring, Samuel Burger, Dave Blum, David Lewis and George Muchnick are company standbys.

Loew's Theaters, now separated from the parent organization as a result of the Government's consent decree, is also filled with execs who have had 25 years or more association with the Loew's organization. Joseph Vogel, who started 35 years ago as an usher, is now president of Loew's Theatres and Ernie Emerling, pub-ad chief, is a 25-year veteran.

ARTHUR LOEW POPS IN ON METRO OFFICE PARTY

Arthur M. Loew, as president of Loew's Inc., is getting closer to the company's personnel than did his predecessor, Nicholas M. Schenck. Latter shunned the limelight and seldom made personal appearances.

Loew surprised the company's employees by showing up at a Christmas party in the homeoffice cafeteria on Friday (23). In addition, he sent personal season's greetings to all staffers. The letter was addressed "Dear Fellow Employees." In his message, Loew thanked the staffers for their services during the past year.

"In these trying times of the motion picture industry," he said, "it is only with the cooperation of all of you that your company will prosper. To get that cooperation and to make you a loyal member of the team, I realize that you must be happy at your job. I shall do everything in my power, that can be reasonably accomplished, to bring this to realization. In turn I ask you to speak well of your company and its product. As individuals we can only move ahead as Loew's Inc. prospers."

1,000 Scholastic Papers Part of U's Full-Calliope Campaign on 'Goodman'

Advance reaction to Universal's "The Benny Goodman Story" has convinced U execs that the musical has a vast "pre-sold" audience among the age group that used to skip school to rock at the Paramount to B.G.'s rhythms. Film preems at the Chicago Theatre, Chicago, Feb. 2.

"Goodman" story to date has had big exposure on radio and tv and is set for an imposing number of national mag breaks. Promotional plans for boosting the film into the top earning brackets were hatched on the Coast recently by U execs.

Film will be one of 12 to be released during the Charles J. Feldman Annual Sales Drive, which starts Jan 1 and runs through April 28. More than $40,000 in prizes will be distributed among the U field force as part of the Feldman drive which is being staged for the sixth year.

David Lipton has ordered massive breaks in over 1,000 college and highschool papers. In addition, all of the Sunday supps have been contracted.

Si Seadler on Dept. Stores

Although much of the sound and fury has subsided, film advertising men still speak angrily of the attack on amusement page advertising made by Joseph Ross, president of Daniels & Fisher & Co., a Denver department store. Ross let loose at picture advertising practices at the recent National Theatres convention.

Latest to raise his voice in protest is Silas F. Seadler, Metro's veteran advertising manager. "Isn't it pertinent," asks Seadler, "that the department stores do not have the billing problems which confront motion picture advertisers? Can you imagine what would happen if the department store ad men were handed a billing sheet along the following lines."

Joseph Ross 100%
President of Daniels & Fisher & Company 50%
presents
(lists various items here)
Credit Manager 75%
Merchandise Manager 75%
Buyer 75%
etc., etc.

Representatives of other industries, says Seadler, seem to have so much time on their hands that they're always attending motion picture conventions and meetings "with the sole purpose of telling us how to write out ads."

According to the Metro ad chief, department store advertising, with one or two exceptions, is nothing to write home about. "Imagine," says Seadler, "what our movie boys could do with those full pages and a sale on bras!"

'Rains' Great $22,000, D.C.; 'Kismet' 21G, 'Dolls' 20G, 6th, 'Sex' Loud 10G

Washington, Dec. 27.

Downtown houses are doing surprisingly well what with so many government workers visiting their families for the holidays. Of the new entries, "Rains of Ranchipur" is getting the most money, with Kismet" close behind. "Artists and Models" shapes hot at the Playhouse while "Second Greatest Sex" looks lofty at the Columbia. "Guys and Dolls" is going great guns in sixth week at Keith's. "Last Frontier" looms okay in two houses.

Estimates for This Week

Ambassador (SW) (1,490; 60-85)—"Last Frontier" (Col). Fair $4,500. Last week, "Lawless Street" (Col), $3,000.

Capitol (Loew) (3,434; 70-95)—"Kismet" (M-G). Nice $21,000. Last week, "Man With Gun" (UA) (2d wk), $10,000 in final 8 days.

Columbia (Loew) (1,174; 70-95)—"Second Greatest Sex" (U). Heading for lofty $10,000 or close. Last week, "Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues, $7,300.

Dupont (Lopert) (372; 75-$1.10)—"Trouble With Harry" (Par) (5th wk). Good $5,000 after $4,600 last week. Holds.

Keith's (RKO) (1,939; $1-$1.80)—"Guys and Dolls" (M-G) (6th wk). Big upswing to $20,000. Last week, $16,000. Stays on.

Metropolitan (SW) (1,200; 60-85)—"Last Frontier" (Col). Okay $7,000. Last week, "Lawless Street" (Col), $4,500.

Palace (Loew) (2,360; 70-95)—"Rains of Ranchipur" (20th). Big $22,000 or over. Last week, "Spoilers" (U) (2d wk-8 days), $8,500.

Playhouse (Lopert) (435; 75-$1.10) "Artists and Models" (Par). Hefty $9,000. Last week, "African Lion" (BV) (7th wk), $4,200.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (12th wk). Still strong with $11,000. Last week, same.

Trans-Lux (T-L) (600; 70-$1.25)—"Desperate Hours" (Par) (7th wk). Sturdy $5,500 after $4,500 last week. Stays.

'Dolls' Record $45,000, Toronto; 'Sex' Wow 13G, 'Models' Hefty $18,000

Toronto, Dec. 27.

Despite weekend snow, "Guys and Dolls" is off to a fast start and may break the house record at the Odeon. "Second Greatest Sex" also is sock at the Uptown while "Artists and Models" looks hefty at the Imperial. "Good Morning, Miss Dove" and "Sincerely Yours" also are good. "African Lion" is smash at two-house combo. "Tender Trap" warrants a fourth frame to top returns.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"Doctor at Sea" (Rank). Fine $10,000. Last week, "Oliver Twist" (Rank) and "Lavender Hill Mob" (Rank) (reissues), $6,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Mad at World" (Col) and "Undercover Man" (Col). Light $11,000. Last week, "Return Jack Slade" (AA) and "Good Die Young" (AA), $12,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Miss Dove" (20th). Fine $14,000. Last week, "Illegal" (WB), $8,000.

Imperial (FP) (3,373; 60-$1) — "Artists and Models" (Par). Hefty $18,000. Last week, "Blood Alley" (WB) (2d wk), $8,000.

International, Towne (Taylor) (552; 695; 60-$1)—"African Lion" (BV). Very big $12,000. Last week, "Colditz Story" (IFD) (4th wk) and "Sheep Has 5 Legs" (UMPO), $5,500.

Odeon (Rank) (2,580; $1-$1.75)—"Guys and Dolls" (M-G). Smash $45,000 and likely a house record. Last week, "Dead Reckoning" (Col) and "Boots Malone" (Col) (reissues), $7,000.

Loew's (Loew) (2,090; 60-$1) — "Tender Trap" (M-G) (4th wk). Still big at $12,500 and will hold over Xmas week. Last week, $12,000.

Shea's (FP) (2,386; 60-$1)—"Sincerely Yours" (WB). Oke $10,000. Last week, "I Died Thousand Times" (WB), $8,000.

Uptown (Loew) (2,745; 60-$1)—"Second Greatest Sex" (U). Smash $13,000 or near. Last week, "Tarantula" (U) and "Running Wild" (U) (2d wk), $7,500 in 8 days.

Broadway Grosses

Estimated Total Gross
This Week $767,700
(Based on 22 theatres.)
Last Year $897,100
(Based on 21 theatres.)

'Kismet' Tall 12G, Balto; 'Dolls' 24G

Baltimore, Dec. 27.

Fresh product is providing some hypo to film grosses here this week but business is far from bullish. Standout offering is "Guys and Dolls," sock at the Hipp. "Rains of Ranchipur" is steady at the Century. "Kismet" is rated tall at the Town. "Artists and Models" shapes sockeroo at the New. "Last Frontier" looms slow at the Stanley.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25) — "Rains of Ranchipur" (20th). Steady $8,000 or a bit better. Last week, "Fort Yuma" (UA) and "Desert Sands" (UA), $3,500.

Cinema (Schwaber) (460; 50-$1) —"Divided Heart" (Indie) (2d wk). Limp $2,500 following $3,300 opener.

Film Centre (Rappaport) (960; 50-$1) — "Diabolique" (UMPO). Started Sunday (25). "Special Delivery" (UA), slim $3,000.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Guys and Dolls" (M-G). Torrid $24,000. Last week, "Honky Tonk" (M-G) and "Billy, Kid" (M-G) (reissues), $5,000.

Mayfair (Hicks) (980; 20-80) — "Gun Belt" (UA). Mild $4,500. Last week, "Naked Dawn" (U), $2,500.

New (Fruchtman) (1,600; 50-$1.25)—"Artists and Models" (Par). Smash $12,000 or near. Last week, "Deep Blue Sea" (20th) (2d wk), $5,000.

Playhouse (Schwaber) (320; 50-$1)—"I Am Camera" (DCA) (6th wk). Okay $4,000 following $3,000 in fifth.

Stanley (3,200; 30-$1) — "Last Frontier" (Col). Slim $6,500. Last week, "Lawless Street" (WB), $3,500.

Town (Rappaport) (1,400; 50-$1.25)—"Kismet" (M-G). Tall $12,000. Last week, "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues), $6,000.

'Rains' Solid $15,000 In Pitt; 'Sex' Strong 8½G, 'Fighter' Socko at 17G

Pittsburgh, Dec. 27.

Most of new holiday bills downtown got off to a limping start on first two days before Christmas and naturally will have to hustle to turn in respectable showings. Warm, unseasonal weather isn't helping any either. Stanley with holdover of "Artists and Models" and Penn with "Indian Fighter" are running neck-and-neck. "Rains of Ranchipur" shapes solid at Fulton and "Second Greatest Sex" at Harris looks sturdy. Nabe art houses have winners, "Sheep Has Five Legs" at Guild and "African Lion" at Squirrel Hill. Extra holiday shows are lifting "Cinerama Holiday" at the Warner in 45th session.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.10)—"Rains of Ranchipur" (20th). Slow start was expected but should hit smash $15,000. Holds over New Year's. Last week, reissues of "Kiss Blood Off My Hands" (U) and "Johnny Stool Pigeon (U), $3,500.

Guild (Green) (500; 65-$1) — "Sheep Has 5 Legs" (UMPO). Warmly embraced by crix. Lusty $5,000. Last week, "Inspector Calls" (AA), (5th wk), $1,200.

Harris (Harris) (2,165; 65-$1) — "Second Greatest Sex" (U). Aside from h.o. "Artists and Models," this is lone musical downtown, and this is counted on to help. Sturdy $8,500. Will not hold. Last week, "Lawless Street", (Col) and "Teen Age Crime Wave" (Col), $4,000.

Penn (UA) (3,300; 65-$1) — "Indian Fighter" (UA). Not a bad first two-before-Xmas days at all. Sock $17,000 in 8 days. Last week, "Man Alone" (Rep), $7,500.

Squirrel Hill (SW) (900; 65-$1)—"African Lion" (BV). Heading for

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'Rains' Nice $11,500 In St. Loo; 'Kismet' 11G

St. Louis, Dec. 27.

Biz at top firstruns slowly is emerging from the doldrums currently, with "Kismet" landing the most coin. However, it is only rated fair at Loew's. "Rains of Ranchipur" shapes nice at the St. Louis. "Artists and Models" has tapered off to a fair take in second week at the Fox. Fanchon & Marco has relighted its Missouri, midtown deluxer, for an indefinite period but shapes only fair currently with the oldie, "White Christmas" and "Desperate Hours."

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (45th wk). Hot $10,000 or near after $7,500 last week.

Fox (F&M) (5,000; 51-75)—"Artists and Models" (Par) and "Died Thousand Times" (WB) (2d wk). Fair $8,000 after $15,000 for first frame.

Loew's (Loew) (3,172; 50-85) — "Kismet" (MG). Fair $11,000. Last week, "Man With a Gun" (UA) and "Killer's Kiss" (UA) (2d wk), $3,500.

Missouri (F&M) (3,500; 51-75)—"White Christmas" (Par) (reissue) and "Desperate Hours" (Par). Fair $6,500.

Pageant (St. L. Amus.) (1,000; 51-90)—"Wages of Fear" (Indie). Okay $2,500. Last week, "Genevieve" (U) and "Little Fugitive" (Indie), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Wages of Fear" (Indie). Good $3,000. Last week, "Genevieve" (U) and "Little Fugitive" (Indie), $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Rains of Ranchipur" (20th). Nice $11,500. Last week, "East of Eden" (WB) and "Battle Cry" (WB), $7,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Music Land" (RKO). Oke $3,000. Last week, "Justice Is Done" (Indie), $2,500.

'Sex' Potent 10G, Prov.; 'Models' 11G

Providence, Dec. 27.

With the holiday covering really four days, trade is picking up solidly here. Further boost is from schools being on vacation. Loew's looks lively with "Kismet." Best however, are Strand's "Artists and Models," Albee's "Second Greatest Sex" and Majestic's "Rains of Ranchipur."

Estimates for This Week

Albee (RKO) (2,200; 50-80) — "Second Greatest Sex" (U) and "Naked Dawn" (U). Stout $10,000 or near. Last week, "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues), $5,000.

Majestic (Fay) (2,200; 50-80) — "Rains of Ranchipur" (20th). Fancy $12,000. Last week, "Target Zero" (WB) and "Apache Woman" (Indie), $9,000.

State (Loew) (3,200; 50-80) — "Kismet" (M-G). Fine $15,000. Last week, "Billy Kid" (M-G) and "Honky Tonk" (M-G) (reissues), $8,000.

Strand (Silverman) (2,200; 50-80) —"Artists and Models" (Par). Sock $11,000 or close. Last week, "Flame of Islands" (Rep) and "Divided Heart" (Rep), $4,000.

'Dolls' Mighty $30,000, Mpls.; 'Kismet' Lean 9G, 'Fighter' Rousing $9,500

Minneapolis, Dec. 27.

With its tremendous array of powerful newcomers, strongest lineup of fresh entries in months, the Loop looks set for much better times currently. Some of boff pix opened three days before Dec. 25 and did not get off as fast as undoubtedly would have been the case otherwise. Preeminent are "Guys and Dolls," "Kismet," "Indian Fighter," "Rains of Ranchipur" and "Trouble With Harry." "Dolls" and "Fighter" shape standout.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (25th wk). Back in important money again. Extra holiday matinees swelling total this week to great $21,000. Last week, $6,500.

Gopher (Berger) (1,000; 85-$1)—"Rains of Ranchipur" (20th). Healthy $7,000. Last week, "Francis in Navy" (U), $3,200.

Lyric (Par) (1,000; 65-85)—"Wizard of Oz" (M-G) (reissue). Fair $4,000. Last week, "Beast With

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'Dolls' Huge $25,000, Cincy; 'Models' Lush 19G, 'Tarantula' Hotsy 9½G, 2d

Cincinnati, Dec. 27.

Springboard of class releases is spiraling holiday trade terifically at downtown houses in current stanza. "Guys and Dolls," far in front, is giving Keith's its tallest gross in months. "Artists and Models" looms large in the big Albee while the Palace is nice with "Kismet." "Cinerama Holiday" is regaining its old tempo in 27th week at Capitol where it is great. Holdover of "Tarantula" is heading for a better than opening week gross, over at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Artists and Models" (Par). Nine days. Rousing $19,000. Last week, "Tarantula" (U) and "Running Wild" (U), at 75-$1.10 scale, $9,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (27th wk). Extra shows and hefty advance helpful in landing a great $23,000. Last week, $14,000.

Grand (RKO) (1,400; 75-$1.10)—"Tarantula" (U) and "Running Wild" (U) (m.o.). Holiday moveover shaping for wow $9,500, a climb over last week's bow in the Albee. Last week, "White Christmas" (Par) (reissue) and "Utopia" (Indie), $5,000 at $1 top.

Keith's (Shor) (1,500; 85-$1.50)—"Guys and Dolls" (M-G). Topping city at colossal $25,000 or close. Retarded by film's long running time in spite of upped scale. Stays indef. Last week, "Lawless Street" (Col), at $1.25 top, $6,900 in 9 days.

Palace (RKO) (2,600; 75-$1.25)—"Kismet" (M-G). Swell $13,000 or over. Last week, "Honky Tonk" (M-G) and "Billy the Kid" (M-G) (reissues) plus three days of "Thieves Highway" (20th) and "Nightmare Alley" (20th) (reissues), $8,500 at $1 top.

'Heaven' Boff 22G, Det.; 'Mitchell' 33G

Detroit, Dec. 27.

The extra-long Christmas holiday this year is expected to be the tonic the downtowners have been waiting for to dispel the gloom of the past fortnight caused by the newspaper strike now in its fourth week. "All That Heaven Allows," shapes smash at the Madison. "Rains of Ranchipur" looks rich at the Fox. "Court-Martial of Billy Mitchell" promises to be sock at the Palms. "Guys and Dolls" is strong in fifth session at the Adams. "Cinerama Holiday" comes back all the way in 46th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Rains of Ranchipur" (20th) and "Texas Lady" (RKO). Big $35.000. Last week, "Day World Ended" (Indie) and "Phantom from 10,000 Leagues" (Indie) (2d wk), $11,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Man With Gun" (UA) and "Warriors" (UA) (3d wk). Fast $17,000. Last week, $16,000.

Palms (UD) (2,961; $1.25) — "Court-Martial of Billy Mitchell" (WB) and "Naked Street" (UA). Socko $33,000. Last week, "3 Stripes in Sun" (Col) and "Crooked Web" (Col), $11,000.

Madison (UD) (1,900; $1-$1.25)—"All That Heaven Allows" (U). Great $22,000. Last week, "White Christmas" (Par) (reissue) and "Quest for Lost City" (RKO), $6,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Spoilers" (U) and "Naked Dawn" (U). Good $15,000. Last week, "Target Zero" (WB) and "Beast With 1,000,000 Eyes" (AA), $7,000.

Adams (Balaban) (1,700; $1-$1.25)—"Guys and Dolls" (M-G) (5th wk). Strong $23,000. Last week, $20,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (46th wk). Great $32,500. Last week, $14,800.

'Fighter' Smart $14,000, Seattle; 'Dolls' $16,000

Seattle, Dec. 27.

Big news here currently as first-runs swing upwards in Christmas week is "Guys and Dolls," terrific at the bandbox Blue Mouse. "Indian Fighter" is also big at Coliseum while "Artists and Models" is rated great at Paramount. "Rains of Ranchipur" looms nice at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.50)—"Guys and Dolls) (M-G). Terrific $16,000. Last week, 6th of "Rebel Without a Cause" (WB) and "Illegal" (WB), (6th wk), $4,700.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Indian Fighter" (UA) and "Shadow of Eagle" (UA). Great $14,000 in 10 days. Last week, "Jack Slade" (AA) and "Warriors" (AA), $7,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Rains of Ranchipur" (20th) and "Inside Detroit" (Col). Nice $9,000 or close. Last week, "East of Eden" (WB) and "Battle Cry" (WB), $7,900.

Music Box (Hamrick) (850; 90-$1.25) — "Heidi and Peter" (UA) and "Whitetail Buck" (RKO) (M.O.). Light $2,000. Last week, "African Lion" (BV) (5th wk), $2,700.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Second Greatest Sex" (U) and "Naked Dawn" (U). Modest $7,000; last week, "Heide" (UA) and "Whitetail Buck" (RKO), $4,400.

Paramount (Evergreen) (3,039; 90-$1.25) — "Artists and Models" (Par) and "Two Gun Lady" (FF). Great $13,000. Last week, "3 Stripes in Sun" (Col) and "Lawless Street" (2d wk), Col), $4,300.

Key City Grosses

Estimated Total Gross
This Week $2,985,200
(Based on 19 cities and 204 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,799,300
(Based on 21 cities and 207 theatres.)

'Artists-Models' Great $17,000 K.C.; 'Rains' Big 20G, 'Dolls' Giant 12G

Kansas City, Dec. 27.

After recent slack stanzas, theatrs are going after biz in a big way currently, with a rash of strong product for Christmas week. Vying for top honors are "Rains of Ranchipur" in four Fox Midwest theatres, "Guys and Dolls" at the 879-seat Roxy, "Artists and Models" at Paramount. Last-named is rated great. Midland is doing okay if not big with "Kismet." Art-film Kimo is moderately good with "Deep Blue Sea." "Return of Jack Slade" looks modest at the Missouri. Weather turned unseasonally warm for weekend after a month of unusually cold temperatures.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Holiday for Henrietta" (Indie). Light $1,200. Last week, dark.

Kimo (Dickinson) (504; 85-$1)—"Deep Blue Sea" (20th). Moderately good biz at $2,300. Last week, "Sheep Has 5 Legs" (UMPO) (5th wk), $700.

Midland (Loew) (3,500; 60-80)—"Kismet" (M-G) and "Break for Freedom" (UA). Barely okay with $8,000. Last week, "Big Knife" (UA) and "Killer's Kiss" (Indie), $4,500.

Missouri (RKO) (2,585; 65-90)—"Return of Jack Slade" (AA) and "Warriors" (AA). Smooth $8,000. Last week, "Five Fingers" (20th) and "Desert Fox" (20th) (reissues) $1,500 in 3 days.

Paramount (United Par) (1,900; 75-$1)—"Artists and Models" (Par). Looks like great $17,000 or over. Holds. Last week, "White Christmas" (Par) and "Roman Holiday" (Par) (reissues) first half, and "30 Seconds Tokyo" (M-G) and "Guy Named Joe" (M-G) (reissues) second half, $3,000.

Roxy (Durwood) (879; 75-$1.50)—"Guys and Dolls" (M-G). Roadshow policy and hypoed prices. First time in years a pic has had $1.50 top here. Heading for giant $12,000 or near. Holds. Last week, "Naked Street" (UA), $2,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Rains of Ranchipur" (20th) and "Sudden Danger" (AA). Fancy $20,000. Last week, "Tarantula" (U) and "Running Wild" (U), $14,000, very good for the pre-Christmas week.

Vogue (Golden) (550; 75-$1)—"Adventure of Sadie" (20th). Strong $2,200, holds. Last week, "I Am Camera" (DCA) (2d run) (2d wk), $700.

B'WAY BLOOMS AS YULE FADES

'Models' Terrif $60,000, Chi; 'Sex' Great 32G, 'Cry' Wham 43G, 'Outlaw' Giant 20G, 'Dolls' Whopping 63G, 7th

Chicago, Dec. 27.

Helped by a holiday weekend hypo and an abundance of openers, Loop film biz is on the upbeat this frame.

"Oklahoma" opened at the McVickers last night (Mon.), first performance being a benefit. "Artists and Models" looks great $60,000 in first week at State-Lake.

"Second Greatest Sex" shapes big $32,000, in opener at Oriental. "I'll Cry Tomorrow" looks boffo $43,000 at the United Artists.

"The Spoilers" is plump $12,000 at the Grand while "The Littlest Outlaw" looms great $20,000 in same week at the Loop. A good $9,000 shapes for "Quentin Durward" at the Monroe.

"View From Pompey's Head" is getting only okay $7,800 at the Esquire. "Diabolique" looks bullish at the Ziegfeld while "Dance Little Lady" is good in first frame at Carnegie.

"Guys and Dolls" is rated smash in seventh week at the Chicago. "Cinerama Holiday" stays sock in 28th frame at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Dance Little Lady" (Trans-Lux). Stout $3,600. Last week, "Genevieve" (U) and "Run for Your Money" (U) (reissues), $3,000.

Chicago (B&K) (3,900; 98-$1.80)—"Guys and Dolls" (M-G) (7th wk). Smash $63,000. Last week, $33,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Pompey's Head" (20th). Oke $7,800. Last week, "Night Holds Terror" (Col) and "Green Magic" (IFE) (reissues), $6,000.

Grand (Nomikos) (1,200; 98-$1)—"The Spoilers" (U). Hotsy $12,000. Last week, "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues), $6,500.

Loop (Telem't) (606; 90-$1.25)—"The Littlest Outlaw" (BV). Wow $20,000. Last week, "I Am Camera" (DCA) (6th wk), $5,200.

McVickers (JL & S) (1,580; $1.25-$3)—"Oklahoma" (Magna). Opened with a benefit last night (Mon).

Monroe (Indie) (1,000; 67-87)—"Quentin Durward" (M-G). Neat $9,000. Last week, "Cheaper by Dozen" "Darling Clementine (20th) (reissues), $3,000 in 6 days.

Oriental (Indie) (3,400; 98-$1.25)—"Second Greatest Sex" (U). Smash $32,000. Last week, "Tender Trap" (M-G) (5th wk), $15,500.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (28th wk). Swell $40,000. Last week, $25,000.

Roosevelt (B&K) (1,400; 65-98)—"Return Jack Slade" (AA) and "Warriors" (AA) (2d wk). Okay $7,000. Last week, $18,000.

State-Lake (B&K) (2,400; 65-98)—"Artists and Models" (Par). Wow $60,000. Last week, "Rebel Without Cause" (WB) (5th wk), $17,000.

Surf (H&E Balaban) (685; 95)—"Sheep Has 5 Legs" (UMPO) (6th wk). Plump $4,000. Last week, $3,800.

United Artists (B&K) (1,700; 65-98)—"I'll Cry Tomorrow" (M-G). Boffo $43,000. Last week, "Big Knife" (UA) and "Top Gun" (UA) (2d wk), $15,500.

Woods (Essaness) 1,206; 98-$1.25)—"Treasure Pancho Villa" (RKO) (3d wk). Fast $16,000. Last week, $15,000.

World (Indie) (430; 98)—"Heidi and Peter" (UA) (2d wk). Fair $3,600. Last week, $3,000.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO). Big $5,500. Last week, "Hulot's Holiday" (Indie) and "Holiday for Henrietta" (Indie) (reissues), $1,700.

Friedlob's RKO Films

Hollywood, Dec. 27.

Bert Friedlob, who recently sold his "While the City Sleeps" to RKO will make a series of films for that studio, beginning with "Beyond a Reasonable Doubt." Picture goes before the cameras in February with Fritz Lang directing and Dana Andrews starring, repeating their "City Sleeps" assignments.

Friedlob checks onto the RKO lot this week to prep "Doubt," from the Douglas Morrow script, for a February start.

'DOLLS' RUGGED 27G, DENVER; 'MODELS' 15G

Denver, Dec. 27.

Biz has snapped back into high gear at most firstruns this Xmas week, with six bills slated for holdover. "Guys and Dolls" looms as standout with a big round at Orpheum. "Artists and Models" looks robust at Denham. "Indian Fighter" is rated very big at Paramount. All except last-named are holding. "Rains of Ranchipur" at Centre and "Billy Mitchell" at the Denver are okay.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"Littlest Outlaw" (BV). Good $3,000. Holds. Last week, subsequent run.

Centre (Fox) (1,247; 60-$1)—"Rains of Ranchipur" (20th). Okay $12,000. Stays on. Last week, "Queen Bee" (Col), $11,000.

Denham (Cockrill) (1,750; 60-$1)—"Artists and Models" (Par). Rousing $15,000 or close. Continues. Last week, on reissues.

Denver (Fox) (2,525; 60-$1)—"Court Marrtial of Billy Mitchell (WB). Okay $12,000. Holds. Last week, "3 Stripes in Sun" (Col) and "Crooked Web" (Col), $11,000.

Esquire (Fox) (742; 75-$1)—"Heidi and Peter" (UA). Good $2,500. Last week, played reissues.

Orpheum (RKO) (2,600; $1-$1.50)—"Guys and Dolls" (M-G). Big $27,000 or thereabouts. Last week, on reissues.

Paramount (Wolfberg) (2,200; 60-$1)—"Indian Fighter" (UA). Sock $18,000. Last week, "Desert Sands" (UA) and "Fort Yuma" (UA), $10,500.

Tabor (Fox) (1,967; 50-75)—"Rock 'n' Roll Revue" (Indie) and "Shotgun" (AA). Fair $3,000. Last week, on subsequent run.

'Models' Wow 20G, Philly; 'Rains' 25G

Philadelphia, Dec. 27.

Long holiday weekend plus good weather is lifting trade all along line here this stanza. "Artists and Models," smash at Goldman, looks to be one of standout newcomers. "Rains of Ranchipur" also is rated sock at the Fox if not quite as strong. "Indian Fighter" shapes fairly good at Mastbaum. "Second Greatest Sex" looms great at the small-seater Viking. Both "It's a Dog's Life" at World (Trans-Lux) and "Trouble With Harry" at the Trans-Lux are rated good. "Guys and Dolls" looms hefty at the Randolph in seventh frame.

Estimates for This Week

Arcadia (SW) (625; 99-$1.40)—"Trial" (M-G) (9th wk). Mild $5,500. Last week, $5,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (45th wk). Okay $8,000. Last week, $9,000.

Fox (20th) (2,250; 90-$1.40)—"Rains of Ranchipur" (20th). Sock $25,000. Last week, "Deep Blue Sea" (20th) (2d wk), $6,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Artists and Models" (Par). Boffo $20,000. Last week, "Flame of Islands" (Rep), $7,000.

Mastbaum (SW) (4,370; 99-$1.49)—"Indian Fighter" (UA). Good $27,000. Last week, "East of Eden" (WB) and "Battle Cry" (WB) (reissues), $8,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Heidi and Peter" (UA) and "Music Land" (BV) (2d wk). Good $5,000. Last week, $4,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Guys and Dolls" (M-G) (7th wk). Hefty $22,000. Last week, $20,000.

Stanley (SW) (2,900; 74-$1.40)—"Tender Trap" (M-G) (6th wk). Big $13,000. Last week, $9,500.

Stanton (SW) (1,488; 75-99)—"Top Gun" (UA) and "Dig That Uranium" (AA). Fine $11,000. Last week, "Shack Out on 101" (AA).

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XMAS MARKS B.O. TURNING POINT

Launching of six standard first-run new bills and several pix at arty houses plus an unusually sharp pickup via the Sunday-Monday observance of Christmas is giving Broadway film business a bright hue this session. Manner in which trade soared Sunday (25) and held about the same level on Monday was sensational, some houses showing 40% to better than 100% improvement over last Saturday (24). After the beating all cinemas took from the snowstorm last Thursday and the pre-Xmas influences both Friday and Saturday this was a welcome relief. Warmer weather on Saturday which cleared away the snow was a plus factor.

Ace newcomer is "Artists and Models," which wound its first week at the Paramount with a socko $55,000 despite opening in middle of pre-Xmas slump. "Court-Martial of Billy Mitchell" also looms great $31,000 at the Criterion.

"Indian Fighter" landed a solid $23,000 or close in first week at the Mayfair. "Man With Gun" is heading for an okay $18,000 at the State. Another big newcomer is "The Spoilers" with vaudeville, which looks to land a powerful $28,000 at the Palace. "Dance Little Lady" was big in its first three days at the Globe.

Champ moneymaker, of course, is the Music Hall, with "Kismet" and the annual Xmas stageshow. This combo looks to wind its third round today with a terrific $188,000. Might have hit a new record if it had not run into the snowstorm and severe cold latter part of week.

"Rains of Ranchipur" with current stageshow policy is soaring to a great $108,000 in second week at the Roxy, and stays on. "Oklahoma" also is roaring ahead to a terrific $58,700 in current (11th) stanza at the Rivoli.

"Rose Tattoo" held with smash $37,000 in second frame at the Astor. "Golden Arm" also is holding in remarkable fashion, with a wow $38,000, in first holdover session at the Victoria.

"Guys and Dolls" is pushing up to whopping $69,000 in its eighth round at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Rose Tattoo" (Par) (3d wk). First holdover round ended Monday (26) held at smash $37,000. Initial week was $44,000. Stays on indef.

Bijou (City Inv.) (589; $1-$1.50)—"Too Bad She's Bad" (Indie). First week ending Friday (30) is heading for a fairly good $9,000.

Capitol (Loew's) (4,820; $1-$2.50)—"Guys and Dolls" (M-G) (8th wk). This stanza finishing tomorrow (Thurs.) is roaring ahead to mighty $69,000. Seventh week was $38,000. Continues.

Criterion (Moss) (1,700; 75-$2.20)—"Court-Martial of Billy Mitchell" (WB). Week today (Wed.) looks to reach sock $31,000 or close. Given special preview on Wednesday (21) night. In ahead, "Desperate Hours" (Par) (11th wk-6 days), $7,000 but very big in previous weeks.

Fine Arts (Davis) (468; 90-$1.80)—"Diabolique" (UMPO) (6th wk). Fifth week ended Monday (26) upped to terrific $12,800 after $12,300 in fourth stanza. Continues on.

Globe (Brandt) (1,500; 70-$1.50)—"Dance Little Lady" (Indie). Opened Sunday (25), with big takings first three days. Last week, house closed for repairs following fire in theatre in previous week.

Guild (Guild) (450; $1-$1.75)—"Umberto D" (Indie) (8th wk). Seventh session concluded Sunday (25) held with smash $7,500. Sixth week was $8,000.

Mayfair (Brandt) (1,736; 79-$1.80)

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Climbs; 'Models' Slick 22G, 'Cry' Record 20G, 'Oklahoma' Wow 49G, 'Mitchell' Fat 30G, 'Fighter' $26,000

Los Angeles, Dec. 27.

Record biz is being registered by "I'll Cry Tomorrow," at 900-seat Four Star and virtually taking play from many of other newcomers currently. Most houses are benefitting from general lift even if figures are under holiday hopes in many instances. Major b.o. is going to several boff holdovers.

"Court-Martial of Billy Mitchell" looms good $30,000 in three theatres while "Artists and Models" shapes lively $22,000 in two spots. "Indian Fighter" is rated okay $26,000 in four houses. Other newcomers are slow.

"Rose Tattoo" is lofty $20,000 in second Warner Beverly round. "Oklahoma" playing day-date at Egyptian (6th) and United Artists is smash $49,000. "Guys and Dolls" is heading for smash $30,000 in fifth week at Hollywood Paramount. "Cinerama Holiday" is after new record on current (7th) frame after fancy $32,700 last week.

Estimates for This Week

Four Star (UATC) (900; $1-$1.80)—"I'll Cry Tomorrow" (M-G). Record $20,000. Last week, with Orpheum, "Am Camera" (Indie) (14th wk), $8,800.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"All That Heaven Allows" (U). Fair $14,000. Last week, "Deep Blue Sea" (20th) (2d wk-11 days), $3,200.

Fine Arts (FWC) (631; $1-$1.50)—"Littlest Outlaw" (BV). Good $8,000. Last week, "African Lion" (BV) (10th wk-10 days), $2,200.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-$1.50)—"Court-Martial Billy Mitchell" (WB). Good $30,000. Last week, with New Fox, excluding Pantages. "East Eden" (WB) and "Battle Cry" (WB) (reissues), $14,000.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 90-$1.50)—"Artists and Models" (Par) and "Top Gun" (UA). Lively $22,000. Last week, Vogue only, "Miss Dove" (20th) and "Simba" (Indie) (2d wk), $1,700.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-$1.50)—"Indian Fighter" (UA). Okay $26,000 or a bit over. Last week, with Iris, excluding Hollywood, "Apache" (UA) and "Vera Cruz" (UA) (reissues) $8,300.

Warner Downtown, New Fox, Fox Ritz (SW-FWC) (1,757; 965; 1,363; 90-$1.50)—"Last Frontier" (Col) and "Inside Detroit" (Col). Moderate $15,000. Last week, Downtown only, "Tanks Are Coming" (WB) and "Retreat Hell" (WB) (reissues), $5,100.

Hillstreet (RKO) (2,752; 80-$1.25)—"Heidi and Peter" (UA) and "Adventures Robinson Crusoe" (UA) (reissue). Slight $4,000. Last week, with Pantages, "Them" (WB) and "Beast 20,000 Fathoms" (WB) (reissues), $6,000.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Kismet" (M-G). Medium $14,000. Last week, "30 Seconds Over Tokyo" (M-G) and "Guy Named Joe" (M-G) (reissues) (8 days), $8,100.

Rialto (Metropolitan) (837; 80-$1.25)—"Desperate Hours" (Par). Thin $3,500. Last week, sub-run.

Warner Beverly (SW) (1,612; $1-$1.75)—"Rose Tattoo" (Par) (2d wk). Handsome $20,000. Last week, $16,200.

Chinese (FWC) (1,908; $1-$2)—"Rains of Ranchipur" (20th) (2d wk). Slow $10,000. Last week, $15,000.

Hollywood Paramount (1,430; $1.25-$1.80)—"Guys and Dolls" (M-G) (5th wk). Wow $30,000 or near. Last week, $21,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (7th wk). Into current stanza Sunday (25) after fancy $32,700 last week.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (6th wk at Egyptian). New downtown houses added (24) for day-date run. Socko $49,000. Last week, $28,800.

'MODELS' MIGHTY 21G IN FRISCO; 'SEX' 15G

San Francisco, Dec. 27.

Firstclass product and improved weather are boosting biz here Christmas stanza. "Second Greatest Sex" is rated rousing at the Golden Gate while "Artists and Models" looms great at Paramount. "Court-Martial of Billy Mitchell" shapes smash at St. Francis. "Indian Fighter" is likewise at United Artists. "Kismet" is rated fairly big at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Second Greatest Sex" (U) and "Jail Busters" (Indie). Rousing $15,000. Last week, split week.

Fox (FWC) (4,651; $1.25-$1.50)—"Rains of Ranchipur" (20th) and "Cross Channel" (Indie). Okay $17,000. Last week, "East of Eden" (WB) and "Battle Cry" (WB), $7,000.

Warfield (Loew) (2,656; 65-90)—"Kismet" (M-G). Big. $19,000. Last week, "Tender Trap" (M-G) (4th wk), $7,500.

Paramount (Par) (2,646; 90-$1)—"Artists and Models" (Par) and

(Continued on page 15)

'Sex' Fast $15,000, Hub; 'Models' 20G

Boston, Dec. 27.

Grosses are not smash at all spots this frame despite the biggest batch of new product in months. "Second Greatest Sex" looks sturdy at the Memorial for an outstanding showing. "Kismet" shapes only good at State and Orpheum. "Artists and Models" is lively at Paramount and Fenway. "Last Frontier" at the Pilgrim is adequate. "Guys and Dolls" is getting top coin for holdovers in seventh frame.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Guys and Dolls" (M-G) (7th wk). Hot $13,000. Last week, $14,500.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"African Lion" (BV) (3d wk). Slick $6,000. Last week, $9,200.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama Holiday" (Indie) (18th wk). Stout $13,000. Last week, $14,500.

Exeter (Indie) (1,300; 60-$1)—"Lease of Life" (Indie). Nice $7,500. Last week, "Sheep Has 5 Legs" (UMPO) (7th wk), $2,500.

Fenway (NET) (1,373; 60-$1)—"Artists and Models" (Par) and "Kentucky Rifle" (Indie). Fine $7,000.

Kenmore (Indie) (700; 85-$1.25)—"I Am a Camera" (DCA). Hotsy $14,000. Last week, "Marty" (UA) (20th wk), $4,500.

Memorial (RKO) (3,000; 60-$1)—"Second Greatest Sex" (U) and "Lord of Jungle" (AA). Sturdy $15,000 or over. Last week, "Kiss Blood Off Hands" (U) and "Johnny Stool Pigeon" (U) (reissues), $12,000.

Metropolitan (NET) (4,357; 60-$1)—"Court Martial Billy Mitchell" (WB) and "24 Hour Alert" (Indie). Modest $17,000 or near. Last week, "Hold Back Tomorrow" (U) and "Naked Dawn" (U), $10,000.

Mayflower (ATC) (689; 65-$1)—"Man Who Loved Redheads" (UA). Oke $4,500. Last week, "French Touch" (3d wk), $2,200.

Paramount (NET) (1,700; 60-$1)—"Artists and Models" (Par) and "Kentucky Rifles" (Indie). Lofty $13,000 or close.

Pilgrim (ATC) (1,838; 60-75-95)—"Last Frontier" (Col) and "Devil Goddess" (Col). Okay $5,000.

Orpheum (Loew) (3,000; 60-$1)—"Kismet" (M-G) and "Fort Yuma" (UA). Good $14,000. Last week, "Queen Bee" (Col) and "Duel On Mississippi" (Col), $12,500.

State (Loew) (3,400; 50-$1)—"Kismet" (M-G) and "Fort Yuma" (UA). Okay $7,000. Last week, "Queen Bee" (Col) and "Duel On Mississippi" (Col), $7,000.

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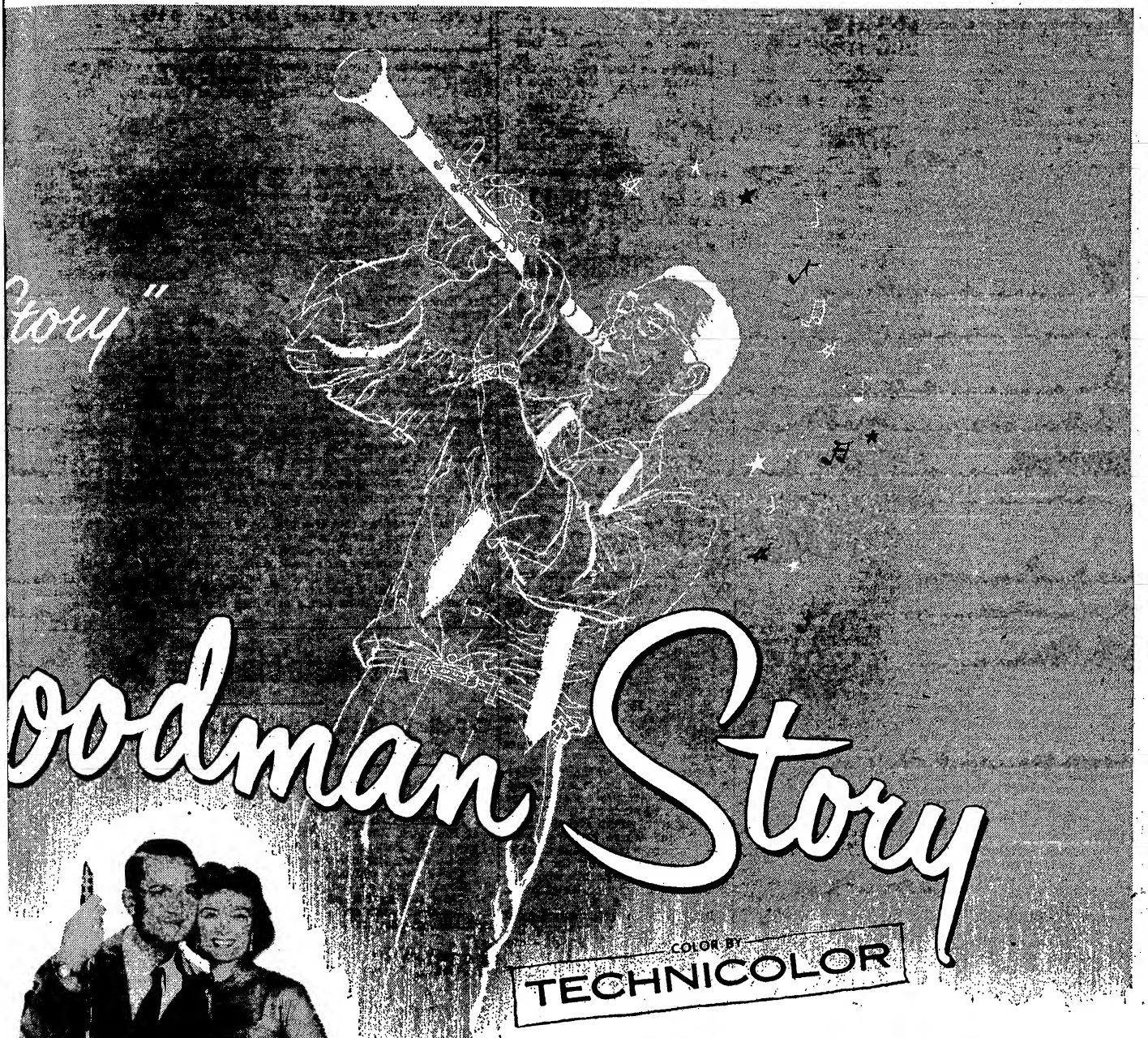

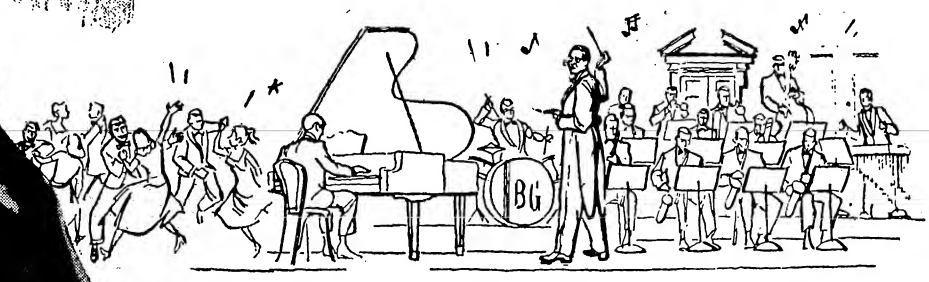

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Universal International

N. Y. Reaction to Johnston Candor: Is It Ideal Public Relations?

Some public relations conscious film industry execs in New York last week took issue with Eric Johnston's blunt statement on the Coast that domestic business was off and was likely to eventually settle down at a level considerably below that of the immediate post-war peak years.

At the same time, they expressed surprise that the Motion Picture Assn. of America chief should spotlight the industry's increasing dependence on the foreign market whence, according to Johnston, it now gets fully 50% of of its overall revenue.

A third point which surprised the homeoffices was Johnston's willingness to go on record publicly as to his conviction that the Code should be amended to allow the dramatization of narcotics themes. Johnston expressed this feeling is no uncertain terms two weeks ago, when the company presidents met to consider a Code amendment. At that point, however, he was defeated. His opposition to his own board's views has now been stated more forcefully than ever.

Attention in Manhattan centered on Johnston's statements on the industry's state of business and the pessimistic outlook he foresaw. There are those who feel strongly that, at least in the picture business, public relations purveying a sense of industry wellbeing are part of the battle won. Johnston's report, which was also carried by the newspapers, was seen as defeating that purpose in that to at least part of the public a drop in boxoffice appears to carry with it a connotation of poor product.

As for Johnston's pitch on foreign earnings—a record $212,000,000 to $215,000,000 this year—foreign market execs have long looked with distaste at an overly optimistic accounting of the importance of overseas revenue in the industry scheme of things. Their reasoning is double-fold.

Excitable Foreigners

For one, they say, it isn't good policy to impress foreign governments with the dollar volume flowing out of their respective countries each year via the U. S. films. Second, it isn't wise to indicate the extent to which Hollywood is now dependent on its foreign earnings since this provides foreign industries with a convenient club to hold over the heads of the American companies.

Actually, even in the U. S., there are those among the top execs who aren't too happy about the sharp climb of overseas revenues in the light of shrinking domestic grosses. Their argument is that, while the domestic market keeps building up, there's nothing wrong with the foreign market keeping pace. But they don't care to see the proportion of income from overseas rising out of line with domestic revenues. Johnston said on the Coast that income from abroad was up five percent, adding that this didn't make up for the drop at home.

At the MPAA, it's pointed out that Johnston's statements were made in reply to flat questions put to him by the press and that his honesty in answering them was refreshing, considering he could also have chosen to sidestep them or come up with the usual meaningless platitudes about good pictures making good money, etc.

New Product Flood

Boston, Dec. 27.

Nine fcatures on downtown first-run screens marks usual post-Christmas inrush of new product. "I Am a Camera" (DCA) opened at the Kenmore Christmas Day. Mexican "Rebellion of the Hanged" gets its world preem at the Centre Theatre tomorrow Wed. (28). Other openings include "Artists and Models" (Par) at Paramount & Fenway; "Kismet" (M-G) at Loew's State and Orpheum; "Second Greatest Sex" (U), Memorial; "Court Martial of Billy Mitchell" (W), Metropolitan; "Last Frontier" (Col), Pilgrim; "Man Who Loved Redheads" (UA), Mayflower; "Lease of Life" (Indie), Exeter.

BEN HALPERN TO EUROPE

Follows Winikus From United Artists Home Office

Ben Halpern, assistant manager of foreign publicity at the United Artists homeoffice since 1952, has been named ad-pub manager for Europe and the Middle East, replacing Charles Moses who has left the company. He wings to Paris next Tuesday (2) to take over the post.

Halpern was pressbook and publicity writer at Paramount for three years prior to joining UA.

Francis Winikus, for past five years chief of United Artists Advertising-publicity dept. takes up residence in Paris as UA rep come April.

Cinerama Sues Arthur Schwartz

Cinerama Productions Corp. has filed suit in New York Supreme Court against Arthur Schwartz charging that the composer, after receiving a payment of $42,500, failed to deliver additional music for a proposed Cinerama version of "Paint Your Wagon." Cinerama Productions claims that any music that Schwartz may have written during the seven-week contractural period or thereafter rightfully is the property of the production company.

It's alleged that during the exclusive contract period Schwartz wrote music for the legit musical "By the Beautiful Sea" which, Cinerama Productions alleges, was breach of trust and that the performance of the musical play constituted unfair competition.

Cinerama Productions is seeking the recovery of its $42,500 payment plus an additional $1,000,000 in damages. The company further alleges that it is entitled to the motion picture rights to any music Schwartz has written since the contract and that any other use of the music in shows or on tv is unfair competition with Cinerama's rights.

The agreement with Schwartz was made in Feb., 1953, and Cinerama Productions has since relinquished its right to "Paint Your Wagon" to Louis B. Mayer, the original owner. In addition, Stanley Warner's two-year option on the property expired in Aug., 1955.

In a study of Cinerama's complaint against Schwartz, Justice Frank dismissed two of the five causes on the grounds of "legal insufficiency" and ruled that Cinerama may file an amended complaint within 20 days.

GOLDWYN & SON TO SHARE BALLY SETUP

Samuel Goldwyn Productions Inc. is revising and enlarging its publicity setup in order to handle the activities of both Samuel Goldwyns, senior and junior.

Meyer Hutner, veteran 20th-Fox publicist, is joining the Goldwyn organization as eastern publicity and advertising manager. David Golding, pub-ad director who has been headquartering in New York since the completion of Goldwyn Sr.'s "Guys and Dolls," will return to the Coast at the end of January to make his permanent office at the Goldwyn studio.

While "Guys and Dolls" is being released by Metro, the pictures produced by Samuel Goldwyn Jr. are distributed by United Artists.

Hutner, account executive in charge of 20th's 55m films, will assume his new assignment shortly after the first of the year. He is a veteran newspaperman having been with the N. Y. Journal American and the Post. Jack Cooper, who has been filling in at the studio, will continue as assistant to Golding.

Janitors, $1.97½ Hour

Chicago, Dec. 27.

Chicago's film house janitors have just received a 5c raise in their hourly wage rate, retroactive to Oct. 1. This brings their wage up to $1.97½c an hour. Contract negotiated between the Building Managers Assn. of Chicago and Local 25 of the Office, Theatre and Amusement Building Janitors Union, AFL-CIO, also calls for another nickel jump next Oct. 1.

Preminger, Wald Let Potshots Fly; Cold-Dope Code

(For a critique of the Preminger-Wald "debate," see Television Reviews, page 31.)

Production Code's disapproval of Otto Preminger's "Man With the Golden Arm" was given pro and con consideration on the Sunday (2) edition of "The American Forum," panel discussion program produced by Theodore Granik on NBC, both radio and television. Preminger rapped the Code, Jerry Wald and William Mooring, film editor of the Catholic magazine Tidings, defended it and Stephen McCormick served as moderator.

Herewith, some excerpts from the transcript:

Wald: Let me bring up a major point, if I can, Mr. Preminger. You made this picture obviously to make money, is that correct?

Preminger: No.

Wald: What did you make it for?

Preminger: I was interested in this theme.

Wald: Ha, Ha, Ha.

Preminger: You laugh. That is not very nice.

Wald: I would like to discuss that whole problem.

Preminger: I don't make this primarily to make money as my record proves, because on every one picture that I made as an independent producer, where I could make money, and where so far I have made money, was a terrific gamble, and it is very difficult for me to get backing from people who only want to make money with pictures.

* * *

Preminger: It is a principal point in making pictures. I thought this was a very important problem and I feel that I should have the right to discuss any problem, just like we discuss it here, on the air, on the screen. This is the principle of the free screen and nobody will stop me.

Mooring: Isn't this your point, Mr. Preminger, that the public alone shall be the arbiter and the public will go and see what it likes?

Preminger: Yes, because I have great respect for the public.

Mooring: Then I respectfully suggest that you advocate that the business reverse its order and charge people when they come out of the theatres instead of when they go in, because patently they must buy before they can try, and the purpose of all these classifications, on the Legion of Decency in particular, is to warn them about what they may expect to see when they get in there.

* * *

Wald: Mr. Anslinger, head of the Bureau of Narcotics, he agrees no picture should be made unless it is treated honestly——

Preminger: He is the most unsuccessful public official in America.

* * *

Preminger: How about the nude legs for "My Sister Eileen."

Wald: The legs are being used for the same attractive purposes that you used dope, to get people into the theatre. You are dangling the subject of dope outside on your theatre marquee.

Preminger: You will not find any ads that propose dope.

Wald: But your publicity, with which you defined the code, was well organized to deliver—you never wanted a seal on the picture, Otto.

Preminger: That is not true. I would like to have a seal.

Wald: You are wearing two hats. One hat is to say, "I want a seal," and the other is to say, "I hope I don't get it."

Preminger: I have a lot of hair.

Wald: Well, you are talking through your toupee, then.

Somebody Always Objects to Any Pic

The problem of pressure groups is faced by every exhibitor in this country every day. Methods and manners of dealing with it vary with individuals. The following exchange of letters speaks for itself:

(1)

Trans-Lux Corporation
1270—6th Ave.
New York City
Dear Sirs:

I have spent many pleasant evenings with family and friends at the Central Theatre in Yonkers. On December 27 a picture has been scheduled by your office to be shown here, namely: "I Am a Camera," which picture is on the condemned list.

Unless this objectionable film is withdrawn, my friends and my family have adopted the policy of not entering such theatre again. We like the Central very much and I hope you will, please oh please, withdraw this picture.

Mrs. Name Withheld.

(2)

Mrs. Name Withheld
Yonkers, N. Y.
Dear Mrs. Withheld:

The problem of censorship in the motion picture industry is a vast one and is one to be studied and thought out very carefully.

It may surprise you to know that almost without exception there are individuals or groups that object to every picture that we play, including those which, to you, might seem completely innocuous. If we were to comply with the viewpoints of every organization we would find ourselves with very few films in our theatres.

It is, therefore, necessary for us to abide by some legal standards in order to measure the "playability" of a particular picture. The standards that we have chosen, and we believe rightfully so, are those set up by our legally elected and Constitutionally officers of the State Government. New York State has its own censorship board and is the only legally constituted censorship board having jurisdiction over the Central Theatre.

It is our feeling that if a picture is passed by the New York State censorship board, our patrons are well enough informed to censor for themselves and their own families that which they do not wish to see. In this way, we do not set ourselves up as an arbitrary censorship body, and we feel that we are keeping faith with the Constitution of the United States, which guarantees the right of freedom of expression in various communications fields of which the motion picture is one.

Richard Brandt.

Art Mustn't Enhance Sin

Catholic Leaflet Affirms Suppression as Needful To Defeat Mankind's Wickedness

. Producers of art and those who wish to enjoy it "are bound to consider as counterfeit any form of art which becomes a danger of sin to human beings, no matter how true to the theoretical laws of art such a form of art may be," according to the Liguorian Sunday Bulletin, a Catholic publication issued recently "with Ecclesiastical Approval" in Liguori, Mo.

Leaflet addresses itself to the question: "Should Movies Be Censored?" and comes up with an enthusiastic "yes."

"The natural moral law prohibits a man from freely bringing himself into contact with anything that constitutes a strong incentive to sin,'" the bulletin read. "It is a matter of universal experience that looking at evil actions or the picturing of them, especially in the field of sex-indulgence, is powerfully provocative of evil thoughts, desires and even actions." It went on to say that "man has a tendency toward evil, a constant inclination to seize upon suggestion and opportunity, wherever offered, to indulge in sin."

Every individual, said the bulletin without drawing and distinctions, "has the obligation personly to avoid scenes, places, objects, entertainments that are likely to play upon his own tendencies toward evil. Some such things must be avoided because they are dangerous to all, and now and then a motion picture of this kind is produced. Other things must be avoided only by those who know them to be a danger in their particular case."

As for the Legion of Decency, the leaflet said it "gives every American citizen a satisfactory way of fulfilling his obligation. It tells him which movies are condemned for all, because they are dangerous to all. It points out which are dangerous to youth and to unstable adults."

If Winter Comes

Boston, Dec. 27.

Redstone Drive-In Theatre at Neponset, Revere, Dedham and VFW Parkway, sent out the following jingle to patrons:

Chilly winds are blowing,
Soon it will be snowing;
We really must be going:
See you in the spring.

Teenagers Vs. A-2 Legion Rating

"As the thumb rule that may admit of some exceptions, high school students should not attend movies which have been evaluated in the A-2—unobjectionable for adults—category." Such is the view expressed in a guidance leaflet for parents, distributed by the Diocesan Councils of Catholic Men and Women, with the approval of Bishop George J. Rehring, of Toledo.

The leaflet explains, "Maturity does not come of a sudden like a date on the calendar. It involves the gradual unfolding of physical, mental and emotional life. It varies according to sex, racial background, social conditions, home environment and a score of other factors. You, the parent, can best tell when your son or daughter is no longer an adolescent but a grown-up. We might hazard the general statement that in our culture, this time will hardly come before the completion of high school."

RKO Theatres' Stock In Net Chain on Block

George W. Alger, a trustee of RKO Theatres stock in Metropolitan Playhouses, was given until Feb. 2 to submit to the N.Y. Federal Court a plan for selling the stock as required by the RKO consent decree. Extension was granted by Judge Lawrence E. Walsh on Friday (23).

The formerly-affiliated theatre chain held a 20% interest in Metropolitan Playhouses, a New York area circuit.

J. Wood Fain, owner of Fain Theatres at Woodville, Texas, has been elected a district governor of Rotary International.

CINCY TENTS' NEW QUARTERS

Cincinnati, Dec. 27.

New quarters of Variety Club Tent 3 in Hotel Metropole will be unveiled New Year's Eve with a party at $10 a copy.

Switch was made from Netherland Plaza, the tent's home since its start 25 years ago.

YANKS' $18-BILLION FUN YEN

Not Slap at Self-Regulation

Although he filed suit against the Production Code, New York lawyer Emil K. Ellis is not antagonistic toward the principle of its operation, he stated last week. Discussing his court action, he emphasized that it is "not an assault upon the right of the motion picture industry to regulate itself." His big point is that the code should not bar motion pictures "from portraying any facet of life, no matter how controversial, provided it does not offend against public decency."

Ellis went on: "It is the absolutism of the ban which is the evil of this provision of the code. Defendants have accomplished by private fiat and combination among themselves what no governmental agency can do, to wit, limit or prohibit the subjects of motion pictures."

(In his Federal Court complaint, Ellis beefed that the subject of narcotics is dealt with in all other media, including television and newsreels).

The legalite hinted he'd like to avert a court row and this could be accomplished if the defendants were to "re-examine their position in the industry and voluntarily avoid condemnation of a motion picture simply because of its subject."

Man Behind 'Man With Golden Arm' Calls Major Firms Glass-Chinned

By MIKE KAPLAN

Hollywood, Dec. 27.

The Motion Picture Assn. and Eric Johnston might find it a "much better pastime to attack censorship" rather than attacking an individual producer "who is merely trying to make the pictures he wants to make," Otto Preminger declared here. Producer of "The Man With the Golden Arm" emphasized that the majors have never fought the censorship battle, leaving it entirely to the independents.

"Joseph Burstyn fought the 'Miracle' case to the Supreme Court and won," he pointed out, "and I personally carried the fight against Kansas censorship to the Supreme Court and won."

MPA, Preminger charged, claims it protects producers against the possibility of eensorship but that in actuality, the Production Code amounts only to a set of rules by which the majors seek to perpetuate their own ideas of film fare.

"I don't see why I should accept as law the rules of a private club to which I don't even belong. Even the so-ealled appeal operates against the produeer. It's the only place in the world where the accusers are also the jury. If they want to be fair, they should let it be heard by a jury of ereators—or even people from the general public."

Little Trouble Elsewhere

Preminger said "Arm" has had no difficulty, except with the Production Code. It was passed in New York and Chicago and received a "B" rating from the Legion of Decency. Producer pointed out that the "B" listing also was accorded such films as "Guys and Dolls," "Oklahoma!," "Love is a Many Splendored Thing" and even 'Gone with the Wind."

Chicago situation, where a police censor board decides what is film fare, is something Johnston and MPA might battle, if they really want to combat censorship, he said.

Censorship is a vital question in the industry, Preminger emphasized and one which must be constantly battled. "If you don't, defend your right to exist without censorship," he said, "that right deteriorates. Either we believe we have the right to exist without censorship, and we fight for that right, or we sit back and take it."

MPA is "a little out of step with the times" he contended, because it is actually a "private club of the major studios. If it wants to mean anything, it must include the independents. As proof, look at the most recent list of recommended films in a national magazine—three out of four were made by independents and the fourth was made by Willie Wyler—who has such autonomy as to be regarded as an independent."

On the subject of "Arm," Preminger said that despite the Code nix, as eminent an authority on juvenile delinquency and crime as Judge Samuel Leibowitz of Brooklyn had seen the film and described it as "a great service to the nation that should be shown in every school in the country."

WOMEN'S CLUBS' FAVES

William Wyler Named Year's Best Director For 'Hours'

General Federation of Women's Clubs last week picked "The Court Martial of Billy Mitchell" and "Marty" as the outstanding films of 1955. "The Prisoner" and "The Divided Heart"—both British—rated as the two best foreign films of the year.

The Federation's editorial board named William Wyler as the year's top director for "The Desperate Hours" and Anna Magnani as the top actress for "Rose Tattoo." James Cagney (for "Love Me or Leave Me") and Ernest Borgnine (for "Marty") tied for the best actor award.

Legion 'B'-Rates Preminger Pic, Denied Seal

Leaving the Motion Picture Assn. of America on an even more uneomfortable limb, the Catholic Legion of Decency last week gave Otto Preminger's "The Man With the Golden Arm" a "B"—Objectionable in Part for All—rating. It was the first time that the Code nix on a film hadn't been accompanied by a Legion "C" rap.

On several occasions during the past year, the Legion has condemned pictures that had obtained a Code seal.

Following is the Legion's explanation for the "B" rating: "This film is of low moral tone throughout because it tends to minimize the moral obligations of all the prineipal characters. It treats in terms of morbid sensationalism with nareotic addiction and in so doing fails to avoid the harmful implications relative to this moral and sociological problem. It also contains suggestive costuming, dialog and situations."

Code seal for "Man With the Golden Arm" was refused due to the flat taboo on narcotics themes in the Code. Company presidents earlier this month upheld the ban and refused to consider Code amendments. As a consequence, United Artists, which distributes the film, quit the MPAA.

Failure of the Legion to back the Code in this instance is seen as a further inducement to exhibs to book the picture. This, in turn, is feared by MPAA execs to lead to a serious undermining of the Code's prestige.

100 New 'Dolls' Dates

Metro has set about 100 additional dates for Samuel Goldwyn's "Guys and Dolls."

Approximately 50 openings occurred last Friday (23).

MOURN NOT FOR MEDIOCRE FILMS

By JERRY WALD
(Exec Producer, Columbia Picts)

Hollywood, Dec. 27.

A Pooka (in case you don't happen to know) is a malicious, hobgoblinish sort of creature who takes great delight in causing destruction and disaster wherever and whenever he can. He is never content unless he is spreading gloom and predicting doom. He is a naughty fellow—the sort we can best do without, for he serves no constructive purpose, and his dreariness is liable to be contagious.

During recent months many of the new challenges faced by the picture industry have been faced not by courageous showmen, but by Pookas—or at least by showmen well on their way to turning into Pookas! And I think it's about time this metamorphosis should stop and be reversed. Let's have a few Pookas turn into real showmen again!

Except during the few war years, when conditions generally were abnormal and therefore have no pertinency as comparison, there has never been a time when the entertainment business hasn't been a highly competitive one. If television appears to be the chief threat to the movies' supremacy today, a few years ago it was radio—and always there have been basketball, football, race tracks, bowling and a hundred assorted competitive items that can serve as a reason for people not going to the movies. (For a while once even miniature golf was held to be a dire threat!) At any event, the competitive basis of the business has been a consistent factor; only the intensity of it, the varying pull of other things on people's attention, has changed from time to time.

Unbereaved 'B's'

Let's admit it: a good film will always be an attraction, and eonversely, a bad picture will keep people at home or in the bowling alleys. The question is as simple, and as difficult, as that. The big pictures, and even the little ones, when they are successful, are today grossing more than ever before. This is a statistical fact. It is also a statistical fact—the result of a reeent national survey—that a large portion of the populaee still attends a movie more often than any other form of diversion outside the home. But instead of looking on these reports as a heartening challenge, as evidence proving the tremendous present-day boxoffice potential of a hit film, the doom-purveyors, the Pookas and the crepe-hangers solemnly pronounce the last rites of the picture business.

Let's face it, the day of the "program" picture, which could be made with little effort and less thought, and which was nevertheless assured of a minimal profitable return, is past. People don't say like they once did: "Let's go to the movies tonight." Instead they say: *"If something good is playing let's go to the movies, otherwise I'd just as soon stay home and watch TV."* The motion picture maker has to offer something special.

Unhappily many of the higher budgeted films of today rely on their new dress rather than their basic substance to attract customers. Both the wine *and* the bottles have to be fresh and new in today's market.

$18,000,000,000

We must remember that the public will go anywhere they can find theatrical entertainment, and they're not getting enough of it on television. It has been figured that eighteen billion dollars a year is spent by the American people on their leisure activities, and at the present time films are not attracting a sufficient share of that sum.

Most often it's the woman who decides whether they will go to a movie or watch the TV set, and when they go out, she is liable to choose the picture they see. It's also the women who go to movies in the afternoon. Matinees are not so filled as they used to be, and it is possibly because we've failed to come up with appealing and glamorous romantic teams like Garbo and Gilbert, Vilma Banky and Rod La Rocque. In stressing violence in films, many producers seem to have forgotten the enormous potential of the female market.

The fact that mediocrity no longer pays off should hardly be a cause for mourning; rather, the concomitant fact that the exceptional is so much *more* profitable than it ever was should be a reason for rejoicing.

Pookas, get lost!

'Golden Arm' Circuit Bookings Abetted by No 'C' From Catholics

Hollywood's Production Code may be losing a serious amount of its influence as a result of the ban on United Artists' "Man With the Golden Arm." Apparently there hasn't been an instance of reluctance among the nation's top circuits to play the film because of the Code nix.

This is a significant switch, for in past the five national chains and many important regional theatre companies, excepting sporadic bookings, refused to play product sans Code approval. Theatremen thus adhering to this policy gave the Code a substantial amount of its power. Major studios have regarded the Code as something sacred but doubtless some indie producer have abided by it as a matter of economic good sense for to do otherwise would have meant loss of the big theatre outlets.

Legion Rating

There was some hesitancy about negotiating for "Arm" recently but this disappeared when the Legion of Decency posted its "B" rating for the film. Clearly, in the instance of this one picture at least, exhib elements are more concerned about the Legion than the Code. Had the Catholic reviewing group rapped "Arm" with a "C" (Condemned) tag, chances are United Artists, as the distributor, would have found a lesser number of potential customers.

Which of the top circuits play the Otto Preminger production now depends on the deals to be worked out. The point is that agreement on rental terms is to be the determining factor; the Code's disapproval doesn't matter.

Some sources on the exhibition side this week made the point that, actually, there hasn't been any change in the attitude of theatreowners toward the content of pictures they play. They've barred certain product in past because they themselves thought it below standard. Their thinking was independent of the Code, which also nixed the same films.

In the case of "Arm," it's now said, the exhibs simply feel that their exhibition standards are being met and they're willing to play the pic, regardless of the Code position.

Only a few bookings of "Arm" have been set but, significantly, these include Fox West Coast in Los Angeles. FWC is a division of National Theatres.

NAT'L SCREEN CONTRACTS

Herman Robbins Statement on Philly Litigation

Herman Robbins, board chairman of National Screen Service, stated this week that NSS contracts with the distributors for the manufacture and sale of accessories are non-exclusive. Any operator in this field is free to apply to the film companies for non-exclusive franchises and function just as NSS does, he added.

Robbins' statement was prompted by a decree entered Dec. 16 in Philadelphia District Court growing from an action against NSS by a group of poster companies. The judgment had the effect of imposing a legalistically binding injunction against any exclusive arrangements of the type which Robbins insists are non-existent.

Modern Museum Needs Funds To Guard Negatives

New fundraising campaign is under way at the Museum of Modern Art, N.Y., to save its vast film collection via transfer of the old prints to new aeetate stock. Aim is to raise $20,000 to supplement the $25,000 grant already made by the Rockefeller Foundation.

John Hay Whitney, chairman of the Museum's board of trustees, last week appointed a special committee to study ways and means of securing the permanent perservation of the Library's collection, estimated at more than 10,000,000 feet. Members of the group are J. Cheever Cowdin, Ned E. Depinet, Stanton Griffis and J. Robert Rubin.

Commenting on the need for preserving the film, Whitney said Richard Griffith, library curator, had estimated it would take at least 25 years to secure the preservation of just the most important films in the collection if the coin was to come out of the Library's normal appropriation. Meanwhile, the process of disintegration among the old nitrate prints continues.

Library originally asked the Rockefeller Foundation for $50,000 for film preservation. It got $25,000 on condition that it secure the remaining half of the fund from other sources. In 1955, the museum itself was able to contribute $5,000 to the film preservation fund. This was matched by the Rockefeller group. A total of $10,000 has been spent on preservation to date.

JAMAICA PLAIN BLAZE

Boston, Dec. 27.

A five alarm fire destroyed the Centre Theatre, nabe house, in the Jamaica Plain area of Boston early Thurs. (22) morning.

The theatre, a doughnut shop and a cleaning store were burned out and nine buildings damaged.

Standard & Poor's Tea-Leafs 1956

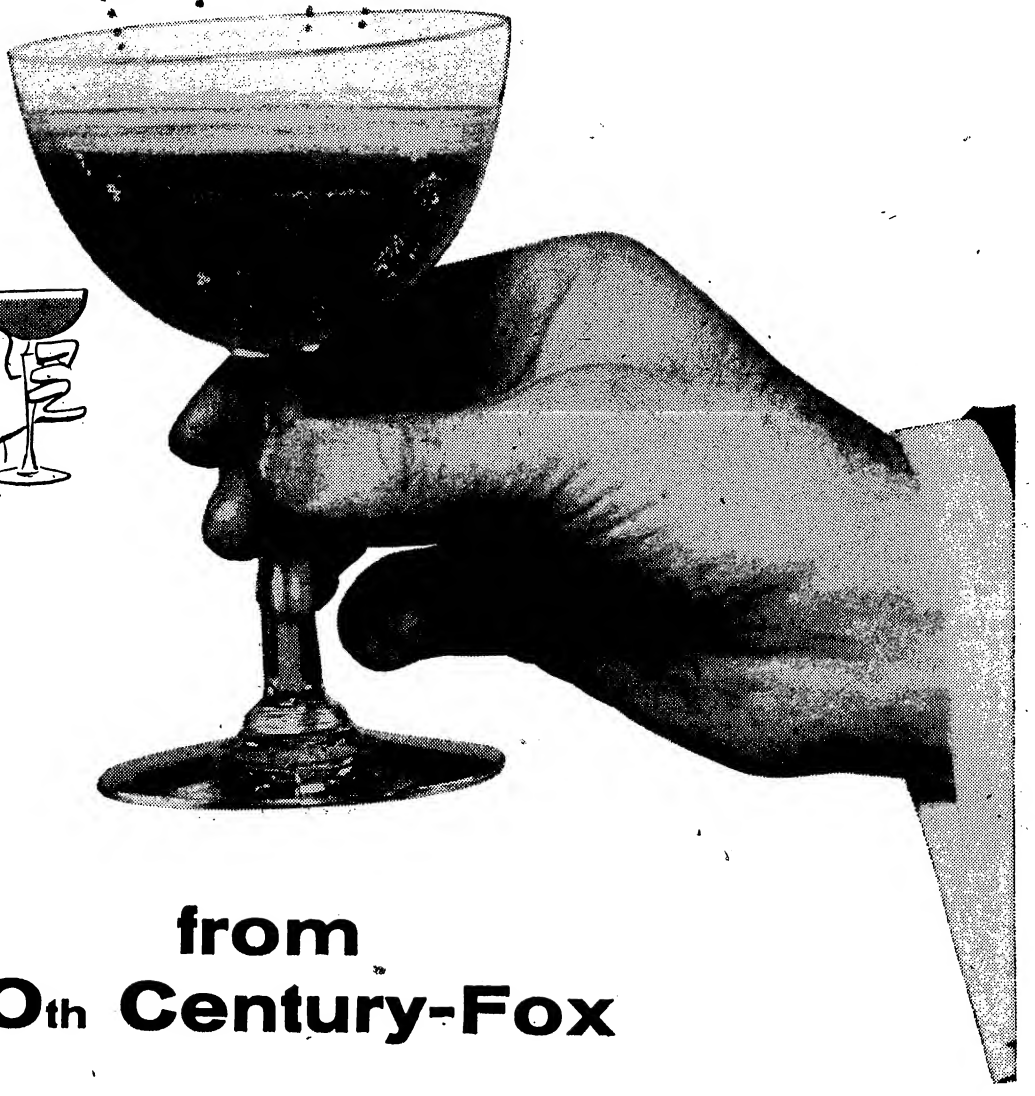
Standard & Poor's, which provides a corporate rating service in numerous fields, offered an appraisal of show business enterprises this week and the film industry came out trailing both television and phonograph records in terms of future prospects.

According to results of the S & P survey, "it is highly unlikely that more than a partial recovery in movie attendance will take place during 1956 . . ." Many theatre operators have been experiencing revenues and profits below those a year earlier; and, with operating costs continuing to increase, the outlook for 1956 is far from satisfactory." Producers, notes S & P, have gained ground in the foreign market and via telefilm production but the domestic market downbeat is restricting overall results.

Re tv, income is continuing to increase at a rapid pace and "the large leverage inherent in this business indicates further good profits in 1956," states S & P.

As for the disk business, "Phonograph record sales are indicated to have scored relatively large gains in 1955 and an additional rise is possible in 1956. The increased volume, however, at least partly reflects lower prices, indicating smaller percentage gains in profits."

nothing but
the best
to you in
1956



from
20th Century-Fox

Picture Grosses

BROADWAY

(Continued from page 9)

—"Indian Fighter" (UA) (2d wk). First session concluded yesterday (Tues.) hit solid $23,000 or near. Last week, "Quentin Durward" (M-G) (4th wk), $9,000, with big boost from preview of "Fighter."

Normandie (Trans-Lux) (592; 95-$1.80)—"It's a Dog's Life" (M-G). First stanza winding today (Wed.) looks like good $8,500. Holding. In ahead, "African Lion" (BV) (14th wk-8 days), $3,000.

Palace (RKO) (1,700; 50-$1.60)—"The Spoilers" (U) and vaudeville. Climbing to sock $28,000 or near in week ending tomorrow (Thurs.). Last week, "Storm Fear" (UA) plus vaude, $19,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Artists and Models" (Par) (2d wk). Initial week, which had benefit of two or three days of holiday week, ended yesterday (Tues.) with smash $55,000 or close.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letters From My Windmill" (Indie) (2d wk). First round ended Sunday (25) was sharp $11,300, with biz picking up starting the first of this week. In ahead, "Trouble With Harry" (Par) (9th wk-6 days), $4,500, but winding a very nice run here.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Kismet" (M-G) with annual Christmas stageshow (3d wk). Roaring ahead to wham $188,000 in current session, which is getting a terrific life from holiday crowds. House opening at 8:30 weekdays starting Monday (26), to get in five stageshow, six screenings daily. Second week was $160,000, being hurt by cold. Stays on indef.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (11th wk). Current stanza finishing today (Wed.) is heading for a terrific $58,700, with the extra shows helping. The 10th week was $41,500. Stays on indefinitely. Used morning show on each weekday starting Monday, and they went over solidly.

Plaza (Brecker) (556; $1.50-$1.80)—"The Prisoner" (Col) (3d wk). Initial holdover session ended last Friday (23) held at great $13,300, with no help from holiday week. First week was $15,600. Stays on.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "Rains of Ranchipur" (20th) and inceshow on stage (2d wk). This stanza concluding today (Wed.) is pushing up to mighty $108,000. Stays on. First week was $72,000. Stays on, with Sonja Henie due in Jan. 11.

State (Loew's) (3,450; 78-$1.75)—"Man With Gun" (UA). First round ending today (Wed.) looks to hit okay $18,000. Holds on. In ahead, "Queen Bee" (Col) (4th wk-9 days), $9,500.

Sutton (R & B) (561; $1-$1.80)—"Night My Number Came Up" (Indie) (2d wk). First session ended Sunday (25) was okay $5,100, with biz picking up Monday. Continues. In ahead, "Marty" (UA) (36th wk), $4,100, to conclude a marvelous longrun.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Littlest Outlaw" (BV). Opened with record day on Sunday (25). In ahead, "Strange Passion" (3d wk-8 days), $3,000.

Victoria (City Inv.) (1,060; 50-$1.75—"Golden Arm" (UA) (2d wk). Current week finishing tomorrow (Thurs.) is holding at giant $38,000 or a bit over or near. First week was terrific $40,000, despite season, cold and snowstorm. Stays on, natch!

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (47th wk). The 46th round ended Saturday (24), which missed all of holiday influx, held at big $39,500 after $44,800 in 45th week. Holds on indefinitely.

World (Times Film) (500; $1-$1.50)—"Hill 24 Doesn't Answer" (Indie) (9th wk). The eighth stanza finished yesterday (Tues.) picked up to good $4,000 after $3,200 in seventh.

PHILADELPHIA

(Continued from page 9)

and "Toughest Man Alive" (AA), $6,500.

Studio (Goldberg) (400; 90-$1.49)—"I Am Camera" (DCA) (5th wk). Tidy $6,500. Last week, $6,000.

Trans-Lux (T-L) (500; 99-$1.50)—"Trouble With Harry" (Par) (2d wk). Good $7,500. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.40)—"Second Greatest Sex" (U). Great $15,000 or over. Last week, "Big Knife" (UA) (4th wk), $7,000.

World Trans-Lux (604; 99-$1.50)—"It's Dog Life" (M-G). Good $6,000. Last week, reissues.

Martin-Lewis Sock 17G, Omaha; 'Dolls' Wow 14G, 'Mitchell' Boffo $7,500

Omaha, Dec. 27.

Things are very solid along theatre row this Christmas week, with big grosses stemming from four new bills. Possibly the best showing is being made by "Guys and Dolls" at the 860-seat State. Biggest coin is going to "Artists and Models" at the Orpheum. "Court-Martial of Billy Mitchell" is socko at the Brandeis while "Lawless Street" looms good at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Court Martial of Billy Mitchell" (WB) and "Target Zero" (WB). Socko $7,500. Last week, "East of Eden" (WB) and "Battle Cry" (WB) (reissues), split with "Niagara" (20th) and "Monkey Business" (20th) (reissues), $5,000.

Omaha (Tristates) (2,000; 70-90)—"Lawless Street" (Col) and "Teenage Crime Wave" (Col). Good $7,000. Last week, "Wizard of Oz" (M-G) (reissue), $2,000 in five days.

Orpheum (Tristates) (2,890; 75-$1)—"Artists and Models" (Par). Sock $7,000 or close. Last week, "Return Jack Slade" (AA) and "Warriors" (AA), $7,500 at 70c-90c scale.

State (Goldberg) (860; $1.25-$1.50)—"Guys and Dolls" (M-G). Boff $14,000, with $1.50 top helping to so much coin at this spot. Last week, "From Here Eternity" (Col) and "On Waterfront" (Col), $1,300 in 3 days.

SAN FRANCISCO

(Continued from page 9)

"Apache Woman" (Indie). Great $21,000 or near. Last week, "Target Zero" (WB) and "The Dam Busters" (WB), $10,500.

San Francis (Par) (1,400; $1-$1.25) — "Court-Martial Billy Mitchell" (WB) and "24 Hour Alert" (WB). Smash $16,000 or close. Last week, "Day World Ended" (Indie) and "Phantom 10,000 Leagues" (Indie), $11,000 for 10 days.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (21st wk). Landed fast $15,000 in 20th week ended Sunday (25). Last week, $13,700.

United Artists (No. Coast) (1,207; 70-$1)—"Indian Fighter" (UA) and "Killer's Kiss" (UA). Bangup $14,000. Last week, "Heidi & Peter" (UA) and "Jungle Gents" (AA), $4,900.

Stagedoor (A-R) (400; $1-$2.20)—"Guys and Dolls" (Indie) (6th wk). Neat $16,000. Last week, $15,000.

Larkin (Rosener) (400; $1) — "Love In City" (Indie) (4th wk). Oke $1,800 in 5 days. Last week, $1,900.

Clay (Rosener) (400; $1)—"The Sheep Has Five Legs" (UMPO) (11th wk). Big $2,100 in 5 days. Last week, $2,900.

Vogue (S.F. Theatres) (377; $1)—"Great Adventure" (Indie) (9th wk). Good $1,200. Last week, $1,000.

Rio (Schwarz) (397; $1)—"Vanishing Prairie" (BV). Oke $2,000. Last week, "Daring Circus Youth" (Indie) and "Life In Arctic" (Indie), $1,000.

MINNEAPOLIS

(Continued from page 8)

5,000 Eyes" (Indie) and "King Dinosaur" (Lip), $5,000 in 9 days.

Radio City (Par) (4,100; 85-$1)—"Kismet" (M-G). Opened last Thursday (22) so current week does not accurately reflect real strength. Light $9,000. Last week, "Queen Bee" (Col), $3,800.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Guys and Dolls" (M-G). Boosting tap to $1.50 after 5 p.m., tops locally for straight film fare, swelling total. Mighty $30,000 or near looms. Last week, "Kiss of Fire" (U), $3,500 in four days.

RKO Pan (RKO) (1,600; 75-$1)—"Rebel Without Cause" (WB) (5th wk). Takes place with year's leading b.o. performers in town. Still virile at $5,000. Last week, $6,500.

State (Par) (2,300; 85-$1)—"Indian Fighter" (UA). Teed off last Thursday (22) and despite adverse pre-Xmas got a flying start. Stout $9,500. Last week, "Peter and Heidi" (UA), $3,000.

World (Mann) (400; 75-$1.20)—"Trouble With Harry" (Par). In face of stiff competition doing okay. Tall $5,000. Last week, split-week.

PITTSBURGH

(Continued from page 8)

strong $4,000; stays. Last week, "Red Shoes" (UA) (reissue), $3,200 in 9 days.

Stanley (SW) (3,800; 65-$1) — "Artists and Models" (Par) (2d wk). Holding up all right at around $16,000. Last week, $14,500 meant best week before Christmas this house ever had.

Warner (SW) (1,365; $1.25-$2.40) — "Cinerama Holiday" (Indie) (45th wk). Extra holiday shows plus out-of-town holiday crowds should hike this one back to around big $14,000. Last week, $9,000.

10 Metro Films Travel 100,000 Miles For Sites

Extent to which Hollywood is leaving its own backyard for authentic locales is pointed up in Metro's recent and upcoming location schedule. During the past six months 10 films units traveled a total of 100,000 miles. Arrangements are being made for 15 additional location units which are expected to cover more than 200,000 miles.

The location treks, either for background footage or for actual filming in whole or part, extends to all parts of the globe. For example, "The Teahouse of the August Moon" will be filmed completely in Japan starting in April. "Raintree County" will be shot in Indiana and the South. The "Something of Value" company will go to Africa and "The Wayfarer" unit to India and the Far East.

"High Society" goes to Rhode Island, "Designing Woman" to Florida, "The Opposite Sex" to Reno, "The Wings of Eagles" to Washington, D.C., "Somebody Up There Like Me" and "The Catered Affair" to New York, "The Big Sin" and "Running of the Tide" to New England, "Raquel" to Spain, "The Wilder Shores of Love" to the Near East, and "International Revue" to a number of foreign countries.

Recently the "Bhowani Junction" company traveled to Pakistan. Exteriors for "Diane" were filmed in France, "Quentin Durward" in England, and much of "Lust for Life" was filmed in France, Belgium, and Holland. "Tribute to a Bad Man" locationed in Colorado, "The Last Hunt" in South Dakota, "Meet Me Las Vegas" in the Nevada resort, and "I'll Cry Tomorrow" in New York. Exterior scenes for "The Rack" were shot in San Francisco and a cast and crew spent several weeks in Asheville, N.C. for "The Swan."

N. Y. Film Critics Vote '55 Bests

New York Film Critics yesterday (Tues.) voted in their 21st annual poll. Results, with plaques to be awarded Jan. 21, were as follows:

Best Picture of 1955

"Marty," on third ballot with 12 votes out of a total 16 cast. "Mr. Roberts" came in second. "Summertime," "Rose Tattoo" and "Oklahoma" vied for third.

Best Director

David Lean ("Summertime"), followed by Otto Preminger ("Man With the Golden Arm") and William Wyler ("Desperate Hours").

Best Actor

Ernest Borgnine in "Marty" (nine votes), followed by Frank Sinatra ("Golden Arm") and Alec Guinness ("Prisoner").

Best Actress

Anna Magnani ("Rose Tattoo"). Second was Katharine Hepburn ("Summertime"). Jennifer Jones rated third for "Love Is a Many Splendored Thing."

Best Foreign Film

"Umberto D" and "Diabolique" tied for first place with eight votes each, the first time there had been a tie in the history of the critics poll.

Draft Published in Switzerland For Proposed European 'Unit Plan'

Draft of a proposal for the creation of a Western European film union, aimed at removing inter-European barriers from the Continental motion picture market, is printed in "Economie et Cinema," published by Gamma Film International in Switzerland which deals extensively in coproduction.

Most of the publication, printed in French, Italian and German, is devoted to a discussion of various aspects of a European film union. Lead article by Robert Guidet, cabinet chief to the French Secretary of State at the level of the Council of Ministers, points out the advantages to be gained from unification along the lines of the European coal and steel union, but admits that, since such a union would require involved top level talks, it isn't practical for the moment.

As an alternative, Guidet suggests the formation of an all-European committee to study various problems of economic, legal and artistic nature. The group also would work out drafts of inter-European film pacts going beyond the current coproduction arrangements.

In the draft document, Guidet defines the initial functions of a limited union as: Improved contact between all branches of the European industry; representation of European films at international events; measures to counteract legislation harmful to film interests; discussion of measures for the creation of a common European market and the preparation of steps leading to the eventual creation of an administrative setup and sources of production financing.

He sums up the purpose of the union as "the realization or recommendation of steps to strengthen the position of the European film industry and to further its expansion." Union would have its headquarters at Lausanne, Switzerland. Among its aims would be, according to Guidet, a consideration of measures to be taken to tone down national peculiarities in filmmaking so as to make the product more widely appealing.

There already exists a European film pool, a loose organization that aims to encourage coproduction and seeks to hold down overproduction on the Continent. The Americans, as members of the International Federation of Film Producers Assn., have opposed any European producers' union on the grounds (it's more an assumption than anything else) that it would inevitably be aimed to push the Americans out of the market.

A helpful hint as to the eventual goal of any European union is contained in this passage of Guidet's article: "European production is in a paradoxical position. It is not suffering from the vast cost of productions made across the Atlantic to compete with television. Yet, while its artistic and technical qualities are beyond question, European theatres turn over a considerable portion of their playing time to films coming from other parts of the world, particularly the U. S.; and the financial balance of national production is so threatened that in a number of countries aid from the government is required to meet the competition." Guidet went on to say that this condition produced a vast number of small production outfits to the disadvantage of the European industry.

Aldo Ray's 2d Suspension

Hollywood, Dec. 27.

For the second time this year, Aldo Ray is on suspension at Columbia for refusing a role.

First time was when he nixed "Jubal Troop," the role subsequently going to Rod Stelger. Now, he has nixed the co-starring role opposite Donna Reed in "Black Mamba" which Todon Productions will make in British East Africa for Columbia release.

Columbia replaced him with Cornel Wilde, subject to approval of the British Labor Ministry.

Customs Blocks E. German Pix

American Customs continues to block entry to U. S. of films made in East Germany, Nicola Napoli of Artkino, Soviet film agency which handles also the product of the Iron Curtain countries, stated in Manhattan last week. It's been more than three years since an East German film has been allowed in.

Napoli said similar restrictions pertained to films from Red China and North Korea, but on a different basis than East Germany since the first two are considered enemy nations.

Nix on East German pix, Napoli said, stems from the refusal by the Soviet-sponsored East German government to arrive at a settlement for American property seized by the Reds. Ban, which isn't based on any specific law, is in the nature of a retaliatory move. There are no indications that it will be lifted.

Briefs From the Lots

Hollywood, Dec. 27.

Robert Middleton will co-star with **Robert Ryan** and **Virginia Mayo** in "The Proud One" which **Robert L. Jacks** will produce . . . **Charlotte Austin** and **Marjorie Hellen** wound up their exclusive 20th-Fox thespacts and checked off the lot to produce . . . **Samuel Goldwyn Jr.**, set a March 1 starting date on his "The Sharkfighters" to star **Victor Mature** . . . Bartlett-Jollye Productions will launch its indie operations with "Pursuit of the Hunted," a western by **Malcolm Brener** . . . **Carlos Rivero** drew the 50th speaking role in "Santiago," at Warners . . . Broadway actor **Arthur Hanson** arrived for a role in "Johnny Salvo" at Universal-International . . . Paramount signed **Barney Slater** to polish the screenplay on "The Mavericks" which **Michael Curtiz** will produce and direct.

RKO named **Stuart Millar**, assistant to William Wyler on "The Friendly Persuasion," to a producer's post . . . Homel Pictures which is presenting the Japanese film "Samuria" entered into a coproduction deal with Toei Studios in Tokyo to make "Kabuki Boy" next year . . . **Pat McDermott**, who shifted to the RKO praisery from CBS-TV several weeks ago, was named assistant to studio publicity director **Mervin Houser** . . . Republic purchased "The Man in Question," **John Codey** Crime Club selection and assigned it to **Rudy Ralston** to produce . . . **Yvonne De Carlo** will co-star with **George Sanders** and **Zsa Zsa Gabor** in "Death of a Scoundrel," which **Charles Martin** will write, produce and direct for 20th-Fox release . . . **Harry Joe Brown** signed **Joseph H. Lewis** to direct the next Randolph Scott starrer, "The Return of Custer" for Columbia release.

Jean Simmons will star in "Stage Struck," which **Ruth** and **Augustus Goetz** will script for RKO . . . **Roy Boulting**, now directing Russ-Field's "Run for the Sun," will return to England in March to direct "Brothers in Law" which his brother John Boulting will produce under the British Lion banner . . . Vet casting director **Ruth Burch** optioned "Day of Violence" by **Hannah Furman** and **Victor Kushner** as the first property of her planned independent production setup . . . Metro signed **Dorothy Stickney** for a role in "The Catered Affair"

Surprised—At Breakfast

Samuel Rinzler, president of Randforce Amusement Corp., was honored by execs and rank and filers of the Brooklyn-Queens circuit at a surprise breakfast in Brooklyn yesterday (Tues.), which was his 70th birthday. Emanuel Frisch, treasurer of Randforce, presented the prez with an engraved silver and mahogany plaque. Rinzler has been in the picture business 40 years.

Breakfast also marked the conclusion of a Randforce showmanship drive. Top winner was theatre manager Herman Semel, who was awarded an all-expense vacation trip to Las Vegas for two.

Only 120 Pix Grossed Over 90G Each at 1st Runs in 8 Keys Of France in '55; 41 Yank Pix Rate

Paris, Dec. 27.

Of the 428 films shown in France this year only 120 scored better than $90,000 at the wickets of Paris and the seven key cities (Bordeaux, Lille, Lyon, Marseilles, Nancy, Strasbourg, Toulouse). This is rated less than satisfactory since over half the take comes from these keys. Of the top moneymakers 66 were French or French co-productions for 54% of the total while 34% went to 41 American films among the toppers. The remainder went mainly to British Italian and German pix. U. S. percentage has fallen from 50% of a few years ago, to 34%.

Only six films topped the $300,000 mark with only one U. S. film among this group, Walt Disney's "Living Desert" at $318,000. First money went to Sacha Guitry's epic costumer "Napoleon" and $531,000. Next was H. G. Clouzot's suspense shocker, "Les Diaboliques." Claude-Autant Lara's costumer, "Le Rouge Et Le Noir" (The Red and Black), was neat, then Jules Dassin's gangster pic, "Du Rififi Chez Les Hommes" (Brawl Among Men). Jean Renoir's "French Cancan" was sixth after "Desert."

Twenty-six films made from $150,000 to $300,000 and among these were 10 U. S. films including two reissues, "Modern Times" (UA) and "Gone With Wind" (M-G).

"Sabrina" (Par) took a solid $273,000, and was next to "Wind" in coin. "On Waterfront" (Col), with $258.000; "Knights of Round Table" (M-G) at $204,000; "Knock on Wood" (Par) and "White Christmas" (Par) about $189,000 apiece; "Demetrius and Gladiators" (20th) $180,000; "Ulysses" (Par), $177,000 and "Rear Window" (Par) at $165,000 were on this list. French pix had two Eddie Constantines and two Fernandels among them as well as costumers, comedies and one adventure pic in C'Scope "Ooasis."

'Vera Cruz' Showed Up Well

Other U. S. pix showing well were "Vera Cruz" (UA), $150.000; "Mogambo" (M-G), $138.000; "Caine Mutiny" (Col), $137,000; "Broken Lance" (20th), $120,000; "The Egyptian" (20th), $101.000; and "Country Girl" (Par), $108.000. Italo pix, "La Strada" (The Road) and "Bread, Love and Jealousy" (Frisky), also scored nicely.

Color and new techniques grew to be an important new aspect of the top grossers with C'Scope and VistaVision firmly established. About 1,300 houses now have C'Scope. Five French films were undertaken in C'Scope and six in the Gallic method, Cinepanoramic. Twenty films were tinters.

Results indicated the truth of the old adage that a good French pic will take in more here than a good American film. Yank films were rated not at fault in the falling off of the usual percentage, but denoted that French films were getting better. However, French films still could only get, at best, about three-quarters of film amortization on the home market.

ASKS FOREIGN FILMS BE PRINTED IN MEX

Mexico City, Dec. 20.

Import tariffs so high that they would oblige foreign film companies to have all copies of pix intended for exhibition in Mexico developed down here are asked of the government by Congressman Rodolfo Landa, sec. general of the National Actors Assn. which governs film players.

That obligatory developing is essential to the general welfare of the film trade, studios and labs and the players, Landa asserted.

$26,300,000 Oct. Bill For Tourists in Mex

Mexico City, Dec. 27.

Tourists, more than 95% American, left $26.300.000 in Mexico during October, announced the Mexican Tourist Assn. (AMT). Lion's share of that coin, $18.708.600 was spent in U.S. border spots, while the short end was distributed in the hinterland.

During October, 37,957 adult tourists were registered.

Iowa Pipers Booked For Aberdeen Date

Aberdeen, Dec. 20.

The Iowa Girl Pipers, vetoed by Aberdeen Town Council in 1952 and given a warm reception by the public after group's visit had been sponsored privately, will return here next year. Band will include Aberdeen in a tour of Europe next summer. They are also set to play at Edinburgh Aug. 21.

Aberdeen Town Council declined to sponsor the band's 1952 visit after criticism of the quality of the playing. This time the city council has not been approached by the band management.

Petit 'Ballets' In Paris Return

By TOM CURTISS

Paris, Dec. 27.

Roland Petit's Ballets de Paris troupe is back in business after a two-year break, during which its star-producer fulfilled pix commitments in Hollywood, doing choreography and dance stints in "Glass Slipper" and "Daddy Long Legs." Paris debut of reunited company marks the starting-point of an extended tour which will take "Ballets" through France, Spain and England and to the US in April under Arthur Loesser management. Set for a 20-performance run at the 1,500-seater Theatre des Champs-Elysees, a holdover for an extra 20 performances looks likely after the enthusiastic reception.

Current program offers two new ballets and two oldies, "Le Loup" (The Wolf) and "Deuil en 24 Heures" (Mourning in 24 Hours), both already seen in N.Y. when the Petit group was there last three seasons ago.

First of new numbers is "La Chambre," initial try by detective fiction writer, Georges Simeon at ballet writing, and concerns a mysteriously murdered young man. Buzz Miller as the doomed man and Veronika Mlakar as the murderess register strongly and the Petit choreography evokes a tense, sombre mood. Hectic score is by Georges Auric.

Second new item, "Les Belles Damnees" (The Beautiful Damned) is in the nature of a prankish satire. Background is apparently Hell 30 years ago as it is peopled with short-skirted flappers and Charlestoning blue devils. Ensemble dancing is well managed and orange decor by Tom Keogh is colorful, as are period costumes of chorus and uniforms of Satan's helpers. But the point of the number is mysterious.

Petit appears only in "Le Loup" as a wolf-man who loves a princess. As dancer, Petit is tops and Violette Verdy, his partner in this ballet, is excellent foil.

"Deuil en 24 Heures" is another ensemble piece with Helene Constatine doing outstanding work as its principal character. American dancer, George Reich, substituting for Jose Ferran at the opening, brought off the role of the seducer nicely.

Soviets Ready Miller's 'Witches,' nee 'Crucible'

Washington, Dec. 27.

Radio Moscow announced last week that "a number of Soviet theatres are preparing the production of a Russian translation" of Arthur Miller's "latest play, 'Salem Witches.'" (Reference is apparently to "The Crucible.")

The official Soviet broadcaster also lashed out at "the McCarthyites" for organizing "a campaign for baiting Arthur Miller." Stating that the New York Council for Youth Affairs had commissioned the playwright to do a film scenario on the subject of juvenile delinquency, the broadcast continued, the American Legion and New York authorities forced cancellation of the assignment.

Siodmak to Make Mountain

Frankfurt, Dec. 20.

Hollywood director Robert Siodmak, now in Germany where he recently finished the Herzog prize-winning film "Die Rattan" (The Rats), is planning to film the Thomas Mann novel, "The Magic Mountain." Shooting is scheduled to begin in Davos, Switzerland, April 15. The contract for the film rights was arranged with Wolfgang Reinhardt, the lawyer for the Mann estate, in Rome.

The film will be a German-Italian-American co-production. Italian partner is Carlo Ponti.

U.S. participant will likely be Paramount, Columbia or United Artists.

Teutonic Pix Grab 48% 1st-Run Playing Time In Eight German Keys

Berlin, Dec. 20.

Recent trend in boxoffice popularity in eight German key cities—Berlin, Duesseldorf, Frankfurt, Hamburg, Hanover, Cologne Munich and Stuttgart—showed the German films on top with 48.4% of playdates. American films were next strongest with 31.2% of total. Third best was France. United Kingdom was sixth.

November's winner was CCC's "Hotel Adlon," followed by five other domestic pix. Successful American features in the month were "East of Eden" (WB), "Land of Pharaohs" (WB), "Seven Year Itch" (20th) and "Blackboard Jungle" (M-G).

The public showed a preference for dramatic films while comedies were in a decline.

GERMAN 'VALUE' A MATTER OF APPEAL

Frankfurt, Dec. 27.

German Film Evaluation Board is showing a curious tendency toward denying its "outstanding" classification for some imports upon first inspection and then granting it when an appeal is taken by the distributor. The rating has commercial value, for it means lower admission taxation on the films so billed.

Latest example is 20th-Fox's "A Man Called Peter" which was refused the blue-ribbon tag at the outset. Reappraisal was asked by 20th and Peter was given "outstanding" identification.

Same pattern of first "no" and then "yes" was evidenced with Columbia's "On the Waterfront" and J. Arthur Rank's "Romeo and Juliet."

New Mexican Radio Stations Set For 1956

Mexico City, Dec. 20.

Mexican Secretariat of Communications has sanctioned the installation of four new radio stations attached to Radio Cadena Nacional, it was announced here this week by Rafael Cutberto Navarro.

New outlets already set with call letters are: XECV in Ciudad Victoria, XEOA in Oaxaca and XEUE in Tuxtla Gutierrez. The only new station still to be assigned letters will be located in Chilpancingo, capital of Guerrero state. All stations are expected to be functioning before the middle of next year.

Disney Foreign Sales Chief on Aussie Trek

Sydney, Dec. 20.

Ned Clarke, Disney's foreign sales manager, planes in here early in January for a territory looksee. It is Clarke's first Down Under trip. He will be located at the RKO office here during his stay and will hold major confabs with Doug Lotherington, RKO's local chief, covering the local setup.

Disney product, distributed here by RKO, is set for a coast to coast coverage, with "Davy Crockett," "20.000 Leagues Under Sea" and "Living Desert" the key pix.

Newcastle Film-Mad Town

Newcastle, Eng., Dec. 27.

According to Board of Trade statistics, this is the most "film-mad" town in Great Britain. The average citizen goes to the cinema 53 times a year.

The opening of Newcastle's tele station in mid-1953 did nothing to alter the habit.

'Cinderella' Lone Panto in West End; Oldies, Circuses in for Xmas Season

London, Dec. 27.

The only pantomime in the West End this season is Emile Littler's "Cinderella," which stars David Nixon as Buttons, with Erica Yorke in the title role, and Jean Telfer as principal boy. The production is designed by Doris Zinkeisen and Michael Charnley is responsible for the choreography. Without any opposition in town, there is little doubt of its appeal during the holiday season.

On Thurs. (22), B. A. Meyer and Frederic Piffard's revival of "Noddy in Toyland," by Enid Blyton, opened at the Princes, while H. M. Tennent presented a new production of "Charley's Aunt" the Globe. Frankie Howerd has the title role.

Peggy Cummins has the title role in this year's presentation of J. M. Barrie's "Peter Pan," which the Daniel Mayer Co. again staged at the Scala. This production, which opened Friday (23), features Roberta Wooley as Wendy, Frank Thring as Captain Hook, with Rosemary Scott and Russell Thorndike. Also on Friday, London's second circus, presented by Tom Arnold at Harringay, was launched with a charity gala for the benefit of the Animal Health Trust. The same night also saw the preem of "The Famous Five," a new Enid Blyton play, at the Princes which will run for night performances while Noddy plays matinees only.

Bertram Mills Circus for Xmas

The Bertram Mills Circus, which opened at Olympia Dec. 20, maintains its high standard, giving a more varied balance of talent than in recent years. There are fewer Liberty horses and more individual animal acts, comprising Lenz Boxing Chimpanzees, Benneweis Sealions an Elephant Revue, Alex Kerr's mixed lions and tigers, and Sonny Moore's canine roustabouts.

Acts are highly skillful without offering any outstanding danger angle, the best being The Westcotts, young German sister head balancers; Arriola Spanish team of trampolinists; Flying Slyvests, trapezists; acrobatic Mathurins and Schaeffer's Midgets with versatile trick cycling, balancing and dancing.

Fire Guts 100-Yr. Old Cork Opera House

Cork, Dec. 20.

Fire, which broke out during rehearsals for pantomime "Sleeping Beauty," destroyed 100-year-old Cork Opera House here last week. The 1,800-seat house celebrated its centenary last January and was temporarily shuttered after "Belle of New York" revival, for pantomime rehearsals.

All members of the company escaped from building while the blaze was in progress, Cork, second largest city in the Irish Republic, now has no theatre, but prexy J. J. Horgan said this morning that plans for rebuilding would be set in motion immediately. Theatre was unique in British Isles because of backstage bar facilities for players and favored patrons.

Arg. Legit Biz In Free-for-All

Buenos Aires, Dec. 20.

There is considerable strife in legit here, with authors fighting producers, actors rowing with managers, legit unions feuding against each other and considerable jockeying in the various associations between the former supporters of Peron, who had been running them, and the "contreras," as Peron dubbed his opponents.

The actors are claiming wages from impresarios for the period between Sept. 17 and 22, when there were no legit performances because of a revolutionary curfew. The authors claim that producers give preference to translated plays by foreign authors; actor-managers claim they can't find native authored plays to their liking.

Legit has taken a beating this spring and most shows closed early, partly because the weather turned unseasonally hot too early, and partly because an abundance of the American films in the film-theatres provides heavy competition.

Business was so poor at the Premier, which the Lococo cinema circuit converted to legit Nov. 24, that Enrique Suarez de Deza's play "Pio Pio" closed after only two weeks. House reverted to pictures.

Actor Pepe Arias' political monologs at the El Nacional theatre hit the jackpot to an extent which caused impresario Carlos Petit (who writes his material) to up the Arias contract from $75 a day to $4,000 monthly; and Adolfo Stray, who was earning $1,000 monthly, has gone to $2,500 at the Comico theatre.

Count le Roy, star of the Vanities Skating show, which Pablo Williams has had playing at the Luna Park Stadium, liked life in Buenos Aires well enough to try and get an offer from the Maipo management.

Mayor Madero here appointed a board comprising Actor-Manager Arturo Garcia Buhr (exiled under Peron), Hernan Lavalle Cobo and Jaime Potenze to manage the Municipal San Martin Theatre. There are internecine squabbles in Argentores (the Authors' Rights Society) between legit and radio authors. Over the past decade, the latter have run things much their own way. Camilo Garces of the legit faction was elected new president.

Bayreuth '56 Plans

Frankfurt, Dec. 27.

Bayreuth Wagner Festival has announced its plans for 1956. The fest will run from July 24 through Aug. 25. New performance for the year will be "The Meistersinger," staged by Wieland Wagner, with Andre Cluytens directing.

Gre Brouwenstijn of Amsterdam and Astrid Varnay and Ramon Vinay of the Met Opera have been reengaged.

Arlene Garver, American dancer and former soloist of the Ballet Theatre, has been engaged as one of the leading dancers of the Yugoslav National Theatre in Zagreb.

Whose Minding Salzburg Store as Groups Leave?

Salzburg, Dec. 20.

When a town of 120,000 loses its two most important attractions, it leaves a big hole. Salzburg will be pretty empty this spring, with both the Mozarteum Orchestra and the Marionette Theatre set for tours in America.

The Marionettes, just back from a Scandinavian jaunt, leave this week (29) on the Queen Mary for a three-week tour of the eastern states (their fifth consecutive U. S. trek) and then a four-month stint in Central and South America and the Caribbean.

The Mozarteum Orchestra, 42-man strong, leaves Salzburg by chartered plane directly for New York on March 4. They open March 8 in Wellesley, Mass., and close April 25 at Columbia U., New York. Ernst Marzendorfer conducts. Tour direction for both attractions is by Kenneth Allen Associates, by arrangement with Jack Adams & Co.

Looks Tough Xmas For Mexican Film Actors

Mexico City, Dec. 20.

Looks like a tough Christmas for those many actor folk (some 3,500), members of the National Actors Assn. (ANDA) in the matter of borrowed coin. ANDA early this month shut down on loans of any kind to anybody because, it was explained, this is a matter of self protection. The actors members who belong owe ANDA more than $40,000 in the form of loans. Those must be repaid and pronto, otherwise not a centavo is advanced to anybody according to ANDA's stand.

ANDA is also bearing down on certain film producers whom it provided coin to finish their productions, and then neglected to remember repaying. The association also wants back coin it loaned to complete the theatre here it is building in memory of Jorge Negrete, ace actor-singer, who died last year.

ON ITS WAY TO FAME AND FORTUNE!

Susan Hayward in the role of Lillian Roth, a performance to remember!

Last Friday, December 23rd was an historic date in film business. It was the date of the Twin-World Premieres in Chicago and Los Angeles of a mighty motion picture. The news of its success is already echoing around the world.

★

M-G-M presents

"I'LL CRY TOMORROW"

starring

SUSAN HAYWARD

RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by HELEN DEUTSCH and JAY RICHARD KENNEDY

Based On the Book "I'LL CRY TOMORROW" by LILLIAN ROTH, MIKE CONNOLLY and GEROLD FRANK

Directed by DANIEL MANN

Produced by LAWRENCE WEINGARTEN

(*Available in Perspecta Stereophonic or 1-Channel Sound*)

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....30
This Date, Last Year.....26

"THE FRIENDLY PERSUASION"
Prod.-Dir.—William Wyler
Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins, Robert Middleton, Phyllis Love, Mark Richman, Richard Eyer, Joel Fluellen, Edna Skinner, Dorothy Ford, John Hoyt, John Pickard, Henry Rowland, John Smith, Walter Catlett
(Started Sept. 7)

"CRASHING LAS VEGAS"
Prod.—Ben Schwalb
Dir.—Jean Yarbrough
Leo Gorcey, Huntz Hall, Mary Castle, Bennie Bartlett, David Condoh, Bowery Boys
(Started Dec. 13)

"THE MAGNIFICENT ROUGHNECKS"
Prod.—Herman Cohen
Dir.—Sherman A. Rose
Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell
(Started Dec. 16)

COLUMBIA

Starts, This Year.....40
This Date, Last Year.....32

"THE HARDER THEY FALL"
Prod.—Philip Yordan
Dir.—Mark Robson
Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Joe Walcott, Carlos Montalban, Harold Stone, Felicio Orlandi, Nehemiah Persoff, Max Baer, Herple Faye, Edward Andrews, Vinny De Carlo, Tommy Herman, Pat Comiskey, Rusty Lane, Val Avery, Jack Albertson, Mark Scott, Joanne Rio, Julie Benedic, Pat Dane, Jack Roper, Pat Valentino, Ted Pavelic, Tommy Garland, Al Boffert, Fred Schweiller, Bill Baldwin, Bob Hopkins, Joseph Mell
(Started Oct. 31)

"IT HAPPENED ONE NIGHT"
Prod.-Dir.—Dick Powell
June Allyson, Jack Lemmon, Charles Bickford, Stubby Kaye, Jim Backus, Paul Gilbert, Henny Youngman, Allyn Joslyn, Byron Folger, Dub Taylor, Frank Sully, Tony Martinez, Jacques Scott, Irving Bacon, Louise Beavers, Raymond Greenleaf
(Started Nov. 8)

"ZARAK KHAN"
(Warwick Pictures)
(Shooting in Morocco)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Anita Ekberg, Michael Wilding, Eunice Gayson, Bonar Colleano, Finlay Currie, Jackie Lane, Bernard Miles, Peter Illing, Eddie Byrne, Alec Mango, Patricia MacGoohan, Frederik Valk
(Started Nov. 19)

"PORTRAIT IN SMOKE"
(Film Locations Productions)
(Shooting in London)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Arlene Dahl, Phil Carey, Herbert Marshall
(Started Dec. 5)

"BEYOND MOMBASA"
(ToDon Productions)
(Shooting in Africa)
Exec. Prod.—Tony Owen
Prod.—Adrian D. Worker
Dir.—George Marshall
Donna Reed, Leo Genn, Ron Randell, Christopher Lee
(Started Dec. 17)

METRO

Starts, This Year.....19
This Date, Last Year.....20

"THE LIVING IDOL"
(Shooting in Mexico)
Prod.-Dir.—Al Lewin
Steve Forrest, Lilliane Montevecchi
(Started Nov. 15)

"THE CATERED AFFAIR"
Prod.—Sam Zimbalist
Dir.—Richard Brooks
Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor, Madge Kennedy, Ray Stricklyn, Robert Simon, Carol Veazie
(Started Dec. 15)

PARAMOUNT

Starts, This Year.....11
This Date, Last Year.....20

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vandervecn, Francis McDonald
(Started Oct. 14)

"PARDNERS"
Prod.—Paul Jones
Dir.—Norman Taurog
Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorehead, Jeff Morrow, Philip Tonge, Ellen Avery, Douglas Spencer
(Started Nov. 21)

RKO

Starts, This Year.....12
This Date, Last Year..... 6

REPUBLIC

Starts, This Year.....15
This Date, Last Year.....10

"LISBON"
(Shooting in Lisbon)
Assoc. Prod.-Dir.—Ray Milland
Ray Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux
(Started Dec. 9)

"DAKOTA INCIDENT"
Assoc. Prod.—Michael Baird
Dir.—Lewis Foster
Linda Darnell, Dale Robertson, John Lund, Ward Bond, Skip Homeier, Regis Toomey, Whit Bissell
(Started Dec. 15)

20th CENTURY-FOX

Starts, This Year.....21
This Date, Last Year.....14

"THE KING AND I"
Prod.—Charles Brackett
Dir.—Walter Lang
Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko, Martin Benson, Terry Saunders, Rex Thompson, Patrick Adiarte
(Started Nov. 1)

"THE REVOLT OF MAMIE STOVER"
(Shooting in Hawaii)
Prod.—Buddy Adler
Dir.—Raoul Walsh
Richard Egan, Jane Russell, Agnes Moorehead, Joan Leslie, Jorja Curtright, Richard Cougan, Leon Lontoc
(Started Nov. 28).

"23 PACES TO BAKER STREET"
(Shooting in England)
Prod.—Henry Ephron
Dir.—Henry Hathaway
Van Johnson, Vera Miles, Patricia Laffan, Maurice Denham, Liam Redmond, Cecil Parker
(Started Nov. 30)

"MAN IN THE GREY FLANNEL SUIT"
Prod.—Darryl F. Zanuck
Dir.—Nunnally Johnson
Gregory Peck, Jennifer Jones, Fredric March, Florence Eldridge, Sandy Descher, Portland Mason, Connie Gilchrist, Arthur O'Connell, Henry Daniell, Micky Maga, Joseph Sweeney, Larry Keating, Gigi Perreau
(Started Dec. 5)

UNIVERSAL

Starts, This Year.....30
This Date, Last Year.....29

"TOY TIGER"
Prod.—Howard Christie
Dir.—Jerry Hopper
Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway, Richard Haydn, David Janssen, Jacqueline de Wit Judson Pratt
(Started Nov. 19)

"APACHE AGENT"
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audy Murphy, Pat Crowley, Anne Bancroft, Charles Drake, Tommy Hall, Jay Silverheels, Robert Warwick, Morris Ankrum, Eugene Iglesias, Victor Millan
(Started Nov. 21)

"WRITTEN ON THE WIND"
Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Grant Williams, Robert Wilke, Robert Keith, Harry Shannon, John Larch, Edward Platt
(Started Nov. 28)

"JOHNNY SALVO"
Prod.—Albert J. Cohen
Dir.—Jack Arnold
Ray Danton, Leigh Snowden, Grant Williams, Onslow Stevens, Judson Pratt, Jack Kruchen, Raymond Bailey, Ezelle Poule
(Started Dec. 13)

WARNER BROS.

Starts, This Year.....21
This Date, Last Year.....16

"THE SPIRIT OF ST. LOUIS"
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

"SANTIAGO"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Alan Ladd, Rossana Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano
(Started Nov. 29)

INDEPENDENT

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"THE AMBASSADOR'S DAUGHTER"
(Norman Krasna Productions)
(For UA Release)
(Shooting in Paris)
Prod.-Dir.—Norman Krasna
Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou, Tommy Noonan, Edward Arnold, Minor Watson, Francis Lederer
(Started Oct. 3)

"BANDIDO"
(For UA Release)
(Shooting in Mexico)
Prod. Robert L. Jacks
Dir.—Richard Fleischer
Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott, Rudolph Acosta

Police Gal Nabs Mugg

St. Louis, Dec. 27.

When a would be bandit slugged Louis Speros, manager of the Marquette Theatre on the head with a hammer last week as he was carrying the night receipts in a metal box out of the theatre the box opened and the contents, several hundred dollars were scattered on the street. The bandit ran but after a short chase was captured by Floy Jones, a policewoman attached to the juvenile division, who was detailed in the theatre lobby.

Spero, who was treated for a head wound, identified Donald R. Small, 20, as the man who attempted to rob him.

California Flood

Continued from page 7

all okay and had continued operating. His drive-in at Santa Rosa shut down for a day or two, but was expected to open again Saturday (24) night.

Mann finally solved the problem of getting film to the three Eureka theatres, up near the California-Oregon border, by flying it north in the same plane that hauled in phone company equipment and disaster relief officials. He was still trying to contact his theatre managers by ham radio Christmas Eve.

Nate Blumenfeld reported the Blumenfeld Theatres' drive-in at Napa under water and out of operation. "It's quite a mess," he said, "with the commissary and speaker flooded out."

Other Blumenfeld drive-ins at Sacramento and San Rafael had parts of their fences torn away, but were back in operation for weekend business. None of the firm's hard-tops was affected.

Damage to Frisco theatres was minor, aside from sharp drops in patronage.

The downtown Orpheum had a lobby leak and the Bridge, Vogue and Rio, all arties, had relatively small leaks in their auditoriums.

The neighborhood houses were hit hard by the stormy weather, but the downtown theatres came through with comparatively little business lost.

One exec put it this way:

"If we got to have a storm like this, better it should be the week before Christmas, when business is sure to be punk anyway, than any other week of the year."

British Accent

Continued from page 7

taste for the good British films are the theatremen," commented Helprin. "They, if anyone, are setting up the barriers. It's they who give neither the public nor the British producers a real chance."

Indies made frequent reference to their experience with theatres which would book one British film and they shy away forever from further experimentation because their initial try didn't turn out well.

A Hit Though 'British'

Commenting on the three British films rated by participants in the TOA poll, indies pointed out that the most popular of the trio was "Doctor in the House" which had no American stars at all and was extremely British in its approach and humor. The other two had potential American appeal, going by the exhibs, but somehow didn't make it. "Dam Busters" is an action film with Richard Todd, who has appeared in Hollywood films; and "End of the Affair" co-starred Van Johnson and Deborah Kerr, the former an American and the latter certainly well known in the U. S.

Difficulty of appealing to two audience groups is pointed up by "Joe Macbeth," which was lensed in Britain starring Paul Douglas and murdered by the English film critics. It'll now have to make its way in the U. S.

As experience has shown in Italy, foreign producers' determination to make films with one eye on the U. S. has a tendency to result in films that lack appeal all around, indies claim. They feel that, if the TOA members' advice is followed in Britain, the cause of the British film would be hurt rather than helped. They agree, however, that there is plenty of room for the suggested improvement in the merchandising and exploitation of the British product.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	203	27¾	26⅝	27⅜	+ ¾
32	22½	CBS "A"	107	28¼	25⅝	27½	+1¾
31	22¼	CBS "B"	99	27	25	26¾	+1½
27	23⅜	Col. Pix	92	27⅝	25⅝	26¼	— ¾
18½	14⅝	Decca	183	15¾	15¼	15½	— ¼
87⅞	67	Eastman Kdk	81	82¾	81⅛	81¾	—
5⅜	3	EMI	809	4½	4	4½	+ ⅝
24⅝	17½	Loew's	351	20⅛	19⅛	19⅞	+ ¾
12¼	8½	Nat. Thea.	192	9⅛	8¾	8⅞	—
44⅝	36	Paramount	70	37⅜	36⅛	36½	+ ⅜
43⅜	30	Philco	133	35¾	34⅛	34⅛	— ⅛
55⅜	36¾	RCA	199	47	45½	46⅝	+1¼
10⅜	6⅞	RKO Picts.	78	9	8¾	8¾	— ¼
12	8½	RKO Thea.	91	10⅞	10½	10¾	— ⅛
11⅝	5⅞	Republic	109	8¼	7⅞	7⅞	— ⅛
15¾	13¾	Rep., pfd.	4	15	15	15	—
22⅝	16¾	Stanley War.	62	18⅛	17⅝	17¾	— ¼
29⅛	20¾	Storer	32	23⅞	23½	23½	+ ¼
31⅝	24¼	20th-Fox	273	25⅜	24⅜	25¼	+ ¾
31	26¾	Univ. Pix	35	29¼	28¾	28¾	—
91	78	Univ., pfd.	60	78½	78⅛	78⅛	+ ⅛
22⅜	18¼	Warner Bros.	44	19⅜	19	19¼	+ ¼
142½	86	Zenith	45	142½	134	142	+9¼

American Stock Exchange

7⅜	4	Allied Artists	20	6¼	6⅛	6⅛	— ⅛
15¾	9¾	Alld Art. pfd.	13	13⅝	12⅞	13	— ¼
17⅛	9⅛	Du Mont	141	10⅝	9½	9⅞	+ ⅝
4⅞	2½	Nat'l Telefilm	40	3½	3¼	3¼	— ⅛
8	2⅜	Skiatron *	57	3⅞	3¼	3⅞	+ ½
16⅜	11¾	Technicolor	142	12⅛	11¾	12⅛	+ ⅛
4½	3⅛	Trans-Lux	7	3½	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅜	4	+ ⅛
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3⅞	4½	+ ⅛
Official Films	2½	3	+ ½
U. A. Theatres	9½	10¾	—
Walt Disney	33	37	+5

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Dub 'Respectful Prostie'; In 52 Lands So Far

Peter Riethof's American Dubbing Co. is preparing an English-language version of the French film, "The Respectful Prostitute," based on Jean-Paul Satre's play of the same title. The play, dealing with conditions in the U.S.'s south, was first launched in Paris. The American version directed by Mary Hunter had a successful Broadway run several years ago, first clicking in an off-Broadway project.

Film has been shown in 52 foreign countries. It will be dubbed in both N. Y. and Paris. Several American Negro actors who appear in the French film will dub their own voices. Riethof plans to reshoot several scenes in Paris to make the film more suitable for American distribution.

The question of the title poses a problem and it's still uncertain if the original tag will be used. In France, the film was released as "The Respectful P." It's pointed out that Frenchmen understand what the "P" stands for.

Also on Riethof's slate is a dubbed version of the Spanish "Parisfal," a narrative version of the story with a Wagner musical background. Picture is being readied for Easter release by Studio Films.

Soviet Widescreen

Continued from page 3

said. He was not instructed, however, to enter into any negotiations to bring Todd-AO to Russia, even though he urged the Russians to consider this.

Napoli said he screened some 40 new Russian features in 16 days and found many of them very entertaining. He liked best the Soviet version of "Twelfth Night," he said. Pic is in color. Altogether, the Russian Films these days feature a lighter touch. Soviets make about 60 pictures a year of which 20 are exportable, Napoli found.

He said he was surprised, on visiting a Moscow theatre, to find on the program a line of Korean dance girls. "Their costumes were quite modern and a Russian friend of mine told me that, just a little while ago, such a show would have been impossible," Napoli observed. He said the easing of government restrictions was obvious in all cultural fields.

Harry French On Theatres Needs

Minneapolis, Dec. 27.

Exhibition's main problem isn't television, it's product, according to Harry B. French, president of the Minnesota Amusement Co. (United Paramount Theatres) circuit, this territory's largest theatre chain by far. Unless that problem is solved, avers French, and soon, "exhibition is in trouble."

"Production and distribution have created this situation, as everyone in this business knows," declares French. "Lack of both quantity and quality pictures at terms that make profitable operation for exhibitors possible is the malignancy that can cause exhibition to cease to survive. Distribution should provide for an orderly releasing schedule 12 months of the year. This is absolutely imperative."

M&L's $4,000,000

Continued from page 2

Team gets a 70-30 split from the pix they star in for Paramount.

The past year saw M&L profit by $2,000,000 from "Living It Up" and $1,000,000 from "The Caddy," both wholly owned by the pair. In two personal appearance jaunts around the country, they grossed approximately $500,000. They received a flat $200,000 from producer Hal Wallis for starring in "Artists and Models."

Smallest part of their take was from tv, the team drawing $40,000 for each of five shows for NBC this year. But their new pact ups the per show price to $375,000.

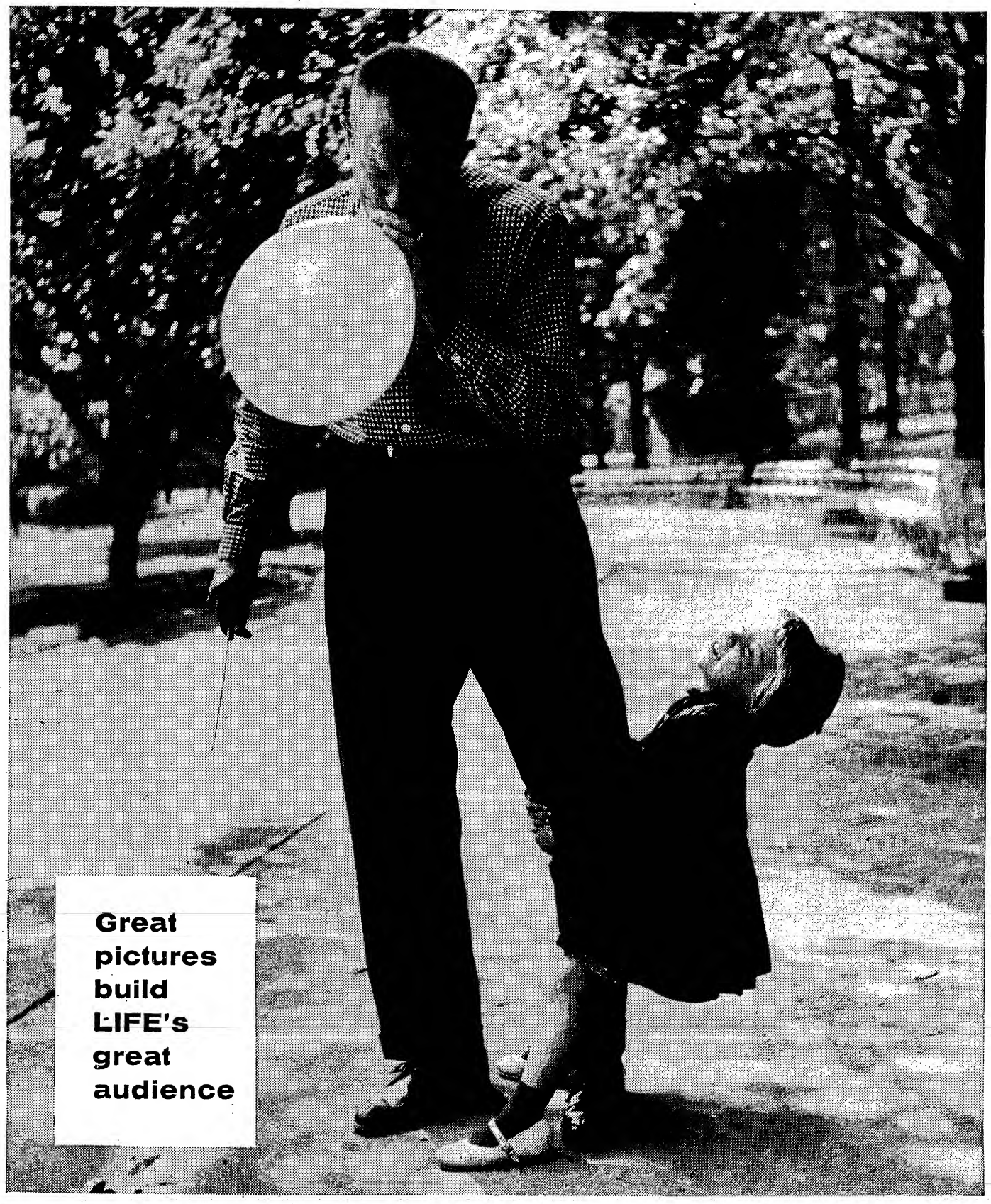
When M&L first signed with NBC three years ago they drew $15,000 a show. But as their popularity soared, the ante was upped to $40,000 a stanza, and last week to the astronomical $375,000-per-show.

Converting To Garage

Burlington, Vt., Dec. 27.

Old Majestic theatre here will be torn down to make way for a big gasoline station, if the Majesty Realty Corp. wins approval of its application to the Zoning Board for permission.

Doomed film house has been closed for some time.



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SPECIAL TO PRODUCERS AND EXHIBITORS

Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	No. of Theaters*	Seating Capacity*	LIFE Audience†
Seattle, Wash.	50	42,253	147,170
Kansas City, Mo.	76	65,756	122,780
Indianapolis, Ind.	47	36,102	100,230
Cincinnati, Ohio	70	54,113	164,690

*Source: *Film Daily Year Book.* †Source: A supplement to *A Study of the Accumulative Audience of LIFE*, by Alfred Politz Research, Inc.

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Film Reviews

Continued from page 6

Storm Fear

ters, with exception of young Stollery, excite audience sympathy. Wilde's portrayal of the bankrobber is seldom believable, principally because of the dull story.

Also victims of the script are Miss Wallace, who makes a valiant thesping try with demands of her role; Duryea, who's cast as a man weak in mind and body, and Miss Grant as a gun girl. Stollery does nicely as a boy who's hep on the outdoors and Hill makes himself irritatingly unpleasant as the trigger-happy killer. Okay support is provided by Weaver as the hired hand and Keith Britton as a doctor.

Production values tend to reflect a modest budget. Black-and-white lensing of Joseph La Shelle shows to advantage especially in winter snow scenes, and the Elmer Bernstein score is in keeping with the film's melodramatic vein. Running time of 88 minutes is overlong for most situations in which this United Artists release will find bookings. *Gilb.*

Die Sennerin von St. Kathrein
(Cow Girl of St. Catherine)
(AUSTRIAN)

Vienna, Dec. 13.

Sascha Film release of OEfa-Schoenbrunn production. Stars Anita Gutwell, Rudolf Lenz and Rudolf Carl; features Hans Putz, Lotte Ledl, Albert Rueprecht, Heinz Rohn, Ludwig Geiger. Directed by Herbert B. Fredersdorf. Screenplay, Dr. Theodor Ottawa; camera, Walter Tuch; music, Carl Loube. At Flieger Kino, Vienna. Running time, 90 MINS.

This is the first time that a picture was produced here based on a pop tune hit, "The Cowgirl of St. Catherine," bestseller here this year. The action occurs in the beautiful countryside of St. Catherine, Vorarlberg, which is a plus factor. This looks good boxoffice in the world market.

Theodor Ottawa has written a fetching love story while director Herbert B. Fredersdorf has provided plenty of action.

Film also has a cultural side. Scenes from famous Haflinger horse-breeding farms are excellent. Anita Gutwell, Rudolf Lenz and Rudolf Carl, provide standard acting jobs. Anton Karas makes sort of a film comeback by contributing some zither music for zither. *Maas.*

House of Ricordi
(Operatic-Technicolor)
(FRENCH—ITALIAN)

Hollywood, Dec. 16.

Manson Distributing Co. release of a joint Documento Film (Rome) and Cormoran Films (Paris) production. Producer, Franco Riganti; director, Carmine Gallone; screenplay, Leo Benvenuti, Furio Scarpelli, Age, Nino Novarese, from original by Benvenuti, Noverese, Scarpelli, Age, Ivo Perilli and Ennio De Concini; camera, Marco Scarpelli; art director, Mario Chiari; editor, Niccolo Lazzari; sound, Ennio Sensi; music of Rossini, Donizetti, Verdi, Puccini, Bellini. Previewed at Beverly Canon Theatre, Dec. 15, '55. Running time, 112 MINS.

Rossini	Roland Alexandre
Luisa Lewis	Miriam Bru
Strepponi	Elisa Cegani
Ricordi	Andrea Checchi
Maria	Danielle Delorme
Puccini	Gabriele Ferzetti
Verdi	Fosco Giachetti
Tito Ricordi	Enzo Givampietro
Giulia Gristi	Nadia Gray
Domenico Barbaja	Roldano Lupi
Donizetti	Mataroianni
Virginia Marchii	Micheline Prelle
Bellini	Maurice Ronet
G. Ricordi	Paolo Stoppa
Isabella Colbran	Marta Toren
Arrigo Boito	Fausto Tozzi

(*English Titles*)

Opera lovers, a notoriously hardy breed, may give this 112 minute rundown of Italian opera a good play in the sure-seater circuit. In other situations, despite the obviously lavish scope of this color production, the lack of prominent marquee names (outside of opera field) and extreme length may prove a rough handicap to overcome.

"Ricordi" comes off best as a filmed music festival, with numerous arias and orchestral interludes, featuring such vocalists as Mario Del Monaco, Renata Tebaldi, Tito Gobbi, Italo Tajo, Nelly Corradi and Gino Mattera. Operas thus spotlighted include "The Barber of Seville," "Elixer of Love," "Masked Ball," "Othello," "La Boheme," "The Puritans" and "The Sleepwalker."

Musically, the presentation is in the lushly Italianite manner and exceptionally well done; dramatically, the story or stories, a variation of the "House of Rothschild" format, is less successful. Essentially, it is the history of the House of Ricordi, a prominent family of Milanese music publishers and impresarios and the famed composers with whom the Ricordis worked. Necessarily episodic, since it covers a period from Rossini to Puccini, the noted figures depicted are rarely given much chance in the highly romanticized biographical sketches to become more than melodramatic puppets. Among the episodes, the renowned names of Rossini, Verdi, Bellini, Donizetta, Puccini and Boito are to be found.

Given starring billing are three names somewhat familiar to American audiences; Marta Toren, Danielle Delorme and Micheline Prelle, as amours of the various composers. Other thesps worthy of note are Andre Checchi, Enzo Givampietro and Paolo Stoppa, as members of the Ricordi clan; and Fosco Giachetti as Verdi, Roland Alexandre as Rossini, Gabriele Ferzetti as Puccini, Mataroianni as Donizetti, Maurice Ronet as Bellini and Fausto Tozzi as the libretist Boito.

Carmine Gallone's direction is in keeping with the melodramatics supplied by a host of six scripters. Technicolor filming by Marco Scarpelli, especially of operatic sequences, are lushly effective. *Kove.*

Banditen Der Autobahn
(Bandits of Highway)
(GERMAN)

Berlin, Dec. 13.

Columbia release of Arion production. With Eva-Ingeborg Scholz, Hans Christian Blech, Paul Hoerbiger, Karl-Ludwig Diehl, Charles Regnier, Hermann Speelmanns, Wolfgang Wahl, Hans Schwarz, Ellen Schwiers, Ursula Justin, Klaus Kammer, Wolf Ackva, Josef Offenbach, Wolfgang Neuss, Armin Schweizer, Wolfgang Mueller, Gert Schaefer, Earl Fleischer, Earl Walter Diess, Erich Scholz. Directed by Geza von Cziffre. Screenplay, Robert T. Theeren, Geza von Cziffra, Wolfgang Neuss; camera, Albert Benitz; music, Michael Jary. At Bonbonniere, Berlin. Running time, 101 MINS.

In several instances this German Arion production, which sees release here through Columbia, obviously follows the familiar Hollywood pattern. Film has got the pat plot and the cop and gangster types, but all similarity with strong U.S. productions stops there. In particular, film lacks documentary sharpness and conviction. Nevertheless, it appears still okay to satisfy the greater part of the domestic action trade. Foreign chances are moderate.

Based on actual highway robberies in Germany, this airs the question as to when the police be allowed to shoot. Too frequently realism is sacrificed for convenience. What suspense remains stems mainly from good performances, particularly the evil-doers, represented by Charles Regnier, Klaus Kammer and Hans Schwarz among others.

Direction by Geza von Cziffra, better known here as a maker of musicals, is generally okay. Some car chases are nicely staged. Besides the acting, best thing about this pic is the fine camerawork by Albert Benitz and the catchy music by Michael Jary. *Hans.*

Simon and Laura
(BRITISH—V'VISION—COLOR)

London, Dec. 13.

J. Arthur Rank (Teddy Baird) production and release. Stars Peter Finch, Kay Kendall; features Muriel Pavlow, Hubert Gregg, Maurice Denham, Ian Carmichael. Directed by Muriel Box. Screenplay, Peter Blackmore from stage comedy by Alan Melville; camera, Ernest Steward; editor, Jean Barker; music, Benjamin Frankel. At Odeon, Leicester Square, London, Nov. 22, '55. Running time, 91 MINS.

Simon	Peter Finch
Laura	Kay Kendall
Janet	Muriel Pavlow
David	Ian Carmichael
Wilson	Maurice Denham
Burton	Hubert Gregg
Jessie	Thora Hird
Timothy	Clive Parritt
Adrian Lee	Alan Wheatley
Controller of Television	Richard Wattis
Barney	Terence Longden
Television Producers	Tom Gill, David Morrell, Nicholas Parsons

A modest success as a play, this Alan Melville comedy converts to better advantage in screen technique, being a skit on corny family tv serials and the artificially ringing in top name personalities in show biz. Slickly adapted, it makes good laugh material, unveiling backstage problems and all the tricks of the trade. There is a good deal of slapstick rough and tumble which will please the kids and enough satirical digs at the infant of the entertainment medium to amuse the more technically minded. Likely to prove more of a local attraction than in the U.S.

TV program organizers looking for a novelty angle decide on a day-by-day domestic series set in home surroundings of top ranking married stars. Peter Finch and Kay Kendall are picked, quoted as ideally happy. But in private they bicker and rage to the verge of divorce. Some lean months and heavy debts bring them to sink their differences and accept the new offer, which registers favorably from the start. After some weeks, jealousy and an alcoholic loosening of inhibitions in the Christmas session leads to a general free-for-all. Instead of the anticipated fury of the powers that be and fadeout of the serial, it is hailed as the tops.

Peter Finch conveys just the requisite touch of vanity and pomposity as the silvering matinee idol while Kay Kendall is the wildcat with enthusiasm in the "Taming of Shrew" tradition. Supporting love interest comes from Ian Carmichael as the author of the feature and Muriel Pavlow, as a script girl, each of whom gets unintentionally involved in the stars' tangled emotions. Maurice Denham and Thora Hird give good characterizations as the servants who gain reflected glory through the household's blaze of publicity. The numerous technical assistants are all neatly near-caricatured. Clive Parritt is cute as the blase moppet interpolated to intensify the family atmosphere, knowing he will steal every scene and enjoying the adults' discomfiture. Real life British radio personalities are introduced giving an emphasized authenticity. *Clem.*

Hotel Adlon
(GERMAN)

Berlin, Dec. 20.

Herzog release of CCC production. Stars Claude Farell, Werner Hinz and Rene Deltgen; features Nelly Borgeaud, Sebastian Fischer, Nadja Tiller, Erich Schellow, Karl John, Peter Mosbacher, Lola Muethel, Hans Caninenberg, Helmut Lohner, Arno Paulsen, Kurt Buecheler, Paul Wagner, Arthur Schroeder, Walter Bluhm, Werner Peters, Franz Weber, Ewald Wenck, Erich Poremski, Ernst Albert Schaah, Albert Bessler, Werner Schott. Directed by Josef von Baky. Screenplay, Dr. Emil Burri, Johannes Mario Simmel; camera, F. A. Wagner; music, Georg Haentzschel. At Gloria Palast, Berlin. Running time, 100 MINS.

This is a biopic of Hotel Adlon, Berlin's foremost hotel until its destruction in 1945 when the Red Army invaded the city. Adapted from the memoirs by Hedda Adlon, Herzog has in "Adlon" an interesting and well made semi-documentary pic that should click at the local b.o. Because of the wide international rep this hotel once had, pic also may stir some interest abroad.

Based on a fine script by Emil Burri and J. M. Simmel, film retells some of the most vivid and characteristic dates of this famous hotel palace, starting out with its establishment in 1907 up to its destruction 38 years later, thereby covering a substantial part of German history. It contains the period under Emperor Wilhelm, the revolution in 1918, the roaring 20's, the unholy Hitler time and the war years. Neatly woven in the running throughout is the life and love story of the hotel director who started out as a bellhop.

Director Josef von Baky has done a remarkable job in recreating an atmosphere deserving the genuine label. The most outstanding performances are contributed by Nelly Borgeaud and Sebastian Fischer who play the principal couple. Whole cast is extremely well chosen.

Georg Haentzschel's score enhances the pic and F. A. Wagner's lensing is impressive. *Hans.*

Flame of the Islands
(SONGS—COLOR)

Hollywood, Dec. 9.

Republic release of Edward Ludwig production. Stars Yvonne De Carlo, Howard Duff, Zachary Scott; features Kurt Kasznar, Barbara O'Neil, James Arness, Frieda Inescort. Directed by Ludwig. Screenplay, Bruce Manning; story, Adele Comandini; camera (TruColor), Bud Thackery; editor, Richard L. Van Enger; score, Nelson Riddle; songs, Jack Elliott, Sonny Burke. Previewed Dec. 6, '55. Running time, 90 MINS.

Rosalind Dee	Yvonne De Carlo
Doug Duryea	Howard Duff
Wade Evans	Zachary Scott
Cyril Mace	Kurt Kasznar
Mrs. Duryea	Barbara O'Neil
Kelly Rand	James Arness
Mrs. Hammond	Frieda Inescort
Gus	Lester Matthews
Johnny	Donald Curtis
Willie	Nick Stewart

A Bahamas setting provides "Flame of the Islands" with background for romantic drama, but neither the screenplay nor the direction make good use of it. The names are okay for the marquees in the program market.

Motivations behind character actions are hard to grasp in the Bruce Manning script, based on a story by Adele Comandini, and they play off in pot-boiler fashion under the guidance of associate producer-director Edward Ludwig.

Yvonne De Carlo is the chief star and is given a colorful wardrobe, as well as two tunes by Sonny Burke and Jack Elliott, "Bahama Mama" and "Take It Or Leave It," to sing. She wears her clothes well and puts the songs across but has less success with her character of a girl mixed up with bigtime gambling and uppercrust society. Same character trouble is encountered by Howard Duff, playboy Virginian with whom she almost revives a long-dead romance; Zachary Scott, old faithful who stands by to catch her on the rebound; James Arness, reformed drunk, turned preacher, who proves to be her fadeout partner, and Kurt Kasznar, gambler who sevens-out on his passes at her.

In the plot, Miss De Carlo, NY working girl, acquires a cash windfall in dubious style, uses it to partner with Kasznar and Scott in a Bahamas gambling club as hostess-singer, renews an old love, that had ended tragically, with Duff, becomes involved in some social intrigues that climax with gangsters moving in on the club and is saved at the finale by Arness.

Competent lensing is contributed by Bud Thackery and the other technical credits, except some highly improbable special effects, are okay. *Brog.*

Frou-Frou

Paris, Dec. 20.

Gamma Film release of Film Cine-Italgamma production. Stars Dany Robin; features Philippe Lemaire, Gino Cervi, Jean Wall, Louis De Funes, Meinati, Yvan Desny, Marie Sabouret, Mischa Auer. Directed by Augusto Genina. Screenplay, A.-E. Carr, Cecil Saint-Laurent; camera (Eastmancolor), Henri Alekan; editor, Leonide Azar; music, Louiguy. At Marignan, Paris. Running time, 115 MINS.

Frou-Frou	Dany Robin
Artus	Philipe Lemaire
Vladimir	Gino Cervi
Sabatier	Jean Wall
Major	Louis De Funes
Archduke	Mischa Auer
Grand Duchess	Marie Sabouret

Film is a sudsy odyssey of the life of a pre-World War I fluff who is found working as a cigarette girl by four rich, and bored middleaged men and turned into a lady. Obvious contour of this sprawling affair, plus C'Scope dimensions, makes it of little interest for arty houses. For more general situations the evident entertainment qualities, and some pleasant period recreation might make pic palatable in some secondary situations. Dubbing could help this. Dany Robin, known in U.S. for her work in "Act of Love," and Mischa Auer should provide some marquee lustre.

Frou-Frou (Dany Robin) delights the magnanimous four men when she insults their courteous companions in a nightclub. They build her into a lady and she emerges as a singer, with some catchy early '20's ditties worked in. Also unfolded is her first love deception by a gigolo, her living with her Russian benefactor and her final marrying one of her rich benefactors for security.

Director Augusto Genina has given this slick treatment. Gino Cervi and Mischa Auer hand the story good polish. Miss Robin is somewhat arch as the ingenue. C'Scope is well utilized and colors are properly overripe. Editing and production are good. *Mosk.*

L'Affaire Des Poisons

Paris, Dec. 13.

Gaumont release of Franco-London Film production. Stars Danielle Darrieux, Viviane Romance, Paul Meurisse. Directed by Henri Decoin. Screenplay, Georges Neveux, Albert Valentin, Decoin; camera (Technicolor), Pierre Montazel; editor, Borys Lewin; music, Rene Cloerec. At Berlitz, Paris. Running time, 110 MINS.

Mme. De Montespan	Danielle Darrieux
La Voisin	Viviane Romance
Desoeillets	Anne Vernon
Fontanges	Christine Carrera
Guibourg	Paul Meurisse
De La Renie	Maurice Teynac
Desgrez	Pierre Mondy
M. De Montespan	Renaud-Mary
Hangman	Albert Remy

This pic relates the story of a much-treated French historical mystery, the wave of poisonings under the reign of Louis XIV in 17th Century France. Specifically, it concerns one of the king's ex-favorites whose anguish at being dropped by his majesty leads her to using the poisons of a professional clairvoyant. This is treated with painstaking care but the film seems to lack a definite pattern of character. Including a Black Mass, scenes of torture and some court bits, this has exploitation value for the U.S. if it does not run into censorship difficulty. It also has the names of Danielle Darrieux and Viviane Romance for the marquee.

France is shown as being in the grip of hysteria, with sickness rampant. This is capitalized on by a half-mad unfrocked priest and a fortune teller (supplier of poisons). When the king's ex-favorite (Miss Darrieux) walks in to get something to bring the king back to her bed or discredit her rival, this wily duo decide to take advantage of the situation. They poison the rival themselves and suspicion falls on the lady's maid. The police, meanwhile, are cracking down on this ring of poisoners and finally captures them all. Miss Darrieux is only banished but the others are burned at the stake.

Henri Decoin has given this a clever mounting and achieves some eerie moments during the Black Mass and executions. He is aided by the knowing acting of Paul Meurisse who makes the mad priest almost a credible character. Danielle Darrieux is somewhat flat as the great court lady. Viviane Romance is good as the poisoner who gets her comeuppance.

The Technicolor is fine in depicting the various sombre moods while production dress is excellent. In short, this is a potent recreation of past times with enough offbeat aspects. Made for widescreen, the film takes well to the bigger dimensions. *Mosk.*

La Bella Mugnaia
(The Beautiful Miller's Wife)
(ITALIAN-COLOR—C'SCOPE)

Titanus release of a Titanus-Ponti-DeLaurentiis production. Stars Sophia Loren, Vittorio De Sica, Marcella Mastroianni; features Paolo Stoppa, Ivonne Sanson, Carletto Sposito, Emilio Petacci, Elss Vazzoler, Virgilio Riento. Directed by Mario Camerini. Screenplay, Camerini, Perilli, Continenza, DeConcini; camera (Eastmancolor), Enzo Serafin; music, Angelo Lavagnino. At Cinema Metropolitan, Rome. Running time, 110 MINS.

Titanus has a good pic in this anamorphic comedy based on Alarcon's "Three Cornered Hat." Production values and, above all, a strong cast should see this to healthy boxoffice on the Italian scene. It has plenty of export elements as well; not last the physical endowments of Sophia Loren and Ivonne Sanson. Dubbed version is indicated to catch full dialogue.

After a slowish start, action unspins at an ever-increasing pace until the fast windup. Story concerns the long-frustrated designs of fuddy-duddy governor, Vittorio DeSica, on the beautiful miller's wife, Sophia Loren. On his sidekick's suggestion, he has the miller incarcerated, then makes for the mill. Meanwhile, the miller succeeds in escaping, and a carousel of mistaken identities, involving all hands, begins to spin around the mill. Frankly rowdyish goings-on are handled with an eye to humor by director Mario Comerini, and are acted with gusto by De Sica, Miss Loren and Mastraoanni.

Lensing on print seen was uneven in color values but made good use of C'Scope. Elaborate production bases the action with much of pic made on locations around Italy. *Hawk.*

Despues de la Tormenta

Mexico City, Dec. 20.

Columbia Pictures release of Filmadora Argel (Emilo Tuero) production. Stars Ramon Gay, Marga Lopez, Lilia Prado. Directed by Roberto Gavaldon. Based on novel, "The Other Brother," by Julio Alejandro; adapted by Roberto Gavaldon, Julio Alejandro; camera, Raul Martinez Solares. At Cine Metropolitan, Mexico City. Running time, 85 MINS.

Strong drama is wrapped up in this physical triangle big in all departments so as to much mitigate despite the defect of badly handled flashback. This film looks like a highly salable product in the U. S. and elsewhere in the world market. Theme, setting, lensing and direction all help. Locale is on the Isla de Lobos (Wolf Island) which is in the top target zone of the devastating hurricanes of this year.

Ramon Gay, playing twin brothers, one a regular guy and the other a rotter; Marga Lopez and Lilia Prado are all big marqueers down here. They competently handle this tale of a pair of married couples, living together in the lighthouse on Wolf Island. A Gulf of Mexico hurricane that drowns the good brother and allows the heel to pass himself off as his brother-in-law, with obvious results in an affair with Miss Prado, curvy blonde looker, who is his sister-in-law. Miss Lopez ultimately finds just what her husband has been doing, and kills him. *Doug.*

El Seductor
(The Seductor)
(MEXICAN; SONGS)

Mexico City, Dec. 20.

Peliculas Nacionales release of Producciones Guillermo Calderon production. Stars Ramon Gay, Amanda del Llano, Ana Luisa Peluffo; features Jose Luis Jimenez, Emma Roldan, Miguel Manzano, Mercedes Soler, Antonio Raxel, Roy Fletcher, Rebecca San Roman, "Los Bribones." Directed by Chano Urueta. Story and screenplay by Rafael Garcia Travesi; camera, Agustin Jimenez; music, Antonio Diaz Conde. At Cine Olimpia, Mexico City. Running time, 95 MINS.

Apart from being credited with sparking the pic-stage moralization drive of the city, this has a special interest in beauty of its femme stars, dressed and undressed (there's plenty of this) and lensing. Sprightly music, sold with unique effect by one of the top femmes here, Ana Luisa Peluffo, and "Los Bribones," two men.

Story spots Ramon Gay, painter genius, as becoming involved with the daughter of the couple whose tragic deaths he provoked.

Several sequences pose the question of censorship on this production. Minor shocker is a bevy of more or less beauteous femmes almost naked in an ad agency with the models lensed several times.

Major jolters are Ana Luisa Peluffo posing for the artist (Gay) in the nude, then Amanda del Llano, as she appears first with a flimsy shawl and then 100% sans clothes. This nudity is laid on with a trowel. *Doug.*

FOR GIVING US A HAPPY **OLD** YEAR . . . . WE WISH A

Happy New Year

TO

THE EIGHT DISTRIBUTORS who sold us the 15 pictures that gave us a profitable year.

UNITED ARTISTS
"Romeo and Juliet" ..... 7 weeks
"The Beachcomber" ..... 3 weeks
"The Good Die Young" ..... 3 weeks

ASSOCIATED ARTISTS PRODUCTIONS
"The Green Scarf" ..... 11 weeks
"An Inspector Calls" ..... 5 weeks
"Heart of the Matter" ..... 2 weeks
"Belles of St. Trinian" ..... 2 weeks
"The Intruder" ..... 3 weeks

METRO GOLDWYN MAYER
"Camille" ..... 3 weeks
"Svengali" ..... 2 weeks

UNION FILM DISTRIBUTORS
"Court Martial" ..... 3 weeks

SCREEN GUILD OF PITTSBURGH
"Innocents in Paris" ..... 3 weeks

IFE RELEASING CORP.
"Green Magic" ..... 2 weeks

ARLAN
"Earrings of Madame De" ... 2 weeks

HARRISON
"Ugetsu" ..... 2 weeks

TO

PITTSBURGH'S NEWSPAPER CRITICS: Whose perceptive reviews (mostly enthusiastic—sometimes not) have helped us build in the space of one year a loyal patronage of lovers of good motion pictures.

POST-GAZETTE
HAROLD V. COHEN
WIN FANNING

PITTSBURGH SUN-TELEGRAPH
KARL KRUG
LEONARD MENDLOWITZ

PITTSBURGH PRESS
KAP MONAHAN
THOMAS BLAKELY

TO

OUR 1st BIRTHDAY PICTURE: With an extra leg to give us a fast 1956 start

"THE SHEEP HAS 5 LEGS"

the Guild

PITTSBURGH'S FINE ARTS THEATRE

Ralph and Millard Green

Argentine Exhibs Pressing For Lifting of Peronist Restraints, End of Mandatory Vaudeville

Argentine exhibitors last week addressed to their government an open letter, asking full freedom for exhibition in the country.

In reporting this last week, on returning from a trip that took him to Colombia and Argentina, Robert Corkery, Motion Picture Export Assn. exec in charge of Latin America, said U.S. company reps in Buenos Aires were gratified by the initiative shown by the local theatre ops. There are some doubts whether, at this moment, the demand will be met.

The exhibitors covered the entire field, asking for elimination of fixed admissions, dropping of compulsory vaudeville shows and cancellation of the 50% screen quota for domestic films. The quota is unrealistic if for no other reason than that there aren't enough local pix to fill it.

If the government accedes to the exhibs' bid, this will automatically boost the income of the U. S. distribs. Corkery said remittances in Argentina were unlimited now, but in the free market, so the Americans must pay more for their dollars. No licenses are required for importation. If the companies have any complaint, it's only that the Argentine censors work slowly in processing films. However, the MPEA exec stressed, there is no implication whatever that the delays are of a political nature.

American distribs have some coin frozen in Argentina, representing earnings of films several years ago. Amount comes to about $1,500,000. At the moment, no move is being made to get that money out. The government has promised to remit the funds when it is economically able.

Cub Roars at Papa

Metro's short subjects department is in a whimsical mood.

Among the company's upcoming one-reelers are "Canine Mutiny" and "Blackboard Jumble."

Jeanne Ansell Guilty, Faces 5-Year Sentence On 372G U.S. Tax Rap

Jeanne Ansell, 35-year-old operator of a chain of Spanish language film theatres in New York, and her accountant, Irving A. Rosenbloom, were convicted in N. Y. Federal Court last week of defrauding the Government of $372,000 in admissions tax money in the 1946-49 period. Jury found them guilty following a two-week trial on 210 counts of fraud and pocketing revenue that should have gone to Internal Revenue.

Defendants, who will be sentenced Jan. 10, face up to five years imprisonment plus a $10,000 fine on each of the 210 counts.

'Covered Wagon' Rolls On Par Seeks Injunction

Los Angeles, Dec. 27.

Paramount filed suit in Federal Court to halt showings of the old silent film "The Covered Wagon" by the Silent Movie Theatre operated by John and Dorothy Hampton. Action, which asks an injunction and damages of not less than $250, says the defendants have ignored orders to cease and desist.

Film was made in 1923 by Famous Players and title was subsequently transferred to Paramount in the firm's corporate changeovers. Complaint did not disclose where the defendants acquired the print.

There's No Business Like Show Business but advising some of the great people in show business in the matter of stocks and bonds is now my business. You, too, are welcome to write or call. No obligation!

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Italo Tint-Print Quality a Gripe To U.S. Majors

American film companies operating in Italy are distinctly unhappy about the quality of the color printing on their pictures being done by the local laboratories. Dissatisfaction is heightened by the fact that the price of the local labs for doing that tint work is high.

There are reports from Rome that Technicolor is about ready to set up its lab in Italy, and that it might be functioning by the end of next year. At the moment, Ferrania (the local tint outfit) is doing the negotiating since it's the controlling factor in the color field in Italy.

It's likely that, if Techni sets up shop in Italy, it'll be in combination with Ferrania. Latter has been offering participation deals to the local labs in return for cash contributions that might run anywhere up to $500,000. One or two of the tint plants seem interested. The rest aren't so sure that any Ferrania-Techni combine would really have enough work to throw their way to make the buy-in worth while.

Italian printing is a "must" for the U.S. companies. Italians raised a rumpus about it earlier in the year, pointing out the precarious position of their labs. U.S. outfits agreed to do a percentage of their tint work locally. Italo labs are finding it tough to come up with acceptable Eastman color footage.

Frisco Nabe Coronet Looms for 'Oklahoma'

San Francisco, Dec. 27.

A neighborhood theatre, the Coronet, may be converted into the Frisco outlet of the Todd-AO "Oklahoma." The 1,200-seat house is part of Irving Levin's chain. It's on Geary Boulevard two miles from the downtown sector. Parking is relatively simple in the area and the theatre itself is fairly new.

Todd-AO scouts, including George Skouras, have looked over a number of Frisco houses in past couple of months.

Levin is vacationing in Palm Springs.

Sablosky Family, Winner Of $1,270,000 Case In New Legal Victory

Philadelphia, Dec. 27.

The Sablosky family, Norristown, Pa., exhibitors, won another round in their antitrust suit against seven major film distributors when Judge Alan K. Grim, in U. S. District Court refused the defendants' motion for judgment notwithstanding a jury verdict and a request for a new trial.

Last Spring, a jury awarded the Sabloskys, operating as Norris Amusement Co., $1,275,000 triple damages. The Sabloskys contended their two theatres, the Norris and Grand, were not given first-run films until 21 days after they had completed their showings in Philadelphia.

Even more important than the big financial award is the fact that the Sablosky victory threatens to shake up whole system of releasing films here. Norristown is approximately 16 miles from center city Philly. If verdict stands, it will mean Norristown and a dozen other smaller cities and communities in this area will be entitled to play first-run pics day and date with downtown Philadelphia houses.

The distributor defendants are RKO, Warner Brothers, 20th Century-Fox, Paramount, Universal, Columbia and M-G-M.

Native Films Nudging Out Foreign in Japan

Tokyo, Dec. 27.

With the growth in production of Japanese films, native product is beginning to nudge out imported films, according to a survey by the Japan Motion Picture Federation.

JMPF reports 195 foreign films were shown in Japan during the calendar year 1955, as opposed to 204 the previous year. Films from the U.S. led, as usual here, accounting for 68.5% of imports, 134 pictures. Forty-five of these were CinemaScope or VistaVision, 39 others were in color.

French films were second in number of imports, with 23; 18 came from the U.K.; Italy sent in nine; Mexico, three; Germany and Brazil, two each; Finland, Sweden, Poland and Argentina, one each.

Dave Arthur Still Barker

St. Louis, Dec. 27.

David G. Arthur, head of Fanchon & Marco's booking department, has been elected Chief Barker of Variety Club (Tent 4) for the third consecutive term. Dion Peluso, manager of the Fox Theatre, is First Assistant Barker, succeeding the late Al Poos.

Also re-elected are Second Assistant Barker, Gordon Halloran; Dough Guy, Joseph C. Ansell, and Property Master, Jim Goldsmith. Canvasmen for 1956 are James H. Arthur, Tony Blust, Harold Koplar, Lester R. Kropp, John Meinardi and Tommy James, with Edward B. Arthur being reelected International Canvasman for the Tent.

Chief Heart Fund activities of the club are the child care activities of Day Nurseries in St. Louis and St. Louis County and providing eye glasses for needy school children in the St. Louis area.

Video Promotion Fine—With a Worry!

Who Knows If Improperly Selected Film Clips May Not Chill Potential Public Interest?

Stiff palavering on the recent dropoff at the film boxoffice, some execs in New York are inclined to allocate some of the blame to the poor exploitation of pictures on television.

Gripe particularly centers around the selection of the clips on the major shows, scenes that are supposed to whet the public's appetitie to see the entire film. It's felt that, too often, these clips aren't intelligently chosen and may act as a deterrent rather than a come-on to theatre attendance.

No one attempts to discount the value of film promotion on the air, but the film companies no longer are convinced that exposure a one can do the proper job. It's said, too, that—what with the wide screens and all—the minute or two of trailerizing on the small tv screen hardly conveys to the audience the important ingredients of a picture and can't establish a mood. By necessity, an attempt is made to pick action clips that will hold the viewers' interest but may not be at all representative of the film per se.

Another beef, as film execs look around for likely scapegoats, is that black-and-white tv doesn't properly impress the public with the fact that so many of the top films are in color. It's pointed out that even prior to tv, the problem of trailers was an active one and exhibs frequently criticized the advances put out by the companies as not doing justice to the product.

Foreign Film Distribs Sad About Now-Choosy Local Vidcasters; Dubbing Taking a Drubbing

The indie distributors peddling dubbed and other foreign films to television are singing the blues.

Stations, which at one time used to be happy to play practically anything on celluloid, are now highly selective and turning thumbs down not only on foreign linguallers but also on the British films and those dubbed into English.

"If a station buys a package and discovers a dubbed picture, they'll pull it right out," complained one of the distribs. "They may buy a dubbed package, but it's tough now to sell them on the idea."

He added that, much as in the theatrical market, there was audience resistance to dubbing; this despite the fact that a dubbed version on the small tv screen comes out a lot better than in the theatres.

"The whole market is static right now," wailed one of the indies. It's glutted with film. Not even the smaller British pictures will move. The stations are getting more and more American films. Plus that Rank package sold to ABC-TV, the Selznick pictures and, finally—like a sword hanging over everyone—the huge RKO library."

TV resistance to imports is a blow to foreign producers, and particularly to the British who have found in video a welcome supplementary source of revenue for their films. In many instances, tv was their only revenue, the theatrical market on the mediocre British product being sharply limited.

Must Be Monotonous

Chicago, Dec. 27.

The Grand Theatre, Loop 1,200-seater, was robbed of box-office receipts for the third time in two months by an armed holdup man.

Femme stub — seller, Romayne Martin, handed over $101 after the gunman shoved a note reading: "This is a stick-up," through the window.

George K. Arthur Sets First Deal For Brit. Pic

"Geordie," Launder and Gilliat production for British Lion, has been acquired for the U. S. distribution by former actor George K. Arthur's Go Pictures Inc. It's Arthur's first venture into the feature distribution field.

Deal for the film, which stars Alastair Sim and newcomer Bill Travers, was made during the recent U. S. visit of Victor Hoare, Lion International Films exec. Arthur plans to retitle the tinter and cut eight minutes out of it.

It's understood that he paid around $60,000 in advances on the film which is backgrounded against the Scottish highlands.

Arthur, who's been making and selling shorts—he'll have three of them running in N. Y. Jan. 9 when the Baronet Theatre opens his reel on Marcel Marceau, the pantomimist—reported last week that he had also acquired the tv rights to the picture. He'll couple it with his short, "The Twelfth Day of Christmas," tinter which is being televised on NBC New Year's Day while it is current at the Plaza Theatre.

Arthur said that, while peddling his shorts, he had gotten to know most of the art house ops in the country and he felt these contacts would stand him in good stead in his first feature venture. "It's the little independent, like myself, who can really concentrate on selling a picture," Arthur commented.

Detroit Boothmen Vote Strike Authorization

Detroit, Dec. 27.

Detroit Motion Picture Projectionists Local 199 has voted to strike, 194 to 14, should their negotiators be unable to reach agreement with exhibs. All issues, wages and working conditions are still open. Negotiations have been in progress since contract terminated July 31. Neither side would elaborate on what is holding up agreement, but wages are known to be the sticking point.

D. F. Erskine has been elected prexy of Local 199, succeeding Gilbert E. Light, who now becomes business rep. Other officers are: Mel E. Donlon, veepee, Roy R. Ruben, financial secretary; Joseph A. Sullivan, treasurer; Don Lewis, Jr., recording secretary, and John Colwell, seventh member. Delegates to the IA convention are Ruben, Light, Sullivan and Erskine. New trustees are T. J. Kirby, Garry Lamb and James Powers, Jr.

Hosting Drive-In Meet

Columbus, Dec. 27.

The Independent Theatre Owners of Ohio will be host to the Third National Allied Drive-In Theatre Convention in Cleveland on Feb. 21 to 23.

Agenda attractions include equipment and concession displays and clinics, film clinics, exploitation information, excursion to the General Electric Nela Park Plant, and dinners as well as sight-seeing, a fashion show and lunch for the women.

If Another Exhibitor 'Victory', Can Theatremen Afford It?—Brandt

The Independent Theatre Owners Assn., New York metropolitan area exhibitor organization headed by Harry Brandt, will send members of its legal committee to Washington to testify before the subcommittee of the Senate Small Business Committee regarding Government regulation of the film industry. Exhibitor group is already on record as opposing any Government "interference" as favored by Allied States Assn. proposal to put regulation of film rentals under the Federal Trade Commission.

Says Brandt: "All we need to put us out of business is another empty victory such as was achieved with divorcement and the elimination of block booking. These conditions caused a shortage of product from which we are now suffering."

Judge Sets Truster Dates

Los Angeles, Dec. 27.

Pair of anti-trust suits filed three and four years ago respectively, will finally come to trial in Federal Court here next year.

Federal Judge Harry C. Westover set an April 2, 1956, trial date for the action brought by Vogue Theatres against 20th-Fox and others and an Oct. 1, 1956, date for the Cabart Theatres suit against Warners and others. Vogue suit was filed May 12, 1952. Cabart suit was filed May 14, 1951.

THE HOLLYWOOD KNICKERBOCKER

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"KISMET"
in CinemaScope and Color starring
HOWARD KEEL • ANN BLYTH
DOLORES GRAY • VIC DAMONE
An M-G-M Picture
and THE RADIO CITY MUSIC HALL'S GREAT CHRISTMAS SHOW

'56 CAN BE FULL OF SURPRISES

CBS on New Editorial Binge?

Is CBS preparing to get back into the "editorial groove"? In some reliable quarters it's reported that the Bill Paley-Frank Stanton high command will take an editorial stand in connection with the '56 elections although the specific area remains a matter for conjecture. Such a move would be unprecedented in broadcasting annals.

It's understood that the CBS Editorial Board is now considering putting into operation the plan which was developed by Ed Murrow when he was v.p. in charge of CBS News and Public Affairs. These sources call attention to Murrow's positive stand in a recent TV Guide statement on the subject.

About 18 months ago CBS became the first network to establish a precedent when Frank Stanton went on tv and editorialized on radio-tv's rights to share the same communications privileges as newspapers at hearings. That was the first and last time the network took to the air editorially, raising conjecture in some quarters as to whether it had any intentions of resuming the practice.

Closed-Circuit Tint Sells Sets

NBC-RCA's Continuous Performances Having Desired Effect; CBS Empties Warehouses

NBC-RCA isn't missing a trick in its all-out bid to get color set sales rolling. Major concentration is being put on transmission of closed-circuit shows, with sets being strategically placed in approximately 15 public places, including hotels, the lobby of the RCA building in New York's Rockefeller Center, on the main floor at plush 21, at RCA Exhibition Hall in N.Y., and even in supermarkets.

There's practically a continuous performance of tint programming, most of it on film, including trailers for such upcoming attractions as the "Richard III," etc. RCA says that as result set sales have been zooming; eventually it will spread out into other major cities via closed-circuit programming.

Meanwhile it's reported that CBS has emptied its two warehouses of over-inventoried CBS - Columbia tint sets as result of its offer to buy in black-and-white receivers at prices up to $400, in effect permitting for purchase of a CBS set for about $500.

CBS-TV Eye On Frisco's KOVR?

San Francisco, Dec. 27.

CBS prexy Frank Stanton is reported bidding for KOVR, the Channel 13 independent Frisco station owned by Lee Hoffman, to round out Columbia's full complement of VHF's. The move thus raises serious question about the future of Westinghouse's KPIX, which is now the CBS Bay Area tv affiliate.

CBS owns its radio outlet here (50 kw KCBS) and it's long been known that Stanton has had his eye on San Francisco as a VHF o & o market.

In the event that CBS maneuvers the KOVR deal, major speculation centers on whether Westinghouse can put its KPIX, which is bought for $7,000,000, in the NBC fold. It has three of its properties in the NBC affiliate family now—Boston, Philly and Pittsburgh.

Interesting aspect is that CBS was a pre-freeze applicant in Frisco. Channel 2 was the goal then; now it's the other end of the VHF channels—13.

Jenny Hecht Denied TV Working Permit in Brit.

London, Dec. 27.

Ben Hecht's 12-year-old daughter, Jenny, was ordered out of rehearsals of a BBC-TV production of "Three Empty Rooms", because the Ministry of Labor refused her a working permit.

She started preparing for the production before a Ministry decison had been made. The regular practice is for permits to be granted after consultation with British Actors Equity if a local performer is not available for the role.

More 'Film Festival' Coin

Lewis Howe Inc. has bought four more participations on ABC-TV's Sunday night "Famous Film Festival" to be spread through January. Deal, at $6,500 per shot, was set via Dancer-Fitzgerald-Sample.

Any Agency Want Demos Account? May Go to Biow

Although the climactic year is at hand, the Democratic National Committee has yet to find an advertising agency to handle its biz. Pending selection of the agency, the whole '56 pre-election strategy in the realm of radio-tv remains up in the air, although it's understood that some extensive secret planning on the part of the national committee has already been

(Continued on page 42)

STANTON, WEAVER TOP RUMOR MILL

By GEORGE ROSEN

The year 1956 will bring with it a lot of tensions and anxieties around the major networks, notably NBC and CBS. They're already prevalent, in terms of crystal-balling the months ahead, and it's considered a virtual certainty that before long things will be poppin' on the higher-up personnel front. Speculation runs high in two major areas involving both Columbia and NBC and while it's all out of the rumor mill—rumors that would obviously invite a categorical denial from all concerned—the catchphrase is "don't be surprised at anything '56 will bring."

Now that the two-ply Sarnoff (Gen. David and Bob) frontal attack has been launched, with the ascendency of Bob to the presidency and Pat Weaver enticed into acceptance of the board chairmanship at some fancy coin, there are those in high places willing to bet on an eventual Weaver switchover to Bill Paley's Columbia fold, contract or no contract. It's no secret that Paley has long admired Weaver for his imaginative concepts and sources close to the two say that on the eve of Weaver's acceptance of the NBC board chairmanship he had met with Paley at the latter's swank Long Island estate in Manhasset to discuss the possibility of a deal whereby Weaver would eventually embrace the Columbia fold a la Jack Benny, Amos 'n' Andy, Bing Crosby, etc.

Heightening speculation around CBS as to possible upcoming "momentous moves" is the reported Frank Stanton memo to the organization as to corporate veepee Dick Salant's future status in taking over staff responsibility for 1956 FCC and Congressional hearings, investigations, etc.

Despite Stanton's denials, there are those who interpret it as the initial gesture looking toward Stanton's retirement as prexy of CBS Inc. They even link the date with the soon-due 10th anniversary of Stanton's assuming the presidency

(Continued on page 42)

FCC's 6-to-1 Okay on Transfer Of NBC-Westinghouse TV-AM Stations But Opponents Will Carry on Fight

Washington, Dec. 27.

FCC approval of the swap of Westinghouse stations WCAU and WCAU-TV in Philadelphia for the NBC owned-and-operated WTAM (AM) and WNBK (TV) in Cleveland, plus $3,000,000, will be announced here this week. Agency has voted 6-1 to okay the transfer, with Comr. Robert Bartley the lone dissenter. Preparation of a concurring opinion by Comr. John C. Doerfer, defending the majority action, has held up the announcement.

Despite the Commission's okay, there's still considerable doubt that NBC is in the clear on the transaction. Pierson & Ball, attorneys for WGR-TV in Buffalo, which loses its NBC affiliation as the result of the NBC purchase of WBUF-TV, are planning to protest approval of the swap on allegations that Westinghouse was pressured into it. In view of recent court decisions requiring the FCC to grant hearings on such protests, it's expected that the Commission will acquiesce to the protest or that WGR-TV will go to court. Whether or not the Commission stays the transfer, it's considered highly doubtful that NBC will fork over the necessary $3,000,000 and take over the Westinghouse stations until the legal hurdles to the deal are surmounted.

The Commission has already included the Westinghouse-NBC swap as an issue in hearings scheduled to begin next Wednesday (Jan. 4) on WGR's protest of the network's purchase of WBUF-TV. NBC went to court early this month to dismiss the proceeding and has requested the Commission to delay the hearings pending court action. However, with no regular meetings scheduled by the Commission this week, it's doubtful that

(Continued on page 42)

Jumpin' Julie

Julie Andrews, the British ingenue who appeared on Broadway the past season in "The Boy Friend," will have a major two-ply coming-out party in February practically day-and-date.

The Bing Crosby tv musicalization of "High Tor," in which Miss Andrews appears as the femme lead (filmed on the Coast last month), is set to roll as the February "Ford Star Jubilee" spec on CBS-TV. The same week she's scheduled to open in the musicalized version of Shaw's "Pygmalion," which has been retitled "Liza."

Schwartz's 'Bell,' '20th Century' On CBS Spec Agenda

Busy schedule is on tap for Arthur Schwartz for the upcoming months on his CBS-TV Saturday night spec deal, with a musicalization of "Bell For Adano" and a straight play televersion of the Hecht-MacArthur "Twentieth Century" as two of the major items. Both will be spotlighted on the "Ford Star Jubilee" series, with "Twentieth Century" to be done in April and "Bell" in May. Ford, which sponsors, is incidentally reported all set for a renewal into the '56-'57 season on the one-a-month series.

Neither show has been cast as yet. Schwartz will produce both and will collaborate with his perennial partner, Howard Dietz, on

(Continued on page 42)

OUT NEXT WEEK!

The

GOLDEN JUBILEE

50th Anniversary Number

Of

VARIETY

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What's Happening On 'P to P' Front?

There's trouble brewing between CBS-TV and "Person to Person" in regard to secondary rights on the show. Latter category embraces such potentially remunerative side fare as "P to P" books, games, comics, etc., as well as kinescopes reprises in the U.S. and for foreign distribution. These rights are apparently not spelled out in the contract.

The Friday night show presided over by Ed Murrow has a separate corporate umbrella owned by Murrow and coproducers John Aaron and Jesse Zousmer, with program leased to the web.

It's reported the network seeks a 50-50 split on the secondary rights, with the "P to P" corporation not keen about surrendering what it believes to be its basic 100% stake in spillover merchandising items. The current hassle turns on that.

Como Does It Again

Perry Como surpassed Jackie Gleason's "Honeymooners" Saturday (24) for the second straight week on the Trendex, 21.8 to 20.8. The NBC singer also drubbed the CBS "Stage Show," 23.8 to 9.6.

"Babes in Toyland," the NBC spec, averaged out at 21.3, against CBS' 11. Victor Herbert operetta nabbed clusters of 23.6, vs. 14.7 for "Two for the Money"; 21.7 vs. 7.6 for "It's Always Jan" and 18.5 vs. 11.1 for "Gunsmoke." ABC-TV's Lawrence Welk drew 8.3 and 12.7 at 9 to 10 p.m. "Toyland" chalked 26.3 last year.

Ed Sullivan's Xmas Night pull for CBS was 24.8, against 8.6 for NBC's "Variety Hour" and 6.5 for ABC's "Red Shoes" film.

Back again...after a few

"Lever Brothers Company is very pleased to make possible the return to radio of the 'Aunt Jenny' daytime stories. For 18 years Lever Brothers brought these stories daily to millions of American housewives and now, after a brief absence, 'Aunt Jenny' again will be a popular daytime feature on the full CBS Radio Network. In purchasing full network facilities for the return of the 'Aunt Jenny' programs, we recognize the solid job that daytime network radio has done for many years. And with its new values, daytime network radio offers recognized advantages in large audiences reached at low cost-per-thousand to the advertiser."

words from the sponsor

"Aunt Jenny" returns to the nation's number one radio network to join all ten of the top ten daytime programs. Featuring stars of the stage and screen as well as the most accomplished performers in radio, the program resumes on Tuesday, January 3rd, 2:45 to 3:00 pm EST, and will be heard Monday through Friday on the full **CBS RADIO NETWORK**

BASEBALL'S TV DILEMMA: CAN IT CONTINUE AS A LOCAL OPERATION?

By ART WOODSTONE

A statement less than a month ago by Walter O'Malley, Dodger prexy, has motivated speculation about just how long baseball can continue as a local tv operation. Noted in tv and elsewhere as a shewd baseball entrepreneur, he's believed in certain quarters that he was reading the handwriting on the wall when he amazed many sports insiders with his blueprint for a network "game of the week."

There's little doubt that today baseball is still a hefty station biller, else why would stations continue rivalling each other with increasingly attractive offers for video rights to televise the major league clubs? Yet the whole trend in baseball is steadily progressing toward the stage where station profits will disappear.

It's felt that O'Malley wants to get in an early bid for network tv support, just in case the local stations do finally back out of the picture.

There are more night games being televised than ever. Pattern is cutting seriously, it seems, into firmer and more profitable nighttime program patters.

There are more away games being televised for the major league clubs. Although paid in part by an adjustment in the basic rate, planning and fulfilling remotes is a bothersome organizational affair, to say the least. Furthermore away games also cut into established program schedules, and as baseball's tentacles spread, there are said to be fewer and fewer ways to get around them.

The cost to advertise in baseball is spiralling—theoretically by the ballclub's standards, to keep pace with the rise in tv set saturation. Presently, tv bankrollers show satisfaction at the baseball cost-per-1,000. Nevertheless they're trying to stem the tide of growing outlays by demanding and getting more night and away games, at minor and inadequate adjustments in payment to stations. And the time will come not too many years hence, it's predicted, when even blue-chip advertisers will have to refuse further hikes by the teams or else get out of baseball completely.

Engineering Problems

While the move to greater and greater ballclub demands on local tv is still speculative, there is a problem of more tangible dimensions to stations. They aren't finding it very feasible, from most reports, having to hire a full-complement of engineers just to televise some 77 homegames. In effect, there are too many days when this extra baseball crew is idle even though it's drawing full pay.

This may seem an immediate and obvious contradiction to stations not wanting to carry more games each year, but it's not, according to hep tradesters. It's already established that stations aren't paid very much more for away games, and,

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All Wet?

What determines whether two products are competitive to each other? Latest example of the wide divergence of opinion on the matter is Kenyon & Eckhardt's move to drop the Welch Grape Juice account when it got the Pepsi-Cola business.

What makes the K & E case so interesting is the fact that ABC-TV's "Mickey Mouse Club" has a strict tabu on conflicting products, so much so that it was forced several months ago to drop the American Dairy Assn. as a sponsor when Carnation Milk objected. So wha' hoppen? Coca-Cola (which is about as close to Pepsi product-wise as any drink can get) is a "Mickey Mouse" advertiser, along with Welch Grape Juice. That is, in the eyes of the network (and apparently of Coke), the two are not competitive, but in the eyes of Pepsi and consequently K & E, they are.

Claire Mann's AM Strip

Claire Mann, who does a daily women's show on WABC-TV, the N. Y. flagship of the ABC net, has been given a radio strip on the sister station, WABC. Show will air mornings at 11:35 to noon, following the network "Walt Disney's Magic Kingdom," which was just moved down from that time to 11-11:30.

TvB Wants Some Of Dailies' Local Advertising Coin

Now that it's had a year to get over growing pains, Television Advertising Bureau, with 167 member stations, is going to make a concentrated effort after the New Year to grab off some of that $2,000,000,000 in local advertising revenue that now goes to newspapers. The year-old sales promotion outfit is planning to hire a non-tv retail expert to head up a local sales operation.

TvB prexy Ollie Treyz, advocating a "gotta grow up on main-street" policy for video, says the new man, who has not been chosen yet, will sell department store advertising by and large. Treyz isn't hiring a man from the industry as local sales boss because he wants a "man who knows every department store president by his first name."

Treyz pointed out that tv is lately becoming aware of the dearth of local billings. He referred to the NBC-RCA pitch soon before the National Retail Drygoods Assn., pushing the great possibilities of advertising on color tv by means of showing the merchants a closed-circuit colorcast. He added that TvB will be repped before NRDA too.

Calif. Stations In Flood Aid Rally

San Francisco, Dec. 27.

This area's tv and radio stations all got excited about last week's storm-driven Christmas flood, and some did something about it in their news coverage.

KOVR, a Stockton tv independent with a combined Frisco-Stockton operation, sent mobile equipment to the worst flood area at the confluence of the Yuba and Feather Rivers last Friday (23) and knocked off all its programming after 2 p.m. to cover the flood.

KPIX, the CBS-Westinghouse outlet in Frisco, sent cameraman Ralph Sandiano to the Napa Valley, cameramen Bill Roddy (who also voices a news show) and Jim Young to the flooded areas south and east of Frisco and cameraman Jack Davidson to the Yuba-Feather flood area.

Davidson shot five films late Friday and early Saturday (23-24) and got them back to KPIX in time to break in on basketball programmed early Christmas Eve afternoon.

KPIX also got full phone coverage from its men at Camp Beale Air Force Base and in the isolated Yosemite Valley and CBS made liberal use of these reports on its national tv and radio hookups.

Surprisingly enough, CBS-Radio also got some coverage out of KLX, Oakland, the radio adjunct of the Knowlands' Oakland Tribune. The Tribune, with dozens of correspondents throughout Northern California, probably provided more complete coverage of the flood than any other newspaper, and CBS wisely tied up with KLX to augment its own KCBS, Frisco, and KPIX.

KRON, NBC outlet operated by The San Francisco Chronicle, had two cameramen covering flood areas from Eureka, 200 miles to the north, to Santa Cruz, almost 100 miles south, and put on a special half-hour flood show Saturday (24) afternoon. In addition, on Saturday the station flew a camera-

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ARB's Overnight National Ratings

American Research Bureau is going into the "overnight" rating service in competition with Trendex, the only research company currently supplying the overnight service. However, ARB's new service is a national telephone coincidental, comprising a sample projectable on a national basis, whereas Trender offers a 15-city coverage.

New service, which consists of some 600-odd phone calls made during the course of a program from 100 sampling points throughout the country, will be supplied on special order only, and will not be reflected as part of the regular ARB national survey each month, as the Trendex calls are (ARB national monthly service uses a diary anyway). Sampling points are weighted in terms of the number of calls from each point, but the average number per point is six. Same sampling areas will be used each time, but different homes will be called.

ARB did its first overnight coincidental this past weekend, when it rated the NBC "Babes in Toyland" and rated it a 35.5 average audience over the 90 minutes. Show was seen in 11,000,000 homes and had a 91% coverage factor. Sets-in-use that night (Christmas Eve) was found to be 61.0%, above the average. The initial rating was offered free of charge to NBC and CBS as a demonstration of the new service, but hereafter the networks (or sponsors) will have to order the service. It took ARB several months to set up the sampling areas and check points, plus additional time to draw the actual sample itself.

NBC Tint's 'Big Push' Moves West

Tournament of Roses to Teeoff Intensive Color Mobile Unit Series of Pickups

In the most intensive program ever launched to promote color tv, NBC-TV moves to the Coast after the first of year. Net's color mobile unit will be stationed here for first half of 1956, to be moved to wherever a location is staked out by program v.p. Fred Wile and production director Tom Sarnoff. Wile and Sarnoff are spearheading a campaign for fuller recognition of the Far West, both indoors and out, as natural subjects for color cameras.

(Until this move, only color remote unit on Coast was that of KTLA (TV), Hollywood, indie Paramount Pictures subsid, which station manager Klaus Landsberg built around a moving van.)

One of first experiments will be the testing of local NBC monochrome studios for colorcasting, without substantial architectural changes. Objective is to make available the net's many ordinary telecasting studios here for colorcasting. Presently, only Burbank's Color City originates chromatic shows.

Outdoor events will come under the immediate scrutiny of Wile and Sarnoff for next year's colorcasts. First on color agenda will be Tournament of Roses parade, Jan. 2, first colorcasted by web in 1954, but skipped Jan. 1, 1955. Two huge

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A Com'l 'Act of God'

Chicago, Dec. 27.

Foote, Cone & Belding accounting department received a letter from assistant general manager William Anderson of WOKJ, Jackson, Miss., explaining that a blurb for Gee was rescheduled into a later station break due to an "act of God."

Anderson's letter reported "a drunk was apparently coming home from a night out and unintentionally collided with a utility pole in our vicinity, which in turn broke his jaw and arm and disconnected our electricity, all in one whack." Station didn't get on the air until 9 o'clock that morning.

New V Stations In Lap of Courts; Litigations Start

Washington, Dec. 27.

Whether any new VHF stations will get started in UHF cities until the termination of the current FCC allocation proceedings is expected to be determined soon by U. S. Court of Appeals action on three cases now before it.

The court has received motions for temporary injunctions to restrain the Commission from going through with recent VHF grants in Madison, Wis., and Corpus Christie, Tex. The motions were to be filed today (Tues.) by UHF stations WKOW-TV and WMTV in Madison. KVDO-TV in Corpus Christi filed last week.

In view of the Court's recent action in staying the Commission's drop-in of channel 10 in Vail Mills, N. Y., many lawyers here expect

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WOR Drops Out Of Vidkid Battle

WOR-TV is cutting out of the heavy N.Y. competition for juve viewership at 6 p.m. by dropping its longtime kid standard, "Merry Mailman." They're taking the mailman's sack off Ray Heatherton and are dressing him instead in a tux to sing to adults and to emcee around a batch of 12½-minute vidfilm yarns, many of which Fireside Theatre" produced when video was in its infancy.

At present only WCBS-TV pitches to adults at suppertime with news, etc., while the other five Gotham stations are fighting hard for kids. New 6-to-6:25 stanza, "Ray Heatherton Theatre," starts Jan. 9. WOR reports the rating services show only a third of the city's tv sets are in use at that time, mostly kid audience, hence leaving plenty of room to increase sets-in-use with a second adult telecast. Heatherton (who'll keep doing "MM" in its WOR-TV noon slot since, conversely "most of the competing programs are for adults") will utilize the station's live orch in a closing ditty for grownups. Until now only afternoon Ted Steele show has used live music.

WOR was losing out in the 6 p.m. kiddie battle and sees a chance to get a smoother transition from Steele's "Teen Bandstand" to the Gene Autry-Roy Rogers pix, which it says, have many adults watching. Producer Sandy Howard segues from old show to new one on Jan. 9.

CBS Radio's 'Look At Our '56 Start'

CBS Radio will start off the new year with money from new clients and from sponsors adding to their current schedules that will total into a bundle of $7,500,000 in gross annual billings. John Karol, v.p. over network sales, delivered an exhaustive lineup of the components which make up the fancy figure—an amount regarded as "impossible" of achievement a few months ago before the network kicked in with its segmented selling plan and arrived at a prime decision to "go with the talent names" to maintain its stake in broadcasting.

The new accounts are: Chesebrough-Pond's, in with six co-sponsorships of four daytime serials; Easy Washing Machine, a quarter-hour of Arthur Godfrey's daytimer; Standard Brands, two segments of "Wendy Warren"; F. C. Russell Storm Windows, in network radio debut, latching on to Bing Crosby's nighttimer under Segmented Selling plan; Philip Morris, taking its initial sudser, "Wendy

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Hour Shows Take Rap On Nielsen AA's

The new Top 10 Nielsens are in (for the two weeks ending Nov. 26), giving equal prominence to "average audience" (showing the staying power of shows) as opposed to "total audience" ratings. And, as expected, the half-hour show gets much the better of it on the A's, with only two 60-minute shows on the list ("Disneyland" and "Ed Sullivan Show"), whereas the extended full hour and 90-minute format dominates the "total audience" tallies.

Also revealing in the new Nielsens is the "just like Trendex" standing of the No. 1 rated "$64,000 Question" and "I Love Lucy" in the No. 2 spot, with the latter gradually catching up with the quizzer.

Here's the complete Nielsen scoreboard:

Number of TV Homes Reached (000)

TOTAL AUDIENCE		AVERAGE AUDIENCE	
$64,000 Question	16,138	$64,000 Question	14,963
I Love Lucy	15,165	I Love Lucy	14,292
Disneyland	14,963	Jack Benny Show	12,883
Jack Benny Show	14,192	Disneyland	12,414
Ed Sullivan Show	13,856	G. E. Theater	11,810
Ford Star Jubilee	13,621	You Bet Your Life	11,306
Chevy Show-Bob Hope	13,588	December Bride	11,072
NCAA Football Game-Sat.	13,252	Ed Sullivan Show	11,038
G. E. Theatre	12,950	I've Got a Secret	10,971
Perry Como Show	12,346	Dragnet	10,770

Percent of TV Homes Reached

$64,000 Question	50.4	$64,000 Question	46.7
I Love Lucy	47.1	I Love Lucy	44.4
Disneyland	46.4	Jack Benny Show	40.9
Jack Benny Show	45.0	Disneyland	38.5
Ed Sullivan Show	43.5	G. E. Theatre	37.1
Ford Star Jubilee	43.2	Ed Sullivan Show	34.7
Chevy Show-Bob Hope	41.8	I've Got a Secret	34.7
NCAA Football Game-Sat.	40.9	You Bet Your Life	34.6
G. E. Theatre	40.7	December Bride	34.5
Perry Como Show	39.0	Private Secretary	33.1

Vet 'Invitation' To Launch New Cycle

CBS Radio's 15-year-old "Invitation to Leaning" starts a new cycle Jan. 1 with discussion of "Victorian Reappraisals," covering the work of 13 writers of that era.

Under helm of Dr. Lyman Bryson, who's been with the show since its launching, and with two guests each week, the books to be dissected are Walter Bagehot's "Physics and Politics," "Trillope's "Barchester Towers," Browning's poetry, Macaulay's "Essays," Dickens' "Great Expectations," John Morley's "Life of Gladstone," Tennyson's "Idylls of the King," Thackeray's "Pendennis," William Morris' "News from Nowhere," Ruskin's "Modern Painters," Wilde's "Importance of Being Earnest," George Eliot's "Adam Bede" and George Saintsbury's "Nineteenth-Century Literature." Ralph Backlund produces for CBS Public Affairs.

'56 POSERS—ALLOCATIONS, TINT

Prudential Wins—Hands Down

Hollywood, Dec. 27.

Placement of the hands in the traditional "September Morn" pose is "obscene," in the opinion of Calkins & Holden Inc., ad agency for Prudential Life Insurance Co., sponsors of CBS-TV "You Are There."

Prudential and agency stopped airing of "Cardiff Giant" episode because, according to agency toppers, replica of "Giant" had its hands "in an obscene position." It's understood "Giant" can't be aired until scenes are changed to show hands in a "proper" position.

Director Bernard Girard stated while client has censorship perogatives, "Giant" replica was filmed in exact position the stone was supposed to have been found. James Fonda produces series.

Those Tampered-With Scripts

Flender's Protest on Kraft's 'Xmas Dinner' Recalls Similar Complaint Year Ago

Last week's protest by Harold Flender to the New York Times that the script of his play, "A Christmas Dinner," had been altered to its detriment by "Kraft TV Theatre" on NBC-TV, is not the first complaint by an author represented on the Kraft series. Flender did not receive credit for the revised version. By coincidence, James Barton, who starred on last week's show, but was praised for his performance, figured in a vehement dissent to VARIETY by a spokesman for another playwright, Carl Allensworth, on a Kraft program about a year ago called "One Man and a Million." It was charged by Allenworth's wife that the script was changed, that Barton, in his dramatic teledebut, engaged in a number of ad libs, that Vermonters (that was the locale) were "caricatured" and that an author is not in a good position to see his work on tv develop along original intentions, although aware of certain upbeat factors where departures help a script.

It's an old "playwrights vs. producers" story. Some authors are so anxious to "get on the air" that they can't afford to "do a George Bernard Shaw," meaning to insist on the play being followed to the letter. Others agree to certain proposed changes they figure will be constructive. Some don't care. Still others insist that their work not be tampered with, but most of these are writers of major stature, with their "names" at stake.

It's no secret that a socalled "finished script" is strictly a phrase in numerous cases. The ms. has to go through the sponsor-agency wringer in many instances. As result, some 11th-hour changes are made with or without the author's knowledge and the latter gets the first "feel" of the show when he actually sees it.

Agents for writers are well aware that if their clients are not on hand (in New York and Hollywood in the main), "anything can happen." Most of the important scripters have had to establish residence in N. Y. or L. A. to help in preproduction stages.

Window Display!

Hollywood, Dec. 27.

For the fifth time, a "Climax" tv script is headed for feature film treatment. This time, however, the negotiations for the purchase of the script began two weeks ago—and the play, "Bail Out at 43,000," won't be televised until Thursday (29).

Dudley Pictures, Inc., is trying to buy the teleplay from CBS which has previously sold "The Jimmy Piersall Story" and "Portrait in Celluloid," to Paramount and "To Deal a Blow" and "To Wake at Midnight," to Allied Artists.

GE's 'No Star Or Writer Too Big' For Sun. Dramas

With the CBS-TV Sunday night "General Electric Theatre" grabbing off fifth spot on the latest Nielsen sweepstakes, packagers MCA and the BBD&O agency are taking no chances on its slipping. Show has lined up for winter and spring one of the most powerful star and writer rosters in video, a lineup that many a full-hour and even spectacular showcaser would envy.

Topping the list are Paul Muni, Kirk Douglas, Bette Davis and James Stewart. Muni has been pencilled in for March 4, when he plays the lead in a Sinclair Lewis short story, "A Letter to the Queen," which is being adapted by D. J Powers. Douglas will star in a James Costigan original, "The Ballad of Mender McClure," on Jan. 15, with Vincent Price featured. Miss Davis makes her live video bow Feb. 26 in an adaptation of Paul Bowles' short story "At Paso Rojas." Stewart will appear in a trilogy in March, a western being scripted by Borden Chase which he will then convert into a feature.

Others set for winter exposure are Ricardo Montalban, who does Norman Katkov's "Esther Van's Legacy" Jan. 8; Joan Fontaine, playing in Larry Marcus' "Home-

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CBS-TV's Series On Gen. Fremont

Hollywood, Dec. 27.

Interest in proposed series on life of Gen. John F. Fremont has been sold by Steve Cochran and Harrison (Red) Reader to CBS-TV, with Hubbell Robinson Jr., net v. p., closing deal after Harry Ackerman opened talks for web. Ackerman will supervise the vidfilming and also have a piece of the property, as per his CBS-TV pact, along with net and Robert Alexander Productions (indie firm in which Cochran and Reader partner).

John Dunkel has been set by Ackerman to script series, with Cochran presumably to star. Tentative title is "The Trailmaker," although Fremont was always tagged "The Pathfinder" in histories. When first conceived by Cochran and Reader, series got attention by planning as a pilot a succession of filmed highlights from the whole project, in the manner of a theatrical film trailer.

COX NAMED COUNSEL IN FCC'S UHF PROBE

Washington, Dec. 27.

Kenneth Cox, a Seattle, Wash., lawyer, is the new special counsel for the Senate Interstate Commerce Committee inquiry into the relationship of network operations to UHF problems. The Committee is scheduled to start hearings Jan. 17 when it will call members of the FCC to testifying on allocation policies.

Cox, who is 39, succeeds Sidney Davis who resigned as special counsel last summer to undergo treatment for a spinal condition. Cox has been a partner in the Seattle firm of Little, Lesourd, Palmer, Scott & Siemmons.

MAJOR PROBLEMS FOR YEAR AHEAD

By JACK LEVY

Washington, Dec. 27.

After three years of enormous expansion, during which the number of stations has quadrupled and the aggregate gross has doubled, the television industry faces 1956 with two major dilemmas: the allocation problem and color.

Whether the allocation puzzle will be solved in the coming year is highly questionable. Proposals submitted in connection with the current proceedings seem to confuse, rather than clarify, the situation. The UHF forces, in their battle for survival, have temporarily stymied the FCC in its effort to junk the service. The recent Court of Appeals order staying the allocation of a VHF channel in the Albany, N.Y., area may be followed by similar action on VHF grants in UHF cities. If that happens, there's little prospect of more than a few new tv stations in 1956.

While a forced "freeze" on VHF grants in intermixed cities will encourage the UHF stations to hang on in the hope the Commission will still buy deintermixture, it's obvious that some will have to give up. How many is the big question. However, it's conceivable that more stations will fold next year than will be established. If that occurs, 1956 will be the first year since the lifting of the freeze (1952) in which the trend in station expansion is reversed.

Political Football?

With Democratic Party prospects for electing the next president brighter than they were a few months ago, the allocation bungle might well become a political football. The Senate Interstate Commerce Committee, under Chairman Warren Magnuson (D-Wash.) is scheduled to start hearings Jan. 17 on UHF. Also, some time in January the House Small Business Subcommittee, under Rep. Joe Evans (D-Tenn.) is expected to take a look at FCC operations, with an eye on possible preference to big operators. Whether these inquiries will expedite or delay solution of the allocation problem remains to be seen.

Not entirely detached from the allocation issue is color which is expected to emerge from infancy in 1956. So far, the predictions that tint would make inroads by this time have fallen flat. The most optimistic forecast that the Radio-Electronics-TV Manufacturers Assn. was willing to make for next year is that at least 250,000 sets will be sold. That would be about 3% of the expected black and white sales—if the forecast is borne out.

Although RCA is staking big chips on color, there's doubt here that the national economy has reached the point where mass purchasing of receivers costing $800 to $900 can be obtained. Thousands of letters received by FCC on the toll tv issue indicated that a sizable portion of tv viewers owe money on their sets—a reason they gave for opposing subscription. How then, it's asked, could they afford color?

Not until the price has come down to $500 or less and tuning problems are solved, it's believed, can color become an important factor in the industry. It doesn't look as if these things will happen in 1956.

The Freeze Is On

Boston, Dec. 27.

Subzero weather forced WXHR-FM off the air.

A break in the 200-foot antenna located on Mt. Zion in Woburn, Mass., conked the station off the air Wednesday night (21).

John R. Thornton, general manager of the station, said that temporary repairs were underway, but until the break was located, the station would be off the air.

Looks Like Granik'll Get His Show; N.Y. Mayor's Okay Believed Near

Decision by the city of New York to cooperate with Ted Granik and Screen Gems in opening its files to them for a filmed television show, "The New York City Story," may be forthcoming from Mayor Robert F. Wagner's office soon, it's been learned. When the Mayor first announced the project a couple of months ago, it became a cause celebre with the press, which termed it a "giveaway" in light of previous offers to pay for access to the files. Also a factor was Mayor Wagner's former association with Granik's law firm.

Project was left hanging in midair after the smoke had cleared on the show, but it's understood that a decision will be made on the project shortly, effect of which would be to open the files of various municipal departments and make available to the producers key personnel to act as consultants. Also a major factor is police cooperation for filming the series on location throughout the city. A secondary hassle was created, incidentally, when Police Commissioner Stephen Kennedy refused to open his files to Granik.

Granick is reportedly talking to NBC with the latter to get his first crack at the show if the city gives its blessings. Program would be filmed in dramatic form, with a permanent host-narrator who would also act in some of the films. This would be a fictional personification of the city government in the form of an official whose work brings him into contact with all city departments. Series would by no means be limited to crime and detection, but would embrace the work of all departments in welfare, public service, etc. activities. While files would be used, the show's scripters would sometimes take dramatic libertics with the case histories for purposes of showmanship and public relations.

Britain's Top 10

London, Dec. 27.

Commercial tv has collared all the first 10 places in the latest program ratings. Still holding the lead is "Sunday night at the Palladium," with "Theatre Royal" and "I Love Lucy" tying for second place. "Dragnet" has moved up to fourth position, "Roy Rogers" is number five and "Figure Skating" is in sixth place. Three features secured equal rating for seventh place, "Robin Hood," "Take Your Pick" and "Stage One." "Jack Hylton's Half Hour," "Douglas Fairbanks Presents" and "Gunsmoke" were level pegging for 10th place.

At the same time, a new Nielsen rating indicates the growing audiences for the commercial web. It is now reckoned they've achieved their target of 2,000,000 viewers in the London area, based on latest figures showing 527,000 receivers equipped to tune in to the alternative wavelength. It is estimated that there are an average of 3.9 viewers to each receiver.

Closed-Circuit TV For Sticks With NBC, ABC Shows

A new type of television service to small communities without service at present is being prepped by Trans-Community-Telcvision Inc., a new corporation headed by onetime KFMB-TV (San Diego) owner Jack Gross. The new group, of which Gross is board chairman and Jerome L. Doff prez, has just signed "affiliation" contracts with both NBC-TV and ABC-TV.

Trans-Community will comprise wired systems in the communities which it services, but unlike existing community antenna operations, will originate all programs locally instead of picking them out of the air with an antenna setup and feeding them to subscribers. Each setup will be equipped with two live cameras and a projection unit, and programming will consist of network film shows and kinnies, plus other film shows plus some local live programs in the form of news shows, etc.

New outfit isn't taking over existing community antenna situations, it's understood, but is building its own facilities in hitherto untapped territories. First of these is to be in Cedar City, Utah, starting in January, and Trans-Community hopes to have 50 such systems in operation by the end of 1956. Networks will supply film and kinnies—as many as the setup can handle—at flat fees of $500 per month. Trans-Community, incidentally, is headquartered in Beverly Hills, but Doff was in N. Y.

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Marshall Bumps Godfrey

For the first time since it's been on, Arthur Godfrey's CBS Radio ayemer took a thorough thumping in N. Y. from a competing local audio stanza. Jerry Marshall's "Make Believe Ballroom" on WNEW beat him in each of their six opposing quarter-hour segments, Pulse shows.

Marshall has been crowding Godfrey for the past five months or so, but never so unanimously. (In November, Marshall beat the exking five out of six.) Latest Pulse survey gave Marshall a 5.8 total for in and out of home listening, while Godfrey in N. Y. got a 4.9. Latter was undisputed No. 1 for five years.

Welles' 'Dybbuk' As NBC-TV Spec?

Alex Segal, the tv director, has returned to the N.Y. scene of video operations upon completion of his Metro pic and is scheduled to do the March "Producers Showcase" 90-minute attraction. Segal has been talking to the Showcase Productions, packagers of the spec (Sol and Henry Jaffe), with an eye toward putting on "The Dybbuk," for which he has a casting okay from Claire Bloom as the femme lead.

Segal wants Orson Welles for the lead, if the latter's legit plans permit. Negotiations are still on.

Segal's NBC deal calls for two dramatic specs this season.

Dozier's 'Deal a Blow' Bought for Films

"Deal a Blow," the Christopher winning half-hour show presented recently on "Climax," has been bought by RKO pix for a feature film. The Robert Dozier drama, in which Jaime MacArthur made his acting debut, went for a deal which called for a sizable down payment plus a percentage of the profits until the total reached $50,000.

The Daniel Hollywood Agency repped Dozier in the deal.

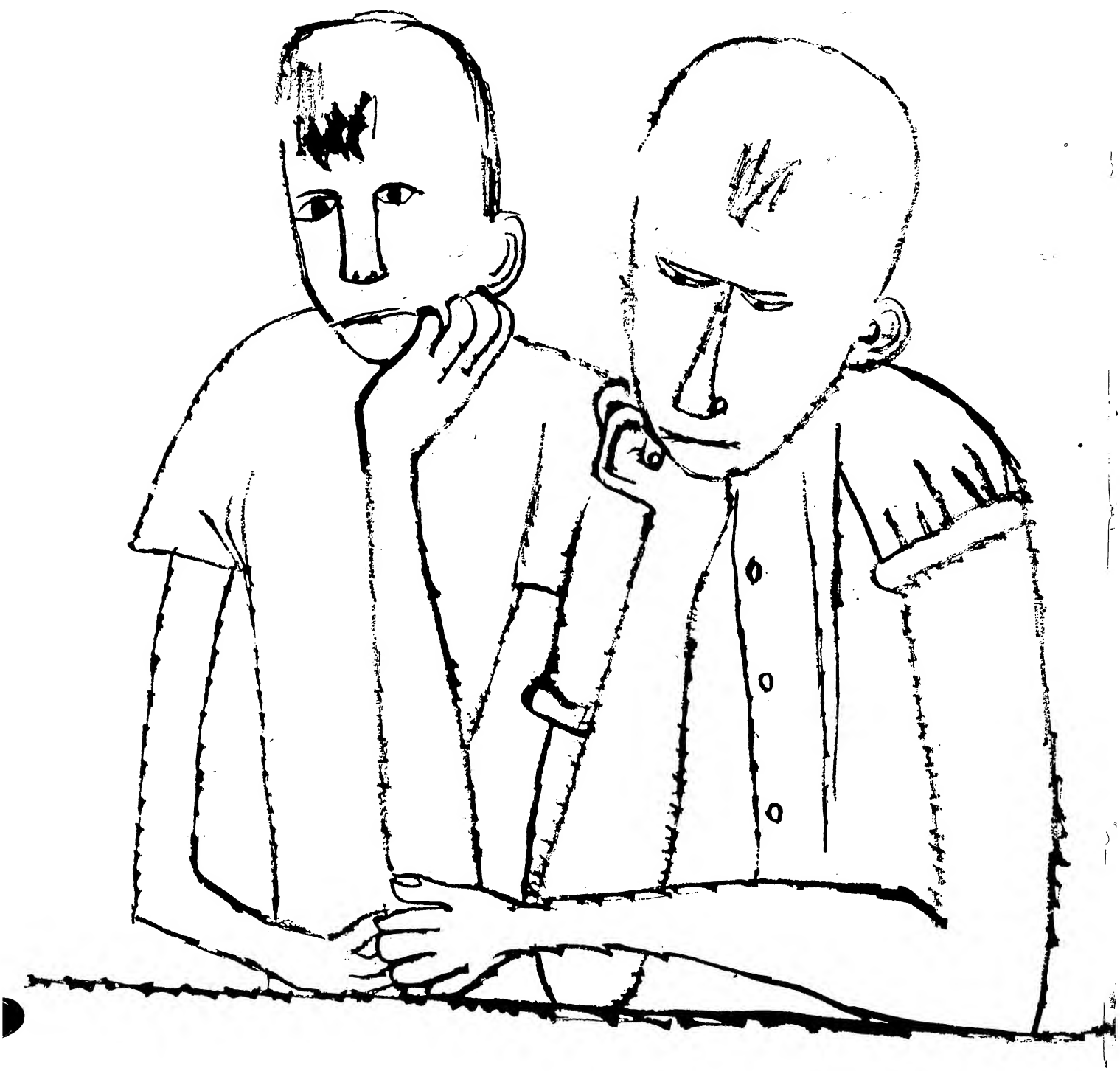
Bing's Buy Okayed

Washington, Dec. 27.

Bing Crosby became one-third owner of stations KFEQ and KFEQ-TV in St. Joseph, Mo., last week when the FCC approved transfer of the outlets to Midland Broadcasting Co. The actor-singer's partners in Midland are broadcaster Kenyon Brown, of Wichita Falls, Tex., and George L. Coleman, of Miami, Okla.

Midland paid $550,000 for the package.

focus on delinquency



*Both Nielsen and ARB—month after month

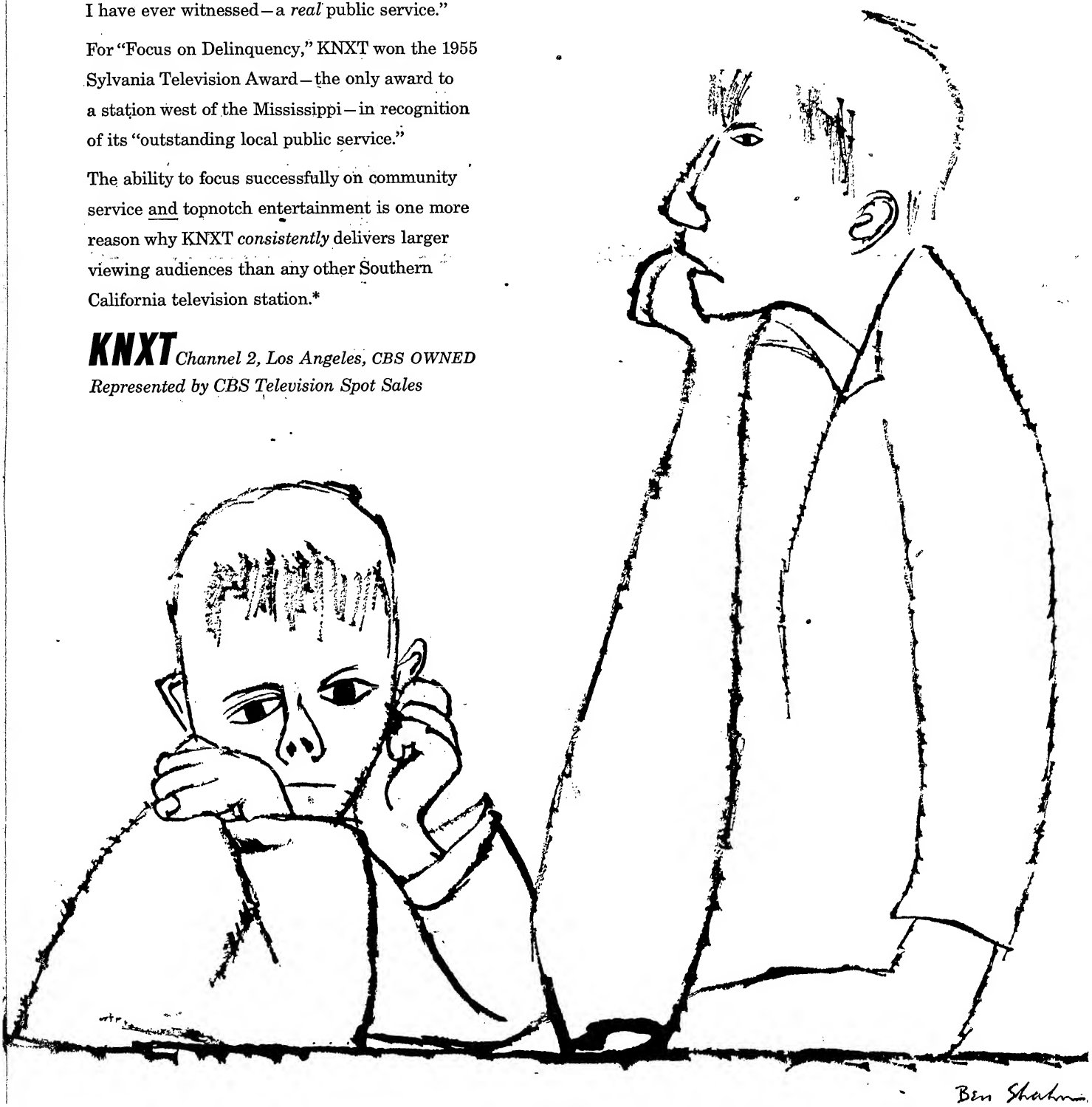
Troubled—and in trouble. Ten thousand of them this year in Los Angeles County alone.

These "juveniles in a delinquent society" were brought into perspective by KNXT's "Focus on Delinquency"—a six-part documentary so revealing that civic groups, law enforcement officials and juvenile authorities are still requesting prints of the series. Los Angeles Police Chief William H. Parker called it "one of the most dramatic and objective treatments of community social problems I have ever witnessed—a *real* public service."

For "Focus on Delinquency," KNXT won the 1955 Sylvania Television Award—the only award to a station west of the Mississippi—in recognition of its "outstanding local public service."

The ability to focus successfully on community service and topnotch entertainment is one more reason why KNXT *consistently* delivers larger viewing audiences than any other Southern California television station.*

KNXT *Channel 2, Los Angeles, CBS OWNED*
Represented by CBS Television Spot Sales



CHRISTMAS 1955
With Tallulah Bankhead, Tyrone Power, Ronald Colman, Alan Young, Gregory Peck, Fibber McGee & Molly, Frank Sinatra, Helen Hayes, Roy Rogers & Dale Evans, Dylan Thomas, Ben Grauer, Edwin C. Hill, Irving R. Levine, Rev. Dr. Norman Vincent Peale, others
Writer: Jack C. Wilson
Producer-director: Robert Wogan
115 Mins.; Fri., 8 p.m.
Participating
NBC, from New York (transcribed)

For "Christmas 1955," a two-hour special Yule show, NBC-Radio marshalled an imposing array of talent to participate in what it called a "transcribed magic carpet around the world." Along with holiday dissertations by such luminaries as Helen Hayes, Frank Sinatra and Tyrone Power, the stanza also served up interviews with English-speaking moppets in overseas cities who spoke of their reactions to Christmas.

Although the program undeniably was an interesting and timely presentation, it's a bit too optimistic to believe that the dialing audience remained fixed before their radios for the entire 115 minutes. At least not in this era of tv and scores of other distractions which encroach upon an individual's time. But for those listeners who may have heard all of it or even only part, it was a rewarding experience.

Then, too, NBC Moscow correspondent Irving R. Levine provided an informative touch with the reflection that Christmas hasn't been celebrated there since the Czars were overthrown. However, he added, many of the former Christmas traditions are now observed by Muscovites on New Year's Day. Levine, who quizzed one Russian on his plans for the holiday, remarked that "it sounds much like our own Christmas but, of course, without religion."

Miss Hayes, who introed the overall show, cited the spirit of the Salvation Army and told of the origin of its Yuletide copper kettle and jangling coins. "Of course, Christmas mean memories to most of us," observed Miss Bankhead, who appropriately read a Heywood Broun piece about Christmas written in 1929. Ronald Colman read a portion of the New Testament, Tyrone Power reminded listeners of the need to visit patients in Veterans Administration hospitals throughout the year, not only at Christmastide.

Sinatra expressed his thoughts on the season by quoting lyrics of a Rodgers & Hammerstein tune, "Happy Christmas, Little Friend." Gregory Peck, in noting that "each year we must discover Christmas anew," read Charles Tazewell's "Lullaby of Christmas," effect of which was heightened by a special chorus and musical score. Welsh poet Dylan Thomas, who died two years ago, was heard in a recorded reading of "A Child's Christmas in Wales."

Similar contributions were made by Fibber McGee & Molly, Roy Rogers & Dale Evans, Ben Grauer (a description of the Fifth Ave. holiday scene), Edwin C. Hill and the Rev. Dr. Norman Vincent Peale, among others. While all this added up to fine Yuletide listening, it was unfortunate that NBC chose to toss in the usual spot announcements at regular intervals. For example, a brash jingle extolling Piel's Beer directly after a fine reading of Hans Christian Andersen's "The Little Match Girl," detracted from the spirit of the program. *Gilb.*

Closed-TV In Six

Continued from page 27

last week finalizing his network deals.

Another key area of difference from the community antenna operations is the very fact that the new outfit has gone to the networks and is paying for its programming sources. The community antenna setups merely pick the shows off the air and pipe them in to subscribers without any payment of any kind for the programs. Nobody has pressed the issue up to now, both because of the vagueness of their legal status and because for stations whose signal is picked up, it means additional coverage which they would not have been able to get were it not for the community antenna systems. Only parties who have griped about the community antenna setups with any vehemence are the telefilm syndicators who feel that their properties are being aired without proper payment. Trans-Community, on the other hand, appears ready to pay for all programs used.

Radio Followup

Biography In Sound

As Dave Garroway, Leo Pearson, Tex McCrary, playwright-husband Charles MacArthur, et al., unspooled "The Helen Hayes Story" over WRCA (N.Y.), it was a thriller. A post-midnight (12:05 a.m.) Sunday (25) entry, this "Biography In Sound" is too good to let fall on the late nocturnal ears. There should be some means of preserving or, more specifically, projecting to a wider audience since obviously there are ETs always made. It's good enough for a Record Collector's Item and, were it not for the limited time intervening between now and the First Night Ball Friday (30) at the Waldorf-Astoria, N.Y., in honor of the first "queen" of these annual shindigs, it would be a worthy souvenir. More, it could be an excellent money-raiser for the American Theatre Wing which is the beneficiary of the event.

In pungent, staccato, meaty, ever-compelling vignettes, a host of Helen Hayes intimates gave their impressions of the star. They ran the gamut from Beatrice Lillie to agent Mark Hanna, critics John Mason Brown and Walter Kerr to Mrs. Martin (Louise) Beck, who is so active in the Wing's postwar work, which is that of furthering promising legit careers. Legit p.a. Richard Maney, producers Lawrence Langner and Gilbert Miller, columnist Leonard Lyons, Gary Cooper, Ben Grauer, Bethel Leslie, Jimmy Durante, and others participated in this warm salute.

It was actual and factual. It was an authoritative "biography in sound." It was not sticky. MacArthur spoke of their courtship at the old Club Durant; of their loyalties and tiffs. There was reference to Mary MacArthur, their only child, a promising young actress and victim of polio at 18. It was a very worthy record of a brilliant career, very fittingly placed on the literal record for posterity. *Abel.*

LUNCHEON AT THE DEWITT
With Forrest Willis, others
15 Mins.; Mon.thru-Fri., (noon)
WTRY, Troy

Associated with, and highly effective in using, radio for public service throughout the Albany area for more than 25 years, Forrest Willis continues that pattern with a program from new location—State Room of De Witt Clinton Hotel in the capital. It is pretty much the same show, even to introductory and signoff music, that he long did from the hotel studio, following the Arthur Godfrey CBS origination.

Willis' audience for such broadcasts is credited with being large and loyal: organizations and movements automatically turn to him for aid. His approach is friendly and helpful; addresses many interviewees, and they him, by first name. However, some of the pick-ups—and public services on other Capital District stations, too—are drawn out and repetitious. The allotted time could often be halved, with no loss of message impact and perhaps with an increase in the hold on dialers. *Jaco.*

CHRISTMAS SING WITH BING
With Bing Crosby, Paul Weston orch, Norman Luboff Choir, Ken Carpenter, others
Producers: Bill Morrow, Sam Pierce
Director: Murdo MacKenzie
Writer:
60 Mins.; Sat. (24) 9 p.m.
INSURANCE CO. OF NORTH AMERICA
CBS and CBC (tape)
(N. W. Ayer)

Insurance Co. of North America laid out some $30,000 for this Christmas Eve "Sing With Bing" hour, and that might be figured as cheap considering the promotion values. CBS toted up statistics claiming over 70,000 letters pulled in a "What Xmas Means to Me" contest for moppets, with none but on-the-air advertising and no premiums or prizes offered save to a single winner.

What happens to the other 69,999 kids who made with their letters is something else again; perhaps they won't be snared into ever writing again, or will compare the prize letter with their own and be "disturbed" about it. The winner was 11-year-old Delores Short, who's spent her whole life in a Pine Ridge, Ky., children's home. She read her letter, the Groaner promised her a bicycle, gifts for the other kids in the home, and there was quite a bit of hoopla re a B-29 crew out of a U.S. air base in Alaska dropping the letter over the North Pole for Santa's mailbag.

The all-transcribed show itself rose to the Eve occasion, with tape pickups of church choirs from the Notre Dame in Paris, Rome and the Vatican, Quebec, the Hague, St. Louis, New York, Los Angeles and other points around this country. If there was an important Xmas carol left out, either by Der Bingle or the pickup points, it didn't come to mind. Crosby breezed along in his w.k. way, with talk and chirp, some of it carried on with Ken Carpenter, who gave a gentle ride to the insurance commercials. Fitting background emanated from the Paul Weston orch and the Norman Luboff Choir. *Trau.*

CBS Radio

Continued from page 26

Warren," amounting to two and one-half days per week; Pharmaco, five co-sponsorships weekly of "Helen Trent"; Sunsweet Prunes, quarter-hour weekly of "House Party"; Ferry-Morse Seed, 11-week seasonal on "Garden Gate"; Campbell Soups, two co-sponsorships weekly of "Aunt Jenny."

Sponsors who are adding to their current skeds are:

Lever Bros., taking "Aunt Jenny" in addition to Godfrey daytime and "House Party"; Hazel Bishop, Godfrey daytime quarter-hour annexed to "Godfrey Digest," plus 'Nora Drake" segments; Campana, quarter-hour of "House Party" to join its quarter of Godfrey; Milner currently a Robert Q. Lewis backer, takes on Bing Crosby and "Amos 'n' Andy Music Hall" once weekly each under segmented selling; Sleep-Eze, adds five-minute shows, "Surprise Theatre" and Galen Drake commentary.

Inside Stuff—Radio-TV

Manie Sacks' regimen, as the "unofficial" executive veepee of NBC, with Bobby Sarnoff now prez and Pat Weaver board chairman, calls for 90% of his time on the 6th floor (executive) of the network.

Sacks is still technically a staff veepee of Radio Corp., and retains an office on the 53d floor of the parent company but, after 10:30 a.m., he is chiefly in the NBC ghq.

As general manager and veep of RCA Victor, he makes the East 24th St. (N. Y.) meetings on Thursday; otherwise Larry W. Kanaga is operating head and veepee.

Unique among the Christmas gifts that went out in the trade last week was that of Mike Levin, ex-radio-tv veep of the Erwin, Wasey agency who set up his own consultancy shop this fall. Levin, an ex-musician and onetime editor of Downbeat mag, set up a pre-Christmas recording session of his own, cut a tape with a top instrumental and vocal combo on the English carol, "The Twelve Days of Christmas," and sent acetates of the recording out to all on his Christmas list. Singers on the side were Sally Sweetland and Artie Melvin, with Jack Fulton on flute, Tony Mottola on guitar and Verlye Mills on harp. Reason for picking "Twelve Days," Levin annoted, is that it "has never been properly recorded in this country." Levin also added in his note: "In a sense, this is a Christmas gift to myself too. After some years of fitting the leopard with 18 and 59 second spots, it was sheer unalloyed pleasure to march into the studio and make a record just as it needed to be done, regardless of time or tide."

Initial substitute hosts have been logged in for ABC's "Breakfast Club," under toastmaster Don McNeill's newly-incepted program to showcase local radio personalities drawn from the web's affiliation family. With McNeill set to sub for Garry Moore on CBS-TV's "I've Got a Secret" Jan. 11, Don Stone, from KSCJ, Sioux City, will emcee the "Club" that morning, and Earl Thomas, WWSC, Glens Falls, N. Y. takes over the next day.

From the Production Centres

IN NEW YORK CITY . . .

Arthur Godfrey last week donated the $100,000 fee received for his serialized story in Saturday Evening Post, to the Air Force Aid Society. Money will go to help families of needy Air Force personnel.

Hal Simms, WCBS' weatherman and **Jack Paar's** daytime CBS-TV colleague, won diction award from Speech Institute in Boston . . . **Bill Anderson**, NBC trade ed, to Dallas over Xmas weekend to visit his family . . . **Red Barber** and **John Derr** Florida-bound for CBS sports assignments, with Derr producing Gator and Orange Bowls' coverage and Barber on the play-by-play . . . **Gordon MacRae** set for "Woolworth Hour" guestarring Jan 8 . . . **George Bryan**, WCBS' "11 O'Clock News" reporter, has become a farmer in Stamford . . . **Marilyn Rosenberg** of WRCA publicity office back from eight-day honeymoon cruise to Bermuda and Nassau . . . **Oscar Hammerstein 2d, Helen Hayes** and **Irene Selznick** on WCBS-Bill Leonard's "This Is N. Y." this week . . . **Lew Ayres** to discuss his religoso film projects as guest on **Edgar Bergen** CBS'er Sunday (1) . . . **Herman Hickman** WCBS show renewed by Shell Oil . . . **Mary Jane Higby** and **Arthur Hughes** into CBS-"Backstage Wife," . . . **Tony Aless, Jack Sterling's** pianist on his early morn WCBS'er, and **Al Cohn**, Sterling's arranger, open two-week stand of Birdland with their separate bands tonight (Wed.) . . . Cast of CBS' **Robert Q. Lewis** Saturday timer will air from cold N. Y. this week (31) while Lewis joins them via direct wire hookup from Miami Beach where he's spending holidays . . . WCBSinger **Martha Wright** gradually getting her home into shape after recent floods, with a new piano and desk on the way.

Alan Jay, WNYC announcer, turning parttime to off-Broadway and Arena Players to do "Crime and Punishment" . . . **Mari Lynn** lately lead on "My True Story" . . . **Alfredo Barea**, who does the "Spanish Breakfast Club" and nighttime "La Voz Hispana Del Aire" for WWRL copped first honors in the annual Latino broadcast popularity poll done by Revista Teatral, weekly showbiz paper. Won it last year too . . . Charles Antell Inc. switches to Cayton agency . . . Harpist **Carlos Salzedo** played his own cleffings on the "WQXR Studio Series" Xmas Day . . . The prior midnight same station's big boss, **Arthur Hays Sulzberger**, Times publisher, offered a Yule airtime message.

Madeleine Traube, daughter of the **Leonard Traubes** (he's VARIETY staffer), engaged to **Alvan (Chick) Berman**, "nonpro pro" (for two years assistant golf pro at Unicorn Country Club, Stoneham, Mass.) of Beverly, Mass., where bride-to-be will be graduated from Endicott Junior College in June, with wedding set for June 24 in N. Y. . . . **John Thomas** starts '56 with role on ABC's "Greatest Story Ever Told" (1).

IN HOLLYWOOD . . .

Art Linkletter is grooming his son **Jack** as his successor when it comes the time to stop—look and listen . . . **Jack Webb** has decreed a wisp of romance for "Dragnet" next year and signed **Marjie Millar** as the continuing love interest . . . Nine years ago when J. Walter Thompson's **Cornwell Jackson** sought to use "Blithe Spirit" as a starring vehicle for **Helen Hayes** on Lux Radio Theatre it was rejected by CBS continuity acceptance. Come Jan. 14 it will be done on Ford Jubilee on the same network. Network's explanation: "things were different then" . . . CBS radio's veepee in Hollywood, **Guy della Cioppa**, had an advance look at the billings for the first quarter of '56 and beamed broadly . . . **Mary Ellen Ryan**, former time and talent buyer at the Raymond R. Morgan agency, joined Mottl Siteman as radio-tv director. **Cliff Gill**, operations v.p. of John Poole Broadcasting Co. (KBIG, Avalon, and KBIF, Fresno) to Washington Jan. 12 for meeting of Radio Practices Standards Committee of NARTB . . . Policy of spotless holidays has been established by KBIG and KLAC, Hollywood. KBIG preempted all commercials on Christmas Day and KLAC likewise on New Year's Eve and Morn . . . KFWB, Hollywood, has instituted new policy on late evening **Al Jarvis** d.j. show; only eight minutes of commercials per hour, with rest of time strictly devoted to music and a minimum of chatter.

IN CHICAGO . . .

MCA veep **Jim Stirton** new prexy of the Broadcast Advertising Club succeeding **Pete Cavallo**, J. Walter Thompson's Chi radio-tv veepee . . . **Joe Savage**, heretofore publicitor for Mutual's "Game of the Day" baseball airers, web's new central division sales promotion-publicity staffer, vice **Liz Troughton** now with TV Guide . . . **Florence Johnson** retiring after 49 years of ad agency service, first with Lord & Thomas, where she was the late Albert Lasker's secretary, and since with Foote, Cone & Belding as office supervisor. Her FC&B "going away" present is a trip to Hawaii . . . Chi CBS newsmen **John Harrington** and **Frank Reynolds** nipped by a virus last week . . . **Don McNeill** to emcee CBS-TV's "I've Got a Secret" Jan. 11 while **Garry Moore** vacations . . . Chi CBS veep **Les Atlass** and family spending the holidays cruising southern waters on the yacht "Sis." . . . Local RCA distribbery bought Screencraft's "Judge Roy Bean" telepixer for color beaming Monday nights on WNBQ. Deal was set by **Jack Russell**, Screencrafts midwest rep. . . . WGN-TV sales manager **Ted Weber** and family on a three-week Coast junket . . . **Curley Bradley** hosting a Saturday afternoon hayloft jamboree on WBKB with the Prairie Ramblers for Crosstown Motors . . . WGN-TV telecast the premiere hoopla of the "Oklahoma!" pic at the McVickers Monday night (26) with **Jack Brickhouse** describing the affair.

IN MINNEAPOLIS . . .

Steve Cannon, former WMIN ace disk jockey, back on the air with several WLOL shows . . . Morrell Packing Co. in on WCCO-TV's **Charles McCuen's** "News at Noon" show on participating basis . . . KEYD-TV televising 11 of the Minnesota College Conference top basketball games with its sportscaster **Jack Horner** handling the play by play . . . With local pastor Dr. R. K. Youngdahl touring Europe for six weeks, including a 12-day visit to Soviet Russia, his WCCO-TV show, "Pathways to Peace," will have six guest ministers of various Protestant denominations during his absence . . . **Dan Anderson** and **Sev Widman**, WLOL and WTCN personalities, respectively, sound again after recovery from auto accident injuries . . . Educational TV and Radio Center ganted U. of Minnesota radio station $4,768 for the current school year to produce educational audio programs on justice administration . . . KEYD-TV produced four special pre-Christmas shows . . . Charmin Paper Products bankrolling "The Great Gildersleeve" on KSTP-TV here . . . A local advertising agency promotion man, **Roland Minda**, responsible for giant peanut gimmick that got his company's Twin Cities nut concern on **Steve Allen's** "Tonight" network show.

IN BOSTON . . .

WNAC-TV sold its original half-hour film on Christmas in New England, from Boston Common to the ski country, to Salada Tea Co., and world preemed it Saturday (24) from 2 to 2:30 p.m. and again from 7:30 to 8. Titled, "Noel, New England," and filmed by Channel 7's film director, **Jim Piken**, it includes a visit to Santa Claus, coasting in Winchendon, Mass., Xmas displays in lights, hustle and bustle of Boston's shopping center and typical New England scenes . . . **Ruth**

(Continued on page 40)

BABES IN TOYLAND
With Dennis Day, Dave Garroway, Wally Cox, Bil & Cora Baird, Jack E. Leonard, Barbara Cook, Bambi Linn & Rod Alexander, Ellen Barrie, Mary Mace, Karin Wolfe, Dickie Belton, Jack Powell, Charles Sanford Orch., others
Producer: Max Liebman
Director: Bill Hobin
Adaptation: William Friedberg, Neil Simon
90 Mins.; Sat. (24) 9 p.m.
OLDSMOBILE
NBC-TV, from New York
(D. P. Brother)

In Victor Herbert's classic "Babes In Toyland" it's difficult to combine juvenile quality with an interest for grownups. Max Liebman tried it last season with uncertain results and even with changes, the show rarely got off the ground.

This year's rendition employed Disneyesque techniques, a few tunes new to this Herbert opus as well as a few slight changes in other departments. These departures again pointed up the difficulty in making the video translation.

The Victor Herbert melodies are always a delight. The classics, "I Can't Do That Sum," "Toyland," "March of the Toys," are familiar and loved by most. Perhaps even the creaking book can be accepted, and the Max Liebman embellishments indicate an effort to elevate this operetta from its essentially trite estate. However, the clichcs manage to assert themselves to a greater extent than ever. The contrasts become too marked and the oldhat aspect become more pronounced than ever.

The singing roles were well done. Dennis Day gave his Gaelic peter-panish personality to the role of Tommy Tucker. Aside from good deliveries of the Herbert melodies he inserted a ringer with an Irish tune, maybe so that it shouldn't be a total loss. Barbara Cook, made a sweet Jane Piper, and the other parts were all well done.

The one department that stood up best was comedy. There were two contrasting styles. Dave Garroway's seemingly off-the-cuff remarks in his role of the department store Santa provided a few deft touches, while Jack E. Leonard's robust villainy made it possible for him to walk off with the proceedings whenever he appeared.

A lot of the production was entrusted to Bil & Cora Baird, the puppeteers who currently on a children's recital at the Phoenix Theatre, N. Y., for a week's stand. There were long stretches in which they held the stage in an apparent attempt to give the show a Disneyesque feeling. Their efforts were good and they animated the toys with imagination. Yet their overlong stands in front and center was another factor that threw the proceedings off.

Bambi Linn & Rod Alexander essayed the major dance roles excellently. The duo were one of the more satisfying elements on this layout. Jack Powell did his drum specialty entertaingly, but the fact that he took an encore made it seem like the show was stretching for time. Wally Cox seemed to perform perfunctorily on this session.

The production elements were perhaps the strongest parts of the show. The choral work, dance arrangements and sets were plus factors and provided excellent relief from the weighty book. *Jose.*

STORY OF THE CHRISTMAS CAROL
With Ken Nordine, Norman Gottschalk, Eugene Troobnick, Gertrude Breen, Morton Friedman, Kurt Kupfer, George Greer, others; Joseph Gallicchio and NBC orch, Illinois Bell Choir; Mike Kirby, announcer.
Director: David Barnhizer
30 Mins.; Thurs., 10:30 p.m.
ILLINOIS BELL
WNBQ-WMAQ, Chicago

WNBQ and WMAQ, the Chi NBC stations, and Illinois Bell joined forces on this simulcast Xmas treat last Thursday night (22) that exuded class with a capital "C." Working with a $8,000 production budget, program chief George Heinemann and his WNBQ-WMAQ colleagues went all-out to deliver a bigleague holiday special for the bigleague client.

Bulk of the half-hour was a smooth adaptation of Dickens' classic, cleverly unspooled through a cluster of realistic sets. Truncated version of Scrooge & Co. was expertly narrated off-screen by Ken Nordine as the local AFTRANs went through their pantomime paces before the cameras. Venerable yarn was graphically told, thanks to imaginative camera work and some skillful silent thesping. Norman Gottschalk, as Scrooge; Eugene Troobnick, as Bob Cratchit; Gertrude Breen as his spouse; Morton Friedman, as Tiny Tim; Kurt Kupfer, as Fezziwig, and George Greer, as young Scrooge, all turned in top jobs. *Dave.*

Tele Follow-Up Comment

Omnibus

Handel's "The Messiah" was the Christmas Day offering on "Omnibus" over CBS-TV Sunday (25) and from every point of view it was a proud hour for the medium. Television has frequently been accused of passing up serious music. "The Messiah," both in its performance and from a visual aspect, was a moving experience and a vote of thanks must go to the Ford Foundation Radio & TV Workshop for putting it on.

Presenting an oratorio on tv offers a multitude of problems. "The Messiah," for all its wonderful music, is static as a thing to watch. Director Charles S. Dubin, who guided "The Messiah" portion of "Omnibus," outdid himself in overcoming that obstacle. There was a slight attempt at dramatization, and lighting was used most effectively throughout. The camera kept moving—perhaps too much so, at least in the early stages—and caught many interesting angles.

The introduction of a soloist via his shadow, for instance, while the orchestra played the opening bars of his aria, was dramatic and highly effective. Then there were the closeups of the choir and of Leonard Bernstein, the conductor, whose rather theatrical mannerisms seemed to conflict with the spirit of the work. Nevertheless, Dubin didn't overlook a thing to make "The Messiah" one of the outstanding tv experiences on Christmas Day.

Bernstein directed the work, batoning the Symphony of the Air. Hugh Ross conducted the Schola Cantorum. Soloists included David Lloyd, tenor; William Warfield, bass; Gloria Lane, mezzo-soprano, and Adele Addison, soprano. Their interpretations, delivered against a dramatic backdrop, were firstrate with the possible exception of Miss Lane who didn't seem to measure up to the rest in some of her solos.

Presented were the first two parts of "The Messiah," with Alistair Cook introing the work via a brief history of how Handel came to write it. From the first vocal piece —Lloyd singing "Every Valley"— to the mighty Hallelujah Chorus, this "Messiah" had power and depth. The Ross choir, cleverly grouped and regrouped for the various numbers, sounded fresh and well-rehearsed, particularly in the "Unto Us a Son Is Given" stanza when its vocal coordination was a joy to behold.

Bernstein's direction was flawless, except that — by accepted standards—he seemed to take the opening passages very slow. The entire work came through as a real experience and certainly was a proud feather in television's Christmas cap. One could feel grateful that tv—and Omnibus—saw fit to present this kind of superior entertainment on the air. *Hift.*

Playwrights '56

For about the first 10 minutes of last weeks (20) "Playwrights '56 presentation of Tad Mosel's "The Waiting Place," it looked as if producer Fred Coe had flipped his lid. Imagine casting Kim Stanley as a 14-year-old. But after those first few minutes, they could have called him Canny Coe, for Miss Stanley was not only completely believable in the part, but delivered one of the stunning virtuoso performances of this or any other season.

A topnotch wardrobe job that flattened out the bulges and a good makeup job that erased the facial lines took care of the physical requirements up to a point, but it was Miss Stanley's pluperfect portrayal of an imaginative and somewhat over-possessive child that was the clincher. Even down to the inflection, Miss Stanley caught the mood and flavor of the youngster, and by the time it was all over, it wasn't an actress doing a part anymore, it was an in-the-flesh juvenile with all her facets exposed.

Mosel's play was a tough and exacting one, dealing with a youngster who is far too overpossessive towards her widower father and creates a major conflict between them but keeps avoiding a showdown through wild flights of fancy. The showdown does come when Frank Overton, as the father who has buried himself in work, comes to the realization that he too is flesh and blood and wants to marry Louise Platt, a goodlooking spinster who comes to clean the house. When Miss Stanley finally does face the fact that she's got to share her father, she takes another step toward maturity.

After a somewhat talky first act, the conflicts emerge and the showdown comes, and these made for some gripping yet sensitive scenes in which Miss Stanley really put on the steam. Overton no less was superb in a definitive and sharply etched portrayal of the father, who at once shares love and revulsion for his daughter, revulsion because of the way she thrusts herself upon him both emotionally and physically. His portrayal was no less remarkable since he was a last-minute substitution in the part. Miss Platt, as the lonely spinster who wears her longing on her sleeve, was excellent, as was Dorrit Kelton as the paralytic grandmother who sits and "watches to see how things work out." Jack Mullaney was good in a brief appearance.

Major credit should also go to director Arthur Penn, who did a fine straightforward job in both getting the maximum out of the actors and yet delivering forth the subtleties of the script with clarity and strength. Mosel, who hasn't had too much representation on the dramatic shows of late, once again proved his stature with a topflight creative effort. *Chan.*

Climax

Dale and Katherine Eunson's "The Day They Gave Babies Away" was published in Cosmopolitan mag in December, 1946. Adaptation of it on CBS-TV's "Climax" last week (22) was part of an all television plan to get aboard S.S. Sentiment during the Christmas season. Separated from the sticky, soapopera sequences, it was a passable show, with capable performances by Brandon De Wilde, Barbara Hale, Leif Erickson and a flock of moppets from whence derives the title.

Ma and Pa die, so De Wilde, oldest of the brood, sets out on Xmas Eve to find permanent shelter for the children among the neighbors in the Wisconsin logging country around post-Civil War time. De Wilde then heads for a job in a logging camp. It was an offbeat type of story, directed by Allen Reisner and nicely narrated by Joan Evans, daughter of the Eunsons speaking as the great-granddaughter of young pioneer De Wilde. "Babies" gets a Cosmopolitan reprise in January issue. *Trau.*

Loretta Young Show

After a sixmonth absence because of illness, with a covey of Hollywood stars subbing her as hostess on this Lewislor (hubby Tom Lewis and Loretta) production, Loretta Young finally made it back for Christmas. Not only was she back for the intros, but for a starring role in a Christmas play, one somewhat above the show's standard at that.

Let's face it, girls, there isn't anyone else who can prance into a living room set with the same aplomb. In fact, there are unquestionably some viewers who merely wait for the opening just to see her bounce in and then switch to something else a little less mawkish as soon as the play comes on. From that angle, audiences should be glad she's back. As to the actual content of the show, that hasn't changed much from its soapopera-ish approach, but the Christmas show was a cut above par.

Miss Young, playing a smalltown railroad station waitress, manages to fix things up between the estranged parents of a boy who's stranded at the station by a tieup. At the same time, she manages to unload her crush on a local romeo in favor of an earnest-looking soldier who's also caught in the tieup. That's about the extent of Richard Morris' screenplay, based on his own and D. F. Miller's story. But as enacted by Miss Young, Bobby Clark as the boy, John Larch as the soldier and Robert Lowery as the romeo, and as directed by Morris himself, it had a fairly light touch and moved nicely. In this sense, it was a pleasant comparison with the bogged-down scripts customary on this show. Bert Granet gave it its usual good production trappings. *Chan.*

Amahl And The Night Visitors

Gian Carlo Menotti's "Amahl and The Night Visitors" was staged for the sixth time on NBC-TV Christmas night and it now has become an annual holiday event which may, in time, achieve the status of Charles Dickens' "Christmas Carol," which incidentally, has been given plenty of tv time again this year. Menotti's opera stands up as an excellent work perhaps a bit thin and sentimental storywise, but made profoundly moving by the music and the performances.

The same cast that has appeared in the opera for the past three years again did superlatively in this production under the "Alcoa Hour" banner. Bill McIver, as the boy soprano in the role of the crippled Amahl, was brilliant in his thesping and vocalizing. His performance, together with Rosemary Kuhlmann, in the role of the mother, give the Menotti work its essential heart-tugging appeal. They were both at the top of their form although young McIver may have to graduate into a new role next year if his voice changes.

The supporting cast also made important contributions with Andrew McKinley, Leon Lishner and David Aiken as the three kings and Francis Monachino, as the kings' servant. The shepherds' dance sequence is the weakest bit in the piece, but it was done briefly and with verve by John Butler, Glen Tetley and Carmen Gutierrez. Eugene Berman's settings and direction by Kirk Browing, under the production helm of Samuel Chotzinoff, were solid while Thomas Schippers furnished a positive baton.

Alcoa, on its end, provided a plug-less show for the length of the opera. Sponsor took its plug at the windup of the show and it took a long, but well-deserved one. *Herm.*

Rin-Tin-Tin

Screen Gems whipped up its own parable for "Rin Tin Tin" on ABC-TV last Friday (23) night. Show made a try at getting in the Xmas spirit with a half-hour that was, for it, offbeat, but it's questionable whether guns and killing mix at all with an obvious retelling of the Christ birth, only this time with an Indian squaw who could have passed as a dead-ringer of Mary in a Cecil B. DeMille production.

To show that it had the right feeling, the sponsor limited itself to a brief opening announcement, cutting out the middle and closing commercials. But though the feeling was there, SG, which does the show for Nabisco, apparently found itself facing a dilemma: How to hold its regular juve audience, which expects rootin'-shootin' cowpix, and still get across Yule fraternalism. The story and direction by Douglas Heyes were clever, no doubt about it. He softened the mayhem angle by making sure the televiewer realized a couple of the principles were only wounded, and that the bloodthirsty antagonist had a change of heart when he finally saw the baby of the Indian man and woman he was trying to kill.

Rin Tin Tin and a troupe of bluejackets from Fort Apache, who were on a Yule tree hunt, run into this redskin replica of Mary riding a donkey. They then protect the couple and their unborn child from the chief of the tribe, who wants to kill them off to prevent the baby from usurping his topman status, according to Indian prophecy. A lot of fatal blood is shed by extras

(Continued on page 40)

'Morality in Movies' As Topic on TV Forum A Mass of Confusions

A potentially interesting discussion degenerated into a no-holds barred verbal brawl Sunday (25) on the "American Forum" via NBC-TV as two producers and a critic tackled "Morality in the Movies." It was a good title, but that's about all, for the panel never came to grips with it. All it accomplished was to thoroughly confuse the viewer via the injection of various personal elements having to do with whether or not a man makes pictures as a token of his social responsibility or to make money.

Participants in the Forum included Otto Preminger, producer-director of the controversial "The Man With the Golden Arm," which has been refused a Production Code seal of approval since it deals with dope addiction; Jerry Wald, exec producer at Columbia Pictures, who admittedly had read only the script of the film, and William H. Mooring, a Catholic writer somewhat inadequately identified as just a syndicated columnist.

To start with, Preminger is an extremely difficult man to debate with since he tends to flout the rules of common courtesy on programs of this kind. Neither of his opponents, both of whom were there to speak for the Production

(Continued on page 42)

SUPER CIRCUS
With Jerry Colonna, ringmaster; Sandra Wirth, Jerry Bergen, Baron Twins, Ralph Hermann orch; Robert Lamouret, Texas Tommy & His Huskies, St. Colum Cilles United Gallio Bagpipers, guests
Producer: Martin Stone
Director: James Walsh
Writers: Eddie Kean, Allan Stone
60 Mins., Sun., 5 p.m.
HARTZ MOUNTAIN PRODUCTS, ROTO-BROIL, CHUNKY CHOCOLATE
ABC-TV, from New York
(Geo. Hartman, Product Services, Hilton & Riggio)

ABC-TV has moved its longtime Sunday afternoon moneymaker from Chicago to New York and completely refurbished the kiddie segment, which has shown signs of slipping lately, from the production staff on down to the tiniest clown. New production factotum is Martin Stone, who should know what he's doing what with his longtime "Howdy Doody" identity; Jerry Colonna heads up the new cast as ringmaster (vice Claude Kirschner), Miss Florida of '55, Sandy Wirth, is the batoneer replacement for Mary Hartline, Jerry Bergen is the staff pantomimist and the Barton Twins as clowns and the Ralph Hermann orch round out the regulars. Show is emanating from ABC-TV's Studio TV-1 in N. Y., its laragest facility.

First show from N. Y., coming as it did on Christmas Day, with an extraordinarily quiet crowd of underprivileged youngsters invited for the show and a party, was necessarily a shakedown outing. Considering the transition factors, it wasn't too bad. But in terms of comparison to the Chi origination, something was lacking. Perhaps it was that mob of screaming kids that raised the Chi studio's rafters, whereas getting the Gotham youngsters even to applaud seemed a tough feat. Also, it was a matter of pacing, with this shakedown show plodding through a succession of acts rather than snapping through them. Final factor was the absence of any real circus type acts, the only one approaching this being Texas Tommy & His Huskies in a rather tame animal turn.

Colonna, once he gets the feel of the show, ought to be a top favorite with the kiddies. He's got an impressive appearance in the ringmaster's clothes, his famous foghorns are aptly suited to this type of chore and his bits of business are the types that tickle the kiddies. On the first outing, though, he tended to slow things up with a little too much business and several miscues. Miss Wirth, a Miss America semi-finalist, did a topflight baton-twirling stint and certainly dresses up the homescreens. Bergen, a diminutive pantomimist, showed lots of potential with his Chaplinesque miming, and this should prove a fertile training ground for him. Hermann band cut a fine show. *Chan.*

CHRISTMAS EVE WITH CHARLES LAUGHTON
Producer: Elliott Lewis
Director: Boris Sagal
60 Mins.; Sat. (24), 11 p.m.
NBC-TV, from H'wood

America discovered Charles Laughton as a "reader" when, in a surprise scene in the "Ruggles of Red Gap" film he captured and captivated the country with a moving "rendition" of the Gettysburg Address. He's been carrying on like that ever since, between cinema and legit chores.

On Saturday (24), at Xmas Eve, the beefy Britisher took over the 11 to midnight spot on NBC-TV and did everything but out-spectacular any spectacular that any network ever presented, with his one-man rouser. In the east the Laughton lagniappe came on at 11:15, which means that a precious quarter-hour was mssed. But what went on for the next 45 minutes was strictly in the class tradition of great actors, with a respect for the English language, rising to great readings.

To say that "Christmas Eve With Charles Laughton" was a classic is to understate. From Thurber to the Scriptures to Mr. Dickens' "Pickwick Papers" he went, serious and playful by turn, with tongue in cheek here, mocking there, and always "himself." The Book of Daniel saw him winding up for a kingsize workout on Shadrach, Nebuchadnezzar & Co., the Babylonian troupe, that lit up and expanded U.S. homescreens in the CinemaScope manner. He even kidded "Silent Night"—and that takes something extra special that Laughton has.

So now America has discovered what television needs — Charles Laughton. *Trau.*

Thank you — *for*

MARIA RIVA

"Tea and Sympathy"

ANNETTE WARREN

ABC Paramount Records
ABC-TV "Midnight Spectacular"
New Year's Eve

MIKE STEWART

"Caesar's Hour" NBC TV
In preparation for Broadway "Solomon Grundy"

JERR

"The Boy

CHA

DAVID A

In P

BROADWAY
"Queen of Sheba"

M

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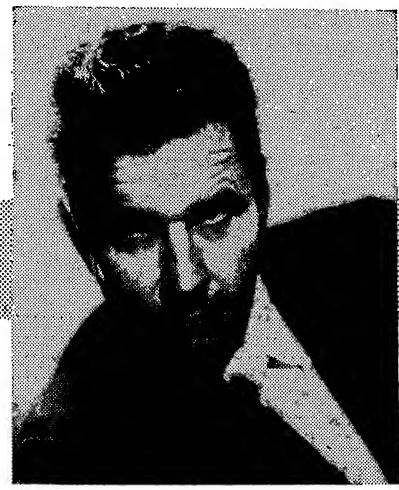
17 West 67th Street, Ne

And THANKS—20th Century Fox • NBC TV • Shelric Productions • ABC Paramount Records • Feuer and Martin • George Brandt • Laurier Lister • Joel Schenker • Bernie Ilson • Steven Rose • William Morris Agenc

ing our first year together a wonderful one



ROBERT ROUNSEVILLE

"Carousel" 20th Century Fox

EWBY

l" on Tour

ELLEN PARKER

"Caesar's Hour" NBC TV

S STROUSE and LEE ADAMS

usic and Lyrics "Fresh Airs" opens in London, Jan. 5th
in preparation for Broadway "The Late Risers"

XANDER

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CONCERT TOUR
"An Evening with Steinbeck"

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
CLEVELAND	*Approx. Set Count*—1,050,000						*Stations*—WNBK (3), WEWS (5), WXEL (8)		
1. Waterfront (Adv)	WNBK	MCA	Wed. 7:00-7:30	24.7	72.5	34.0	Great Gildersleeve	WXEL	6.3
2. Annie Oakley (W)	WXEL	CBS	Sat. 6:30-7:00	23.3	62.5	37.2	Masquerade Party	WEWS	10.1
3. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	20.7	41.5	49.8	It's a Great Life	WNBK	18.8
4. Secret Journal (Myst)	WEWS	MCA	Fri. 9:00-9:30	16.6	34.0	48.9	Big Story	WNBK	21.5
5. Death Valley Days (W)	WXEL	McCann-Erickson	Tues. 7:00-7:30	16.3	48.0	33.9	Science Fiction Theatre	WNBK	11.3
6. Passport to Danger (Adv)	WXEL	ABC	Tues. 10:30-11:00	16.1	40.0	40.3	Big Town	WNBK	17.7
7. Follow That Man (Myst)	WEWS	MCA	Fri. 10:30-11:00	15.7	33.6	46.6	Person to Person	WXEL	20.5
8. Amos 'n' Andy (Com)	WNBK	CBS	Fri. 7:00-7:30	15.6	48.0	32.6	Badge 714	WXEL	14.6
9. Badge 714 (Myst)	WXEL	NBC	Fri. 7:00-7:30	14.6	44.5	32.6	Amos 'n' Andy	WNBK	15.6
10. Hopalong Cassidy (W)	WXEL	NBC	Sat. 6:00-6:30	14.2	40.0	35.5	Ramar of the Jungle	WNBK	13.1
WASHINGTON	*Approx. Set Count*—655,000						*Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)		
1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	21.4	58.0	37.0	My Favorite Husband	WTOP	10.6
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	17.6	57.5	30.7	Adventures of Champion	WTOP	10.1
3. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	17.3	46.5	37.1	Annie Oakley	WTOP	16.1
4. Amos 'n' Andy (Com)	WTOP	CBS	Tues. 7:30-8:00	16.2	37.4	43.3	Dinah Shore	WRC	13.2
							News Caravan	WRC	13.2
5. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	16.1	43.5	37.1	Badge 714	WRC	17.3
6. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	15.7	46.5	33.8	Ramar of the Jungle	WTOP	13.3
7. Waterfront (Adv)	WTOP	MCA	Tues. 10:30-11:00	13.8	39.4	35.0	Big Town	WRC	12.1
8. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	13.3	39.4	33.8	Little Rascals	WRC	15.7
9. Grand Ole Opry (Mus)	WMAL	Flamingo	Sat. 8:00-8:30	12.9	22.2	58.0	Perry Como	WRC	29.5
10. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	12.5	31.2	40.0	Meet the Press	WRC	12.1
DAYTON	*Approx. Set Count*—640,000						*Stations*—WLW-D (2), WHIO (7), WCPO (9)		
1. Annie Oakley (W)	WLW-D	CBS	Fri. 6:00-6:30	32.3	88.0	36.8	Kenny Roberts	WHIO	3.2
							Frank Leahy	WHIO	3.2
2. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	31.5	71.5	44.1	TV Readers Digest	WHIO	9.4
2. Highway Patrol (Adv)	WHIO	Ziv	Tues. 9:00-9:30	31.5	56.0	56.1	Fireside Theatre	WLW-D	20.6
4. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 10:30-11:00	30.7	76.0	40.5	Cavalcade of Sports	WLW-D	7.4
							Red Barber's Corner	WLW-D	7.4
4. Waterfront (Adv)	WHIO	MCA	Sat. 7:00-7:30	30.7	58.0	52.7	Midwestern Hayride	WLW-D	20.1
6. Range Rider (W)	WLW-D	CBS	Mon. 6:00-6:30	27.2	81.5	33.3	Ohio Compensation	WHIO	2.7
7. Hopalong Cassidy (W)	WHIO	NBC	Sat. 6:00-6:30	26.6	57.0	46.5	Midwestern Hayride	WLW-D	17.3
8. City Detective (Myst)	WHIO	MCA	Tues. 7:30-8:00	26.4	55.0	48.0	Dinah Shore	WLW-D	17.8
							News Caravan	WLW-D	17.8
9. Wild Bill Hickok (W)	WLW-D	Flamingo	Thurs. 6:00-6:30	25.5	68.0	37.6	Little Rascals	WHIO	9.4
10. Gene Autry (W)	WHIO	CBS	Thurs. 7:00-7:30	24.2	59.0	40.8	D. Fairbanks Presents	WLW-D	10.7
ATLANTA	*Approx. Set Count*—460,000						*Stations*—WSB (2), WAGA (5), WLW-A (11)		
1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	32.1	68.5	46.6	Guy Lombardo	WAGA	9.3
2. Amos 'n' Andy (Com)	WAGA	CBS	Sun. 7:00-7:30	26.1	50.0	52.4	Racket Squad	WSB	17.7
3. Kit Carson (W)	WLW-A	MCA	Tues. 6:00-6:30	21.6	81.0	26.6	Touchdown	WAGA	2.7
4. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	20.2	77.0	26.3	Woody Willow	WSB	5.1
4. Waterfront (Adv)	WAGA	MCA	Fri. 7:00-7:30	20.2	49.0	41.2	Great Gildersleeve	WSB	17.1
6. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	20.0	65.5	30.5	Woody Willow	WSB	8.4
7. Grand Ole Opry (Mus)	WAGA	Flamingo	Sat. 7:00-7:30	19.8	49.5	40 0	It's a Great Life	WSB	14.0
8. I Led 3 Lives (Dr)	WSB	Ziv	Tues. 7:00-7:30	19.0	58.0	36.0	Science Fiction Theatre	WAGA	11.5
9. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 6:00-6:30	18.9	68.0	27.7	Long John Silver	WSB	7.4
10. Racket Squad (Myst)	WSB	ABC	Sun. 7:00-7:30	17.7	33.8	52.4	Amos 'n' Andy	WAGA	26.1
SEATTLE-TACOMA	*Approx. Set Count*—400,000						*Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)		
1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	36.4	66.5	54.6	Camera 4	KTNT	11.0
2. Waterfront (Adv)	KOMO	MCA	Fri. 8:30-9:00	28.6	46.0	61.9	Our Miss Brooks	KTNT	18.2
3. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	28.5	70.5	40.4	Ray Milland	KOMO	6.3
4. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	28.0	53.0	53.0	Playhouse of Stars	KTNT	12.8
5. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	25.2	61.5	40.9	Grand Ole Opry	KOMO	9.1
6. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	24.7	61.5	40.0	Life With Elizabeth	KOMO	8.1
7. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	23.2	42.0	54.8	Big Story	KOMO	21.0
8. Cisco Kid (W)	KOMO	Ziv	Sun. 6:00-6:30	20.6	44.0	46.6	Paris Precinct	KING	12.0
9. Liberace (Mus)	KING	Guild	Mon. 7:30-8:00	20.5	34.0	60.2	Studio One	KTNT	26.1
10. Western Marshal (W)	KING	NBC	Wed. 6:00-6:30	19.5	54.5	35.7	My Hero	KOMO	9.7

VIDPIX'S $80,000,000 FOR '56

Thrower's 17% Fullproof Format

If the distribs are finding a N. Y. vidfilm exposure beneficial, Fred Thrower, WPIX topper, is finding it more so, and without any of the syndicators' reservations about limited coin returns. His virtual corner on the local syndicated pic market has given him an identifiable format which has jacked his station's ratings and in turn, provided him justification for hiking rates for the first time in over four years.

Supported by 35 half-hour series, a couple of which still aren't on the air, Thrower's increased card rates some 17% overall.

(He's protecting all sponsors inking before Jan. 1 with a six-month extension under old rates.) ARB showed that WPIX had the greatest audience increase (24%) of all the seven stations in N. Y. from last November over the same time in '54. It's an obvious reflection of its syndicated format, which Thrower only got going full strength this fall.

Paucity of Network Cancellations Stymies Vidpixers on Nat'l Sales

Those telefilm distributors and producers who have looked with optimism on the national sales field have downgraded their hopes somewhat because of a startling phenomenon in the national picture. The Ripley is the fact that there have been only three mid-season cancellations on the major networks thus far. Ordinarily, there are anywhere from eight to 15 in mid-season.

Trio comprises "Colgate Variety Hour," in a class by itself because it doesn't represent a new show which didn't make the grade, as are most mid-season casualties; and "My Favorite Husband" and "Life Begins at 80" (with CBS-TV's "Wanted" reported slated for axing.) Moreover, both are network-owned properties, which means that they are all being replaced with house shows. For perhaps the first time, the outside packagers and particularly the telefilm crowd is drawing a mid-season blank.

One reason is the prevalence of 52-weeks-firm contracts on the webs—it's interesting to note that ABC-TV, which ordinarily would rate the highest casualty list, has only one, due to the fact that most of its deals are 39 or 52-weekers. But no less a factor is the longterm commitments indigenous to film properties. In

(Continued on page 40)

39 & '13 Repeat' Pattern Shifting

Telepix producers and clients are beginning to modify the "39-and-13" repeat concept to present more repeats in midseason and fewer repeats (more originals) during the summer. The trend does not appear to be caused by any lift in summer listening, but rather to get the full exploitation values out of a specific show while the getting is good.

Recent examples of the mid-season repeats are Walt Disney's second-run on his "Olympic Elk" stanza on "Disneyland" only a couple of months after the first showing, and Screen Gems' repeat on one of the "Rin Tin Tin" stanzas slated for Jan. 6. The "Rin Tin Tin" repeat is of an episode originally shown Oct. 14, and the reason for the repeat is mainly to push the M-G-M recording of "The White Buffalo," song sung on the

(Continued on page 40)

Joe Seidelman's Yank Features for Brit. TV

Joseph H. Seidelman, head of Unity tv film distributors, is heading for England on Friday (30) in an effort to sell feature films to British television, the company reports. Unity, which recently entered a joint selling agreement with Hygo, owns foreign rights to several hundred features, including some Laurel & Hardy comedies.

It's the first effort by Seidelman to sell full-lengthers to British tv. In turn, the exec will scout English features for U. S. video exposure.

7-Up High on 'Fortune'

Chicago, Dec. 27.

Seven-Up soft drink firm has ordered a second batch of 26 "Soldiers of Fortune" half-hour telepix to be produced next spring by MCA-TV's Revue Productions. Adventure series, starring John Russell, is currently spot-booked on 125 stations, via J. Walter Thompson.

New string will be launched in the fall of '56 with the station lineup to be expanded to between 140 and 150 outlets.

Sterling TV Sets 'Omnibus' Pix For Use in Industry

Sterling Television got the jump on CBS Television Film Sales by latching on to certain of the Ford Foundation "Omnibus" film material, some of which will be handed to stations gratis about March 1, 1956, as part of the distrib's industrial films for tv subdivision. The syndication house was given 52 five-minute films, which have appeared in the last three years for the CBS-TV Sunday showcase.

Shorts, all of which are about industry, will be integrated into a quarter-hour series starring Melvin Douglas as host. Charles Dolan, head of the Sterling industrial department, is titling the show "American Adventure." It will show how industry helps build the free-enterprise system.

Initially, 13 quarter-hour "Adventures" will be readied, and integrated with the "Omnibus" product will be other five-minute industrial films, which, Dolan says, will downbeat the self-plug angle. These pix will be shown to various manufacturing firms as inducement to produce industrials of their own for the series.

"Adventure" will use two five-minute pix each stanza with Douglas filling in around. Deal for the

(Continued on page 38)

WOR 'Million $$ Movie' SRO Till Ball Season

WOR-TV's "Million Dollar Movie" is firmed solid until the start of Dodger baseball next spring, with nine bankrollers in participation. Eight are repactees and the ninth, Best Foods, replaces Softset after the first of the year.

Though ratings were better when the twice nightly hour-and-a-half stanza started last year with the General Teleradio 30 Bank of America features for televiewing, the station reports that financially the show is doing better now than ever before. First, station only carried eight participations last season, and now they're carrying nine (by eliminating one of the trailers for upcoming pix). Also, rates have increased this year over last for a 13-week cycle.

BUT NO UPBEAT FOR FIRST TIME

By DAVE KAUFMAN

Hollywood, Dec. 27.

For the first time since Hollywood's tv film industry began its short but spectacular rise about five years ago, the outlook for a new year is not a progressive one. A survey of all the vid-filmeries regarding their 1956 production plans discloses that a total of $80,000,000 in tv film production is blueprinted for the coming year—exactly the same as the figure in 1955. But last year's total doubled that of 1954, and the upcoming 12 months indicates that tv film has, at least for the time being, reached the crest of its booming cycle and is more or less settling down.

A survey made last fall of the same telefilmeries indicated there would be $100,000,000 in tv pix production in 1956, but two important factors have entered the picture to trim that estimate radically. One is the depressing picture facing many of the tv film syndicators; the other, significantly, a reluctance on the part of many sponsors to give producers the verbal renewals at this time of the year that they have in the past.

Even so, two of the giants in syndication continued to mushroom with even larger schedules in the year ahead. Ziv TV and Television Programs of America were the only optimistic companies in the syndication field. Where 38 syndicated series were shot in the past year, only 25 are skedded for the coming 12 months, as the demand for syndicated goods appears to have wavered and weeded out many. Ziv leads the syndicators, with $12,000,000 allocated for production next year, a sizeable jump over the '55 budget of $9,500,000. Second is TPA, with $11,000,000 budgeted, as compared to $9,000,000 last year.

Guild's Big Drop

But there the roseate part of the syndicated picture ends. Guild Films, which had a robust $7,000,000 sked in '55, has less than $500,000 in Hollywood tv pix production for '56, quite a drop from its third position last season. TCF Productions, 20th-Fox tv subsid, is rated third from a standpoint of production planned for '56, while Revue and Hal Roach studios are deadlocked in fourth place. From there on, the production is scattered all over town. Pilots skedded

(Continued on page 40)

Authors Playhouse Sets Paul Horgan Tales As 39-Wk. Film Series

Short stories of Paul Horgan, who won the Pulitzer Prize this year with his history of the Rio Grande region, "The Great River," will be used as the basis of a new telepix series on the southwest titled "Fort Delivery." Deal for the rights to the stories, which have appeared in the Saturday Evening Post and Collier's since 1951, were tied up last week by Authors Playhouse Inc., telefilm production company headed by Eugene Solow and Brewster Morgan.

Solow is in N. Y. conferring on the series with Horgan, who planed in last week from Rome. Horgan will probably furnish additional stories from which a total of 39 telefilms will be shot, and may do some screenplays, though this hasn't been decided yet. Meanwhile, Morgan, Solow's partner in the production outfit, is in Arizona scouting locations for the series. Interiors would be shot at the Californio Studios on the Coast, where Famous Playhouse headquarters.

Series is being geared for a national sale (there's a specific sponsor interested, but identity is being kept under wraps) via MCA, which has distribution rights to the series.

More TV Reviews On Page 38

$15,200,000 Sale of RKO Stockpile To C&C Finalized; Set Distrib Deals

Television rights to the entire stockpile of 740 RKO features and over 1,000 shorts were handed over by RKO topper Tom O'Neil to the C&C Super Corp. last week in a $15,200,000 deal, $12,200,000 of which was paid in cash and the remainder to be paid over a two-year period as delivery is made on the final 150 features. Total of almost 600 pix will go to C & C pronto, with the remainder being handed over as they complete a three-year clearance proviso and after RKO exercises certain of its own television rights in connection with the group of 150 latter-day pix.

C&C Super, the softdrink-in-cans outfit headed by onetime Pepsi-Cola prez Walter S. Mack, will handle the tele sales of the films through a newly-organized subsidiary, C & C Television Corp., of which Matty Fox, the single largest shareholder in C&C Super and a member of its board, will head as prexy. Fox handled the entire deal on his own on behalf of C&C, having buttoned it down in a document-signing spree Thursday and Friday after more than four months of concerted negotiations and five years of attempting to get the RKO library, first from Howard Hughes and then from O'Neil.

Fox will announce his distribution plans for the pictures later next week, terming the setup, which the C&C Television subsid will handle on its own sans dealings through any established telefilm distributor, "a unique method of distribution which will set a new pattern in the field." Fox said he has several deals pending for the films, and said during the negotiations had interest expressed by "at least one station from every important market in the country." One deal mentioned prominently is a national spread by International Latex for one-a-week showing in 170 markets, but Fox stated that although such a deal was being discussed, it was nowhere near being finalized. The International Latex deal would run in the neighborhood of $3,000,000 if it went through.

Breakdown of Pact

Actual details of the deal are these:

1. C&C Television gets immediately delivery (with music rights already cleared, incidentally, for about $1,000,000, coming out of C&C's pocket) of nearly 600 pix. It has world television rights on these except for six cities in the U. S. to which RKO through its General Teleradio parent company

(Continued on page 42)

UP FILES FOR TELEFILMS

Austin Sets Deal For Rights to Newspaper Yarns, Also 'Bungalows'

Austin Television Associates, recently formed packaging outfit, has set a deal with the United Press for telefilm rights to the UP files. Austin is prepping a pilot for a series called "UP Dispatch" which would use these stories, plus UP offices and personnel, with the latter used in the role of newspapermen injected into the stories. Deal was set with UP-Movietone topper William Payette.

Meanwhile, Austin is going ahead with the pilot on its new Sid Dorfman package, "Beesemeyer's Bungalows," described as a "comedy anthology" series, which goes before the cameras at Desilu Productions on the Coast today (Wed.). Dorfman is producer-writer, while Rod Amateau is directing the pilot. Zazu Pitts, Jack Kirkwood, Reta Shaw, Nancy Malone and Joe Flynn would be regulars in the series, with guest shots woven into the scripts. Mal Fletschner, one of the three Austin partners, has relocated on the Coast to supervise production. Bud Austin and Lou Hubshman, the other two, remain in N. Y. on the sales-packaging end.

C&C Super Corp. Emergence Full Of Fox Angles

Emergence of the C&C Super Corp. as the purchaser of the RKO library for television had been suspected in the trade for some time, in light of Matty Fox's role as the company's largest individual stockholder, a member of its board of directors and general manager of its Western Television Inc. subsidiary. Actually, the films will be handled by C&C Television Inc., a newly-formed subsidiary of C&C Super, which Fox will head as president and in which other interests who helped arrange the financing will be represented.

C&C Super's interest in television goes back to last June, when the Walter S. Mack-headed softdrink outfit (Super-Coola, Nedicks, plus other diversified interests) made a deal with Fox under which they bought the 700-plus feature Western Television library from Fox and in addition took some $10,000,000 worth of commercial time on tv stations throughout the country which Fox had accumulated under a "barter" arrangement. In selling the Western Television library through his Motion Pictures for Television distribution operation, Fox had traded pictures

(Continued on page 40)

'Lucy' Repeats In $540,000 Renewal

Hollywood, Dec. 27.

Highest priced reruns in tv, those of the "I Love Lucy" show, received a renewal, when Lehn & Fink hitched onto "The Lucy Show," consisting of repeats, for another 18 weeks. Vidpix starring Desi Arnaz and Lucille Ball cost the sponsor $30,000 each on the repeat run, so the deal involves approximately $540,000.

Unusual aspect of the "Lucy" rerun deal is that the figure paid for the reprises is higher than that paid for many first-run shows. The Arnaz-Ball repeat show is seen on CBS-TV here on Sundays and in N. Y. on Saturdays.

The pickup by Lehn & Fink takes the "Lucy" reruns through for the remainder of this season. Reruns crashed the Top 10 national ratings last week.

Ziv's 38% Prod. Rise; 11 Series

Ziv Television Programs will film 11 series in 1956, prez John L. Sinn stated this week in a year-end report on the company's activities—a report, incidentally, which goes far beyond anything Ziv has released in the past in the way of information about the outfit. Sinn did not state directly that there would be 11 properties—he merely predicted a 38% rise in production, but since Ziv had eight shows before the cameras in '55, this comes out to 11, no more, no less.

On the sales front, Sinn reported an increase in gross dollar volume during 1955 of 42% over 1954, and added that the 1955 gross was equal to the combined billings of the three-year period 1950-52. The Ziv client list, Sinn said, totaled 2,278, sponsoring programs in a total of 280 markets. By way of comparison again, the 1950 client list numbered only 142 in 61 markets. But in those five years, Ziv has retained 76% of its original clients, an unprecedented renewal record.

Key factors in the sales picture were the steadily increasing number of regional deals: Phillips

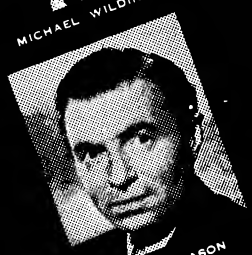
(Continued on page 38)

abc-tv's "afternoon film festival" brings the stars out in the daytime

TREVOR HOWARD

GLYNIS JOHNS

MICHAEL WILDING


JAMES MASON

SIR CEDRIC HARDWICKE

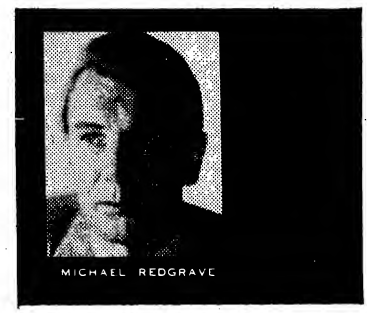
MAI ZETTERLING

ANN TODD

STEWART GRANGER

JOAN GREENWOOD

CLAUDE RAINS



ALLYN EDWARDS—YOUR HOST

Famous film stars. Great production values. Modern top-flight movies never before shown on television. These are the elements that make up ABC-TV's exciting, new daytime show, "*Afternoon Film Festival*," starting January 16, 1956. Each weekday (3 to 5 PM, EST) TV viewers will watch a full-length, truly fine motion picture. Among the 100 titles on the schedule are such greats as: The Cruel Sea, Genevieve, Hungry Hill, A Queen Is Crowned, The Titfield Thunderbolt, Desperate Moment, This Happy Breed, The Captive Heart. For advertisers this should well be the buy of '56. It's nighttime quality TV at a new, low, daytime price. A flexible buying plan. A time slot which research indicates should produce excellent ratings. *Plus* personable Allyn Edwards, who will be available to deliver your sales message.

abc television network

7 West 66th St., New York 23, New York, *SUsquehanna 7-5000*

20 North Wacker Drive, Chicago, Illinois, *ANdover 3-0800*

277 Golden Gate, San Francisco, *UNderhill 3-0077*

'Flexible' TV More Creative Than 'Formula' Pix: Roach to Zimbalist

Hollywood, Dec. 27.

Sharp issue with Metro producer Sam Zimbalist's contention that today the screen and legitimate theatre offer the only creative challenges to artists was taken by Hal Roach Jr., topper of the Roach studio and a pioneer vidpix producer.

Rather, Roach charges, it is the motion picture industry that has become formalized and wedded to formula thinking. "The industry has created little new outside of sheer mechanical presentation techniques," he states. "Theatrical films are continually narrowing, offering fewer jobs to creative personnel," the vidpix producer points out.

Further, formula thinking within the industry restricts the creative efforts of those workers, Roach notes. To gain pic financing, film producers must stick to established names and story types for the most part, he observes.

"You can't judge tv by its 'nuts and bolts' programming, any more than you could judge theatrical films by westerns and program fillers," Roach warns. Confusion is rife in the pic industry, where all tv is lumped together, yet the same persons can intelligently differentiate between various kinds of theatrical pix, Roach notes.

Admitting the tv potboilers, Roach flatly contends that, contrary to Zimbalist's opinion, video is "extremely creative" and challenges Zimbalist to point to films comparable in sustained quality to such a CBS-TV's "Omnibus" and NBC-TV's "Wide, Wide World."

"In filling the many hours required by tv, the video industry is able to experiment; with stories, story-telling techniques (like Albert McCleery's 'Cameo Theatre"), actors and casting. TV has learned to tell a story well in a half-hour, establishing characters and plot quickly and economically developing a plot and bringing it to a conclusion, all in 26 minutes. The picture business has become so formalized, in production and selling methods, that the very idea of say a 44-minute picture would be inconceivable; yet tv is still flexible enough to handle almost any creative idea or format."

Roach also took aim at Zimbalist's contention that video artists are drawn to pix because the latter medium offers them greater scope, unavailable on tv. Why is it, he asks, that only those writers and creators who have made reputations for trying something different on television have been sought out? In tv, writers like Serling, Chayefsky and Gore Vidal; and producers like Fred Coe and Tony Miner, can try non-formula ideas, not bound by the rigid star system. Even such programs as "$64,000 Question" require imaginative staging.

Also, a pic, successful or not, can take a year out of an artist's life. In tv, they can see the results in a few weeks and move on to something new.

Moreover, financial return needn't be the governing factor in moving to pix. Overall pay is rapidly climbing to a level just as high, or higher, than theatrical film, although the artist must admittedly work harder for his coin. Instead of tying himself to one production a year, he must turn out more work to maintain the same income level, but in some cases the artist who sticks to the video last can garner even more coin than in pix.

Still further, Roach points out that most actors, writers, producers and directors from video are increasingly demanding the contractual right to go back to video periodically, both to replenish their creative thinking and because the compensation is comparable.

Draper Lewis Offered 4-Star Producer Berth

Hollywood, Dec. 27.

Four Star Productions won't resolve its naming of a top producer for the vidfilmery until after the holidays, owner-star Dick Powell avers.

Company has offered the post to Warren Lewis, currently producing "Cavalcade Theatre" and "Stage 7," and a decision was to have been made this week. However, Powell explained, "it's impossible to have a meeting with David Niven, Charles Boyer and myself during the holidays, so we are delaying the matter until after the holidays."

Lewis, who definitely will complete the two series he is now working on as well as produce the "Four Star Playhouse" guest shots whether or not he accepts the exclusivity offer, will continue, meanwhile, to develop new tv series with Don Sharpe, among them the hour-long series, "Wire Service," for ABC-TV.

Sterling TV

Continued from page 35

"Omnibus" inclusions was completed on the sly between Dolan and the TV-Radio Workshop of Ford Foundation staff last month.

Meanwhile, the deal between CBS and the Workshop has not been concluded, purportedly because rights are being sought for "Omnibus" films not produced under the Workshop's aegis. Most of the Sterling material, Dolan reports, was made by show's "subscribers" for non-commercial inclusion in the Sabbath program.

If CBS ultimately gets the "Omnibus" stuff, it will go into regular syndication sales. Sterling's segment will be for free, as a supplement to the company's regula sales operation, with participating industrial firms bankrolling.

New Orleans—Len East, former midwest and West Coast radio and tv announcer, has joined the staff of WDSU here.

Ziv

Continued from page 35

Petroleum, 50-market renewal on "I Led Three Lives"; Carter Products, second-year renewal on "Mr. District Attorney" in 40 major markets; Ohio Oil, with a 13-market spread on the new "Man Called X"; Ballantine's, with 23 markets on "Highway Patrol"; Emerson Drug, with "Science Fiction Theatre" in 24 markets; National Premium Beer, "I Led Three Lives," 17 markets; Hamm Brewing, 25 markets on "Highway Patrol" and "Mr. D.A."; and Pfeiffer Brewing with "Three Lives" and "Highway" in 15 markets. Sinn claimed the average Ziv show has a market spread of 170.

With the company having wound its first year in its own Coast studios, it shot a total of 3,227,418 of film, the equivalent of 30 feature pix, plus an additional 428,976 feet of custom commercials starring the leads in its shows. On the color front, Ziv, a strong tint adherent, filmed only 28% of its original footage in black-and-white, the rest in color. Films were sold, however, in black-and-white prints made off the color negatives. Of the total of eight series shot during the year, four were new series, the others second and third-year production on the more consistently salable Ziv properties. New shows were "Eddie Cantor Comedy Theatre," "Science Fiction Theatre," Highway Patrol" and "Man Called X."

Fairbanks Sr. Releases

Major Television Productions is releasing televersions with especially-prepared soundtracks of four Douglas Fairbanks Sr. features this winter. Major just wound work on the last of the quartet, "The Gaucho," for which Herman Weinberg wrote the narration and musical setting.

Others in the package, which also becomes available for theatrical release, are "The Iron Mask," "Mr. Robinson Crusoe" and "The Black Pirate."

Chas. Schneer To Produce G-T 'Landmark' Telepix

Goodson-Todman has put the finishing pre-production touches on its new "Landmark" telefilm series, to be produced in conjunction with CBS-TV and Random House. Charles Schneer, formerly with Columbia Pictures, has been inked as producer, while a trio of writers have been signed to get the first three scripts under way.

Writers are Gil Doud, who is writing "The Pony Express"; Oscar Millard, scripting "Ethan Allen and the Green Mountain Boys,"; and Norman Reilly Raine, turning out "John Paul Jones — Fighting Sailor." Series is based on the Landmark books for children published by Random, and will draw on works by Thomas B. Costain, Pearl S. Buck, C. S. Forester, John Gunther and MacKinlay Kantor, among others.

SDG Award Candidates

Hollywood, Dec. 27.

Candidates for third annual Screen Directors Guild vidpix awards have submitted their best work of the year for screening and judgment. Telefilms will be screened during January, at which time balloting will be held. Winners will be announced at Guild award dinner Jan. 29.

Nominees are Robert Florey, Four Star Productions, "The Executioner;" Roy Kellino, Four Star, "The Collar;" James Neilson, Revue Productions "The Windmill;" Ted Post, Medic Productions, "Mercy Wears An Apron;" William Seiter, Meridian Productions, "Night In the Big Swamp;" and Don Weis, Lewman Productions, "The Little Guy."

LINDQUIST TO WILDING

Chicago, Dec. 27.

Wilding Picture Productions is stepping up tv film activities with Norm Lindquist, for the past six years tv veepee at Atlas Films, signed on as a specialist in tele and industrial sales.

In 1956, join the thousands of advertisers, agencies, performers, networks, stations, film companies and producers using

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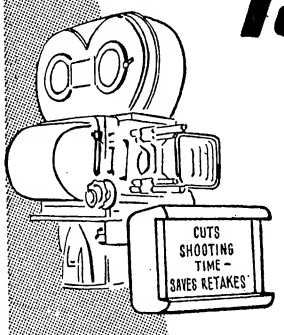

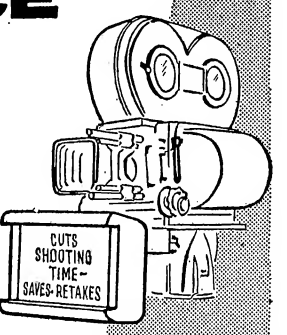

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yesterday

an unprecedented preview on the editorial page of the New York Daily News alerted millions to the importance of seeing NIGHTMARE IN RED.

DAILY NEWS
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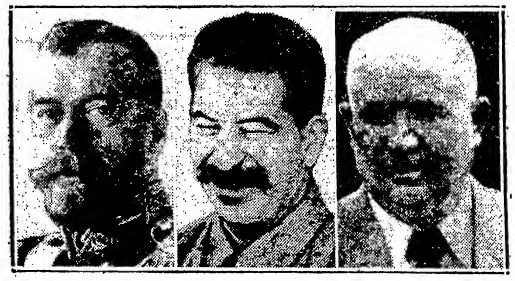
RUSSIAN PEOPLE'S TRAGEDY

If you own or can get to a television set, we urge that you make a point of tuning in NBC's Channel 4 tonight—9:30, New York time. We've had an advance look and can



Czar Nicholas II (1868-1918) Josef Stalin (1879-1953) Nikita Khrushchev (1894—)

assure you that you will be treating yourself to a spine-tingling and highly educational hour.

The drama's title is "Nightmare in Red." Its subject is the brutal tyranny which the hapless Russian people have been struggling against for the past half-century. There's no fiction or editorializing in the film. None was needed. The story is told by authentic, sometimes blood-curdling newsreel shots, some of them never shown publicly until now.

* * *

Czar Nicholas was a camera fan. The Communists, for reasons best known to their top gangsters, chose to film some of their goriest purgings of the political opposition. Plenty of those revealing records are now in Western hands, and you'll be seeing them tonight.

Henry Salomon, the TV genius responsible for "Victory at Sea" and other notable documentary films, is the producer. He and his crew spent nine months digging up and checking films bearing on the 50-year stretch of tyranny. Some had been hidden for years in European and American vaults.

Reds Won't Enjoy It

America's Red Quislings wouldn't enjoy "Nightmare in Red," even if their commissars would permit them to peek. Even the dumbest Commie stooge might begin to suspect that documentary films like these—90% of them Russian-made—can't be faked.

We admit that it's not always pleasant looking—the successive brutalities that have been laid on the unhappy Russian people under kindly but nitwit Czar Nicholas II, Lenin and Trotsky, Bloody Joe Stalin and now Nikita Khrushchev & Co. In fact, some of that Red barbarism, as turned up on film, proved to be so shuddery that Salomon couldn't include it in his final product.

Even so, "Nightmare in Red" is a chunk of history-in-the-raw which every free citizen in the world should try to see, and remember. It's a solid achievement for our TV industry. Don't miss it.

last night

Americans saw for themselves the actual photo-story of the rise of communism in Russia—and learned why critics have called NIGHTMARE IN RED one of the greatest television events ever witnessed.

in the months to come

viewers will continue to see distinguished telementaries in NBC's Project 20 series which explain the currents and eddies of our time.

Exciting things are happening on **NBC television**

Tele Followups

Continued from page 31

before the child is finally born in—you guessed it—the stable of Fort Apache. That last point might have been stretching it a bit, since the Fort was presumably loaded with several dozen bunks.

Nabisco would have been on safer ground, if it stopped at eliminating commercials and a Xmas tree hunt in the western desert. *Art.*

Screen Directors Playhouse

That the early movie comics really learned their trade well was demonstrated most impressively in last week's "Silent Partner" offering, one of the better "Screen Directors Playhouse" stanzas to date. Whenever the performers break away from a high-moisture-content script and display their deft and engaging slapstick, under George Marshall's understanding direction, they show that they still retain the ability to garner boisterous yocks.

To some, Buster Keaton's recent illness might properly be a reason to soften critical judgement out of kindness. But this is to report that such kindness is unnecessary, since the old-timers, ably buttressed by the younger cast members, can proudly stand on their own feet.

Story by Barbara Hammer, from director Marshall's idea, takes up on an Oscar presentation night, during which Bob Hope makes a surprise appearance in a reprise of his real-life role of Awards m.c. He gives vet producer Joe E. Brown a special award for outstanding contributions to the industry, whereupon Brown reminisces about his real start, with the silent comic Kelsey Dutton, as played by Buster Keaton. Flashback sequences show the accidental beginnings of their relationship and continues with a hilarious restaging of an abbreviated two-reeler, complete with titles.

Meanwhile, around the corner in a neighborhood bar, Keaton, forgotten, is watching the proceedings on tv. A bar customer-movie fan, done in fine style by Zasu Pitts, recognizes him and calls producer Brown. But an obnoxious barroom habitue, played well by Jack Kruschen, derides Keaton, whereupon Keaton cuts him down to size with rare slapstick technique. Brown arrives at this point to take Keaton to the proceedings next door.

In support, Jack Elam, who lately has been blossoming out from his usual gangster roles, is excellent as a hambone silent screen heavy, with Evelyn Ankers and Charles Horvath also essaying early movie types with appropriate fervor. Percy Helton, Joseph Corey and Lyle Latell turn in able chores as other barroom habitue. *Kove.*

Eye on New York

Bill Leonard, as well as being an excellent interviewer and reporter, exercised a facile writing ability last Sunday (25). For his WCBS-TV "Eye on New York" Xmas Day, he dropped the regular factual format, going on a lark to pen (produce and host, too) a middle-20th century version of Charles Dicken's "Christmas Carol." The clever conversion preserved the spirit of the original but in the milieu of lower Park Ave. and big industry.

Ebenezer Scrooge became the president of the fictitious Metropolitan Plastics Corp.; Bob Cratchit switched from the bookkeeper to elevator operator in Scrooge's building; and the late and unlamented biz partner, Jacob Marley, combined the parts of Xmases Past, Present, and Future, using a tv receiver as an up-to-date medium for the unearthly visions.

Somehow, anyone exposed to big biz leaders today, probably won't find them quite as ornery as were either the Scrooges of Dickens or Leonard. It is a minor fault that this latterday villain, played broadly by Jonathan Harris, was more openly inconoclastic than most modern men in similar lofty positions would dare to be. Facing reality, the streamlined Scrooge was just too open-faced and obvious to be really mean and menacing. Biff McGuire, as Cratchit, and Howard Wierum, as the voice of the late partner (over the inter-com), were as good as the good script. *Art.*

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C&C

Continued from page 35

for commerical time, hoping to sell the accumulated time in one fat bundle to a national bankroller. C&C wanted the time for a full-scale ad campaign for its soft-drinks-in-cans, and purchased the entire library in addition.

Payment under the deal, however, was in stock in the parent C&C Super Corp. Fox, however, needed cash at the time to meet commitments, so that realtor William Zeckendorf was brought into the deal. Stock of Western Television was divided, with C&C purchasing 40 of its 63 shares from Fox for 1,000,000 shares of C&C Super, while Zeckendorf paid Fox $1,000,000 in cash for the other 23 shares in Western. Zeckendorf then turned around and sold his shares in Western to C&C for 575,000 shares of C&C, so that C&C then controlled 100% of Western, while Fox had $1,000,000 in cash, plus 1,000,000 shares of stock, and Zeckendorf for $1,000,000 payment was given 575,000 shares. Market price at that time was about $2 per share. Fox also got options on 600,000 additional shares, Zeckendorf ditto on 400,000.

A special stockholders meeting had authorized flotation of 2,000,000 additional shares to cover the deal. This brought the total common outstanding to 10,000,000 shares, of which Fox owns 1,000,000 plus whatever additional shares he has exercised his options on, making him the largest single shareholder. He was also named a director and made g.m. of the Western Television subsid, distribution of whose films are now handled by Guild Films on a sub-licensing deal. Another provision of the deal was Fox's pledge that he would engage in no other television activities for the next five years outside the &C framework, which explains why he negotiated the RKO deal on behalf of C&C, rather on his own.

$80,000,000 Vidpix

Continued from page 35

for telefilming are not included in the survey.

Oddly, the number of series produced on a sponsored basis remains identical—60 in '55 and 60 again '56. Of course, this will likely change when next spring's casualty season comes around, but past history shows when a series is axed it's replaced by another film series, so there shouldn't be any drastic change in this category.

There are 100 series planned and definite for next year, as compared to 111 in 1955, and the drop here is due obviously to the decline of the smaller syndicator. There is an increase in the number of series to be shot without a sponsor or syndication setup, with 20 planned, as against 13 in 1955.

Quality-wise, not much new originated via Hollywood telefilms the past year. Last season it was a different story, with Walt Disney's Disneyland the big innovation in tv pix. But the only vidfilm series to come along in 1955 and create a good deal of excitement was a N. Y. series, the Phil Silvers show

The major film studios moved into tv film in a big way the past year, with 20th-Fox, Metro and Warner Bros. joining Disney in presenting their own telepix programs, but none came up with anything which even approached the success of Disneyland. The pioneer of all the Hollywood vidfilmers, "I Love Lucy," still topped all other coast-filmed shows in ratings, and was nudged from first place only by the quizzer, "The $64,000 Question," although last week's ratings showed "Lucy" within two points of "Question," very close to recapturing first. In fact, the second-run "Lucys" were in 10th place.

Vidpixers Stymied

Continued from page 35

other words, the telefilm boys find themselves tied in their own Gordian knot.

Situation is such that at least two properties originally earmarked for national sale have already gone into syndication in the past two weeks. One is Ziv's "Man Called X," which this summer was tagged national-only coincidental with the creation by Ziv of its new national sales department. Other is "Crunch & Des," the Bermuda-made series starring Forrest Tucker which made all the national agency rounds but was put into syndication last week because none of the percentaries could spring any time loose.

From The Production Centres

Continued from page 30

Silvano moved up from the copy and promotional department at WNAC-TV this frame to assistant to **Phyllis Doherty,** public relations director. In another personnel switch, **Ruth Ann Saver** moves from the WNAC-TV film department to secretary in the p. r. section . . . **Aileen van Arsdale,** soloist on **Carl Moore's** "Top of the Morning" and "Beantown Varieties" shows on WEEI, left this frame for Moncton, Nova Scotia, to join a new tv station there. WEEI is auditioning for talent to fill her spot . . . WORL entertained 2,000 moppets and their parents at a Xmas party at Loew's State Theatre. "First half-hour was broadcast over WORL's "Uncle Norm's Kiddieland" Show. Disk jock **Norm Tulin** was assisted at the party by deejays **Alan Dary, Dave Maynard, Hank Elliott, Greg Finn** and the rest of the WORL staff . . . WBZ-TV is carrying five top gridiron contests during the Xmas to New Year's period for football fans and vacationing college students around the Hub.

IN DETROIT . . .

In keeping with new interest in live music, WXYZ-TV will originate a variety show "Ed McKenzie's Musicade." Inaugural show to feature "The Gaylords" and vibraphonist **Terry Gibbs,** formerly with **Benny Goodman.** Other guests will be vocalist **Patti Brown, Warney Ruhl** and orch and **Herbi Hardt.** Show, in the 10:30 p.m. Friday slot, will spotlight top talent from Southeastern Michigan cities as those towns are saluted each week. McKenzie, popular disk jock, is sponsored by Frankenmuth brewery . . . WJBK-TV has launched a "Community Projects" public service campaign with **Dennis C. Roehl,** publicity director of the station, in charge. Campaign is patterned after the one successfully worked out by another Storer station, WGBS in Miami . . . **Britton W. Temby** has been appointed to the news staff of WWJ and WWJ-TV. He formerly was radio and tv news director of WKNX, Saginaw.

IN PITTSBURGH . . .

Mike Andrews, former music librarian at WCAE, now a director at WTVT in Tampa, Fla. . . . **Jeanne Mueller,** head of KQV traffic department, engaged to John Buzza . . . **Bill McClinton,** of WSTV-TV news department, has been appointed head of station's publicity department . . . **Dick Simmons** has left WQED for an announcer-director's berth at WUSN-TV in Charleston, S. C. He's the first trainee of the educational channel here to go into commercial tv . . . **Janet Noel Farrell** is the new music librarian at KDKA-TV. She replaces **Shirley Colker,** who resigned . . . Police of Akron, O., found Eleanor Schano's car, which was stolen here two weeks ago . . . **Jack Logan** has found an apartment in Brookline and KQV deejay's wife will be coming up from Washington, D. C., to join him after the first of the year.

IN SAN FRANCISCO . . .

KPIX celebrated the start of its eighth year of telecasting by getting knocked off the air two hours by the roughest storm of the Northern California winter . . . KRON managed to stay on the air only by use of its standby generator . . . **Bob Mathias,** the Olympic champ, pulled into Frisco after his round-the-world State Department tour, said he hoped to go into tv work when discharged from the Marine Corps in June . . . **Del Courtney's** KPIX show has been shifted from Sunday afternoon to 5 p.m., Saturday, to make way for "Front Row Center" . . . Examiner's **Dwight Newton** is baffled by the logic which keeps KNBC's **Marjorie King,** who has a weekly spot on NBC's "Weekday," out of the Frisco area.

IN CLEVELAND . . .

Jack Treacy leaving NBC spot sales to head Detroit NBC regional office . . . **Maggi Byrne** who left WNBK slated for New York writing berth with King Features . . . WJW's **Charles Hunter** named sales manager . . . WERE dropped Liberace program to give **Bill Randle** added time with disker slated for possible three-a-day show in downtown movie house . . . WHK's **Bill Gordon** hypoed his "stay smoochie" ballyhoo by flying over the city with mistletoe . . . **Pete Bellamy** gets Cleveland News chitchat column berth . . . **Gloria Brown** adds regular WTAM announcing stanza to chores to make his first local femme announcer . . . **Dottie Gay Mallin** pacted by Tecca for Sunday film hostess . . . **Gene Walz** takes over WNBK film editing department with **Al Odcal** named film buyer . . . **Mike Cohan,** former WEWS staffer, named WINT director.

39 & '13 Repeals'

Continued from page 35

show by James Brown (who doubles on the disk), the hero on the kidstanza. In the case of "Olympic Elk," it was a matter of getting in the plug for "African Lion," Disney's feature release which was heavily trailerized in the "Elk" stanza, while it was still in the theatres (summer would be too late).

A secondary development, but one which also means more fresh shows during the summer, is the use of older seasonal material (from last year or the year before). Last week alone, there were three such cases of Christmas shows. Screen Gems had two, repeating the "Father Knows Best" segment of last season, and dittoing with "Dancing Dan's Christmas" on "Damon Runyon Theatre," though in this case the show was first shown in the spring of last year, due to a late start on the network. Disney also did a Christmas repeat, "Dumbo," which preemed early this season on "Disneyland." And "Shower of Stars" brought back its Fredric March-starred version of "A Christmas Carol," filmed a year ago.

Boston—WCOP preemed a new series of all night broadcasts across the board last week, from midnight to 5:30 a.m. The new disk jock show, "Operation Midnight," has Bob Martin, formerly of Hub's WVDA and manager of Stan Kenton, as deejay emcee. The new program extends WCOP's operations to 24 hours a day.

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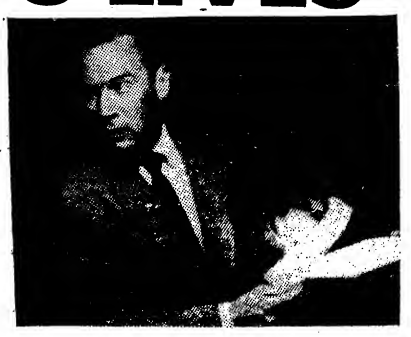

In Telepulse May, 1955* ratings "I Led 3 Lives" takes top spot among syndicated TV shows in Houston. But that's nothing unusual for this series. Houstonians are typical Americans. They want to see Red secrets exposed. So they watch, en masse, Ziv's "I Led 3 Lives" starring RICHARD CARLSON.

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Television Chatter

New York

Keith Culverhouse, WPIX ad-promotion helmsman, off to L.A. for fortnight rest and recreation . . . **Joan Caulfield** and husband **Frank Ross** (producer-director), into next week's "Hollywood Preview" . . . **George Johannssen,** research director at Petry reps, is father of a newborn son—last week in Teaneck, N.J. . . . **John Lynch,** formerly radio-tv aide to Vincent Impellitteri, last N.Y. Mayor, returns to NBC-TV, with first assignment being "Matinee Theatre" . . . Last week Catholic Youth Org's "TV Workshop" made a WATV comeback, presenting skein of religioso yarns. **Chris Hentschel** directs . . . Lakeside TV Co. lined up **John Henry Faulk** as emcee of live quiz package, "Chain of Names," which they're out peddling to agencies.

WRCA-TV associate producer **Enid Roth** back from fortnight's vacation in Jamaica . . . **Barbara Joyce** in "The Knife" on "Star Stage" tomorrow (Thurs.), then into the **Helen Hayes** Drama Group's production of "Hamlet" playing the Queen Mother at B'klyn Academy Jan. 3 . . . **Peter Fernandez** in Friday's (30) "Big Story" . . . **Ted Nathanson,** WRCA-TV exec producer, and wife **Edith** became parents of a son . . . **Joe Mantell** on "Goodyear Playhouse" Sunday (1) in "Rise Up and Walk" and **Pat deSimone** on "Studio One" next week (2) . . . Maybelline had one-shots on the **Jack Paar** and **Robert Q. Lewis** shows on CBS-TV Monday (26), taking quarter-hour segments on each.

Gloria Wallis & **Bernice Carroll,** who had been booked for the Dec. 17 "Stage Show" on CBS-TV but were chopped because the show ran overtime, signed again for the show, this time for Jan. 14 . . . ABC's **Bert Briller** to the Coast to work out sales presentations on the network's 1956 programs, now beginning to roll in pilot form there . . . **Carl Hoffenberg,** producer on the **Martha Raye** show, spending his first holidays in his new River Edge, N. J., home . . . Grey Advertising prez **Lawrence Valenstein** is guest of honor at the 5th annual dinner-dance of the League of Advertising Agencies Jan. 27 at the Plaza, and speaks on "What Makes an Agency Grow?"

'Morality In Movies'

Continued from page 31

Code, were allowed to finish a point without having Preminger interject a comment. Frequently, what he had to say, was far removed from what they had intended to point out, so that they then felt compelled to answer his remarks. Result: A verbal hubbub, with the air filled with many angry voices and moderator Steve McCormick complete ineffectual in straightening out the chaos.

Such points as were made hardly served to enlighten the public. In some instances they were, in fact, misleading. Right off at the start Mooring made the flat statement that the Catholic Legion of Decency didn't boycott theatres but merely advises Catholics. He was splitting hairs since, acting strictly on the advice of the Legion, Catholic boycotts of exhibitors most certainly have been threatened and in some cases carried out. The Legion gave "Arm" a "B"—Objectionable in Part for All—rating.

Preminger held there should be free discussion on the screen as well as on tv or in the press, a point which Mooring thought was "an untenable suggestion." The writer asked why Preminger didn't suggest charging patrons after they come out of the theatres instead of before going in. Mooring said neither he nor Wald believed in censors and asked whether Preminger believed in the Pure Food Law, a comparison which the producer thought unfitting.

Wald argued that the Code was necessary to allow Hollywood to make films for the entire audience. Stating that "immorality has a market value," he accused Preminger of making "freak-show" pictures and of being concerned more with financial returns than morality. To which Preminger shot back that Wald, too, had made some questionable films; that he had always made pictures that represented a definite gamble for investors; that Time Magazine and others had rated "Arm" among the best of 1955.

Somewhere along the line there was some discussion about narcotics and the Code. All hands seemed agreed the Code should be flexible, but no one bothered to point out that—quite recently—the company presidents had refused to amend it.

There is probably nothing worse than an intemperate discussion on tv when the moderator appears to lose control of the proceedings. If "Morality in the Movies" emerged of questionable value, the fault to a large part lay with Preminger. His tactics on the show may have served his purpose, but they spoiled the forum for everyone else. *Hift.*

Year of Surprises

Continued from page 23

of CBS. His original contract with Paley, it's recalled, was for ~10 years. As one of the industry's most brilliant commanders and hardest workers, he's numbered today in the ranks of the millionaires. At any rate, some are saying "watch what happens at the Jan. 11 board meeting."

In the event Stanton should step down, it would automatically pave the way for a Weaver move-in. It isn't considered likely that Weaver would settle for much less than the key berth.

One thing, however, appears a certainty, with or without a Weaver in the fold, and that is the onward-and-upward ascendency of tv program chieftain Hubbell Robinson, who, according to reports, is due for an upgraded change, both in $$ and title. Robinson today enjoys an enviable status in the industry. Without too much fanfare, he's played it the safe-and-sound way, parlaying the network's program roster into its highest rating favor, running off with the Nielsen and Trendex plums. This in the face of recurring reports, subsequently denied, that Robinson was shifting over to NBC was the new exec veepee. More to the point is the fact that the Manie Sacks influence will be felt in this major area of operation, without his assuming the official title.

In other areas, too, it's considered a foregone conclusion that things (within the so-called creative departments) will be literally jumpin' in '56. CBS, which has romanced Jack Rayel over from NBC is a major Coast production entity (and with some additional changes reportedly on tap), will do whatever necessary to solidify its present program status. And now that Bob Sarnoff has taken command the reorganized NBC front, the feeling prevails that '56 will invite a flock of administrative-creative reshuffles in a bid for supremacy.

Calif. Flood

Continued from page 26

man to the critical Yuba City-Marysville area. Tom Mullahey directed the coverage.

Both KPIX and KRON took advantage of help offered by the California State Automobile Association and televised a map showing the impassable portions of the Northern California highway system on Christmas Eve.

KGO and KGO-TV, the ABC stations in Frisco, relied on the wire services and newspapers primarily for coverage. Phone checks were made to the disaster areas when it was possible to get through.

Most radio stations relied on the wires and papers, too, and KROW, Oakland, advised listeners to tune to a tv station, KOVR, to get the latest news.

Demos

Continued from page 23

formulated.

Two reasons are being ascribed for failure thus far to enlist the Madison Ave. agency fraternity. One is said to be lack of funds. But more pointed is the conclusion reached by many that the major agencies are reluctant to touch the billings for fear that they might curry the disfavor of big business which, when all is said and done, is the keystone of agency business.

Katz Agency in Baltimore handled the '52 Demos account. Prior to that Milton Blow figured prominently in the picture. It's now reported that Blow is high in the running to recapture the business.

The Republicans, as usual, are entrenched in the BBD&O camp.

RKO Stockpile

Continued from page 35

retains tv rights for use on the General Teleradio stations—in N. Y., Los Angeles, Boston, Memphis, Hartford and West Palm Beach. C & C also gets theatrical rights throughout the world except for the U. S. and Canada.

2. C&C gets world television rights to 1,000 shorts without exception—that is, the General Teleradio stations do not get the use of the short subjects. It also gets theatrical rights to the shorts except in the U. S. and Canada.

3. RKO (or General Teleradio, take your choice) retains about 150 films for an approximate 18-month period. One facet of this is a three-year clearance setup, under which RKO reserves the right to withhold any of its pictures until after they have been exhibited for three years in the U. S. through normal theatrical channels. (A similar clearance setup, but for a five-year period) pertains to foreign distribution. Since RKO production has been light over the past 18 months, the bulk of the pictures will have passed the clearance period within the next 18 months.

4. Teleradio also has limited television rights to that bundle of 150. GT can sell to television on a one-time-per-picture basis to a national sponsor. It is strictly enjoined from selling to stations, and the telecasts must be over a network facility.

5. Total of $12,200,000 was turned over in cash to O'Neil. The remaining $3,000,000 will be paid over a two-year period as the group of 150 films revert to C&C after having completed their clearance period.

Fox said that C&C would market the films to television slowly, so as not to upset market and price conditions. He said it would take at least three years before all the films were put on the market.

NBC-Westinghouse

Continued from page 23

action will be taken in time to postpone the hearings.

In asking that the hearings be delayed, NBC advised the Commission that it would be put to considerable inconvenience if it is required to go through with the proceedings and the court later holds them to be invalid. The web asserted that WGR plans to subpoena its top brass for questioning: RCA board chairman David Sarnoff, NBC prexy Robert Sarnoff, NBC veep Charles R. Denny and NBC veep Joseph Heffernan.

Regardless of whether the FCC acts in time, there's a question of whether the hearings will be held. NBC's contract for purchase of the Buffalo UHF outlet provides that WBUF-TV remain on the air until Dec. 31 unless the web takes it over by that time. This would indicate that the WBUF-TV deal may go by the boards, which would eliminate the hearings and, probably, WGR's standing to protect the Westinghouse swap.

However, in view of opposition to the swap by WSTV-TV in Steubenville, O., on grounds of possible overlap between Westinghouse operation of stations in Cleveland and Pittsburgh, it's pretty likely that Commission approval of the deal will be protested by this operator.

Schwartz's 'Bell'

Continued from page 23

the music-lyrics for "Bell." Latter is the John Hersey novel which was adapted for legit by Paul Osborn. In its tv version it will be more of a "drama with music" with the male lead to do recitatives rather than sing.

CBS-TV is now in process of lining up the cast for the March "Jubilee" spec—the Paul Gregory-produced 90-minute adaptation of Jim Bishop's "The Day Lincoln Was Shot." Negotiations are now under way to get Tyrone Power for the role of John Wilkes Booth, major character in the play. It's a tossup whether Raymond Massey, John Wayne or Gregory Peck winds up in the role of Lincoln. Understood Gregory wants Peck, but any deal would hinge on the actor's film commitments. This will be done as the March "Jubilee" spec.

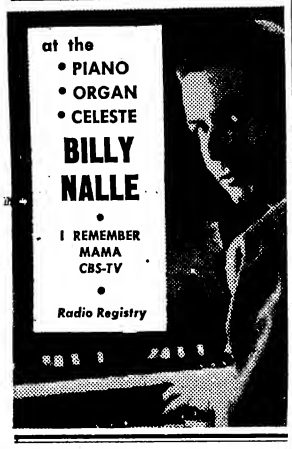
AFTRA Wins Pay Boosts in Frisco

San Francisco, Dec. 27.

AFTRA won wage raise at the Big Four among independent Frisco area radio stations last week, thereby verting a strike that had been scheduled for Thursday (22). The stations are KYA and KSFO, Frisco, and KLX and KROW, Oakland.

About 20 staff members and 20 freelance performers were affected. Pay increase ranged from $15 to $30 weekly for announcers, bringing scale to $150. The one-year contract, retroactive to Nov. 1, also provided a third week of vacation for AFTRA members after five years on the job.

Objective of the union, according to the local's executive secretary, Charlotte Cohelan, was to bring the large independent outlets up to parity with network scales in Frisco and to standardize pay. In ratifying the new pact, the local dropped its demand for a fee schedule which Bud Foster, KLX station manager, said would have cost the stations $75 to $100 more a week for each announcer. Union had announced Tuesday (20) that it would strike because best station offer at that point had been a $5 raise.



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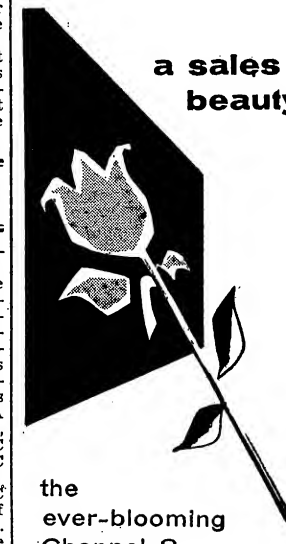

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MAJORS PITCHING FOR '56 BIZ

COL DROPPING LP PRICE TAGS

After a year's holdout, Columbia Records is dropping its album price to $3.98. Col held to the $4.98 tab on its Masterworks line when RCA Victor rescheduled its catalog to the $3.98 price last January.

The new Columbia price adjustment will go into effect Jan. 1. Original cast albums will stay at $4.98 and special album projects will be peddled at $5.95. There are only about 20 original cast sets and special albums in the Col catalog. The pop LP line has been upped from $3.95 to $3.98.

Col, which held the $4.98 price during the year because it wasn't in a position to take care of the dealer inventory loss caused by a price drop, has devised an inventory adjustment program to allow for recouping on inventory depreciation. Distributors will also get in on the inventory adjustment. Label is giving a 12% return privilege based on Masterworks purchases.

In a move to grab more sales during the coming year, Col also is introducing a Custom Service program. Plan will enable dealers to write in to the label's Bridgeport (Conn.) plant for disks ordered which they do not have in stock. Diskery is supplying dealers with write-in forms at no charge. Dealer also has the opportunity to give the form to the customer to write and receive the disk directly from the plant. The customer write-in, however, is optional and depends upon the dealer. The Custom Service plan is designed primarily for the pushing of the stock platters in the Col catalog which dealers don't usually hold in their inventory.

Hitting the Road

Col's field men and sales execs hit the road this week to present the new program and brief dealers on the platter product for January. All of Col's 37 distributors are in line for the briefing.

Major push will be on a new David Oistrakh album in the classical field and a Benny Goodman promotion in the pop field. For the Goodman push, label is prepping a package of seven LPs which will be sent to about 2,000 disk jockeys around the country.

In line with the label's dealer promotion accent, Col is offering special dealer demonstration disks which can be purchased at $85 for 100 disks. The platters will be marked "Demonstration Record."

To acquaint dealers with the '56 pitch, Col is shipping out this week copies of the "Columbia Retailer," a 12-inch LP which lays down the new program via a sales spiel by prexy James B. Conkling and excerpts from the upcoming product.

CAP SHIFTING COAST RECORDING SETUP

Hollywood, Dec. 27.

Capitol moved its first batch of recording equipment into its circular office building in Hollywood, and plans to begin recording sessions in mid-January. Equipment was taken from recording studios it has used on Melrose Ave. for some years.

Studios are located on the first floor, which is a rectangular base for the circular structure, and includes underground "echo chamber" areas.

Valando Picks Up 'Vie' For O'Seas Publishing

Tommy Valando has picked up "C'est La Vie" for his overseas publishing operation. Tune, penned by Mack Wolfson and Eddie White, is published in the U. S. by Planetary Music.

The "C'est La Vie" wrapup marks Valando's second deal with Planetary for handling its copyrights abroad. Earlier this year Valando latched onto "The Yellow Rose of Texas."

Decca Gets Rights To 'Golden Arm' Pic Track

Decca Records has latched on to the soundtrack of the UA film, "The Man With The Golden Arm." The soundtrack is a series of jazz themes composed and conducted by Elmer Bernstein.

Among the tootlers featured on the track are Shorty Rogers and Shelly Manne.

Label X Wants Sales Manager And A&R Chief

RCA's Label X, which changes its name to Vik Records during the first week of January, is currently without both an artists & repertoire chief and a sales manager. Jimmy Hilliard, who headed up the top spot for X, has taken over the top spot with the newly formed Bally Records in Chicago. Frank Amaru, sales manager for X, has been transferred to the RCA International Division.

Amaru was named sales chief about six months ago to fill the vacancy left by Joe Delaney's switch to Cadence. Amaru's exit leaves the operation up in the air. But despite some disappointment on the part of Victor execs that Label X did not emerge into a heavyweight contender in the indie ranks, there is no plan to scuttle the operation.

A search for a new a&r man to head X is still going on. Bob Thiele, Coral Records a&r topper, has dropped out of the picture while Dave Cavanaugh, of Capitol Records, is still regarded as a good prospect for the job.

Vik's label, a four-color rainbow job, will debut at the outset of 1956 with the new releases. New albums will also have the new releases. New Albums will also have the new label's tag but X will be used on the old packaged merchandise until the supply is exhausted.

Satchmo Extending Click European Tour; Still Eyes USSR Trek

Frankfurt, Dec. 27.

Louis Armstrong has expanded his successful concert tour in Europe. Taking advantage of some open holiday playdates, he has continued his tour to swing around back through Germany, where his October bookings did capacity business. German tour was only marred by the riot at his opening in Hamburg Oct. 16, when crowds, unable to hear because of a broken microphone, rioted and broke up 200 seats before being quieted down by police.

His tour, which began in Sweden, stretched through Germany, Belgium, Switzerland, France and Italy, doing big boxoffice everywhere and breaking attendance records in Germany and France. Armstrong has scheduled one-nighters at Bremen, Stuttgart and the grand finale at Frankfurt's Congress Hall Dec. 29. Prices are running from 75c to $3. German management is by concert director Clara Gunderloch, who arranged his earlier German bookings.

Armstrong and crew fly to the States Dec. 30th to continue negotiations with the State Dept. regarding his tour to Russia.

Bing Stepping Into Paper Disk Business

Bing Crosby is stepping into the paper disk biz. Crooner has formed Bing Crosby Phonocards to manufacture paper platters, with Edward A. Di Resta as prez.

Firm will kick off with a multimillion disk order for the Borden Co. The disks will be used on the covers of cottage cheese and other Borden products. In addition to the paper disks for industry, the company is experimenting with paper disk greeting cards.

Di Resta, formerly with Gotham Recording, will head the operation out of New York. The plant is located in Saddle Brook, N.J.

Southern Picks Up 111 Rodgers Renewals

Copyright renewal for another 28 years on 111 Jimmie Rodgers' country and western tunes has been secured by Southern Music. Deal was made with the late hillbilly star's widow, Mrs. Carrie Rodgers.

Southern Music, a Peer subsid, was originally formed with the Rodgers' catalog which includes some of the top c&w items. One, "In the Jailhouse Now," has been a recent hit.

Victor Pacts Flock of Names, Rushes LaRosa

RCA Victor has wrapped up a bundle of new and established names to cut under its banner. Topping the list is Julius LaRosa, who exited the indie Cadence Records to join RCA. LaRosa's first releases are being rushed to the counters.

Victor has also pacted Dorothy Olsen, a White Plains, N.Y. schoolteacher who copped the $25,000 jackpot prize on CBS-TV's "Name That Tune" show last week. She has already cut four tunes in the juve and country & western idioms under Steve Sholes' direction. Ted Ashley, meantime, has signed Miss Olsen to star on a video show for juves.

Diskery has also nabbed Joel Grey, young comedian and singer who sliced a couple of sides previously for MGM. Victor has also pacted Diahann Carroll, who recently appeared in the legit show, "House of Flowers," and B. B. Butler, a mambo orch leader. Label also added Carole Richards, a video songstress, and picked up a master made by The Wild Cats independently for Milton Kellems, publisher.

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RCA TO TEST BONUS SETUP

RCA Victor, which cut back its prices by one-third on long-play merchandise to open 1955, is planning another major merchandising promotion for 1956. Plan involves a radical extension of the company's present coupon sales program via a giveaway setup which, it's hoped by Victor execs, will vastly increase traffic in the retail stores. Plan is expected to be tested in three markets in February and, if successful, will be adopted nationally.

Under the projected plan, a coupon book, valued at $3.98, will be sold to customers via the retailers. This coupon entitles the buyer to any Victor album in the store. In addition, it will permit the customer to buy two special albums per month, in the longhair and pop field, for $2.98, or $1 less than the regular retail price. Victor will also make available two additional free albums over the year for the coupon buyer.

Victor execs deny that their plan has any resemblance to the Columbia Records LP Club. Larry Kanaga, Victor disk divisi n v.p., stated the plan was designed to "counteract the club philosophy of arm-chair buying. We are operating exclusively through the dealers in a way that will get the cutsomers to come back to the stores."

Although Victor will mail the special albums, which will be available to the coupon buyers for one month only at the $2.98 price, the customer will have to buy the selection through the retailer via Victor's Personal Music Service coupon operation. Dealers will have to promote the plan by notifying their customers of the special releases and the giveaway disks. Latter will be made available exclusively through the retail stores. The two special albums per month will be made available in Victor's regular catalog at a subsequent date.

Victor execs declared that they discussed the projected merchandising scheme with retailers who were 100% in favor of it. The results of the three-market test and the reaction of the dealers nationally to it will determine whether Victor will extend the program.

Plan, if successful, will enable Victor to get big sales on the selected albums in a manner that will match the disk clubs. It's no secret that the major labels have been worried about the possibility of the disk clubs luring away top artists by guaranteeing them sales of 500,000 and over on their releases. Victor thinks that its plan will permit it to get the volume sales on individual albums and, at the same time, greatly stimulate retail traffic for across-the-board biz.

BENSON TEEING MUSIC SETUP VIA 'TOMORROW'

Ray Benson, former bandleader and television packager, will kick off his new Raymar Music operation with "Wait for Tomorrow," title song of the CBS-TV "U. S. Steel Show," set for Jan. 4. Tune already has been etched by Jill Corey on the Columbia label, and will be on the market in time for the tele plug.

Tune was penned by Fred Ebb, Paul Klein and Larry Coleman. Benson will be assisted in the Raymar operation by Bill Buchanan and Larry Uttal.

Rome Tells Off 'Mother' In New Heritage LP

Cleffer Harold Rome has been put into the groove by Heritage Records for a 12-inch LP of his own tunes. Album, tagged "Songs No Mother Taught Nobody," is set for release early in January.

A plan is now in the works for Chappell Music to issue a songbook in conjunction with the disk package.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Felicia Sanders: "The Things That You Can't See"-"If You Can Dream" (Columbia). Felicia Sanders has an excellent ballad in "The Things You Can't See" and her rendition gives it the right commercial gloss. It could be her biggest since her vocal of "The Song from Moulin Rouge" also with the Percy Faith orch which backs her on this one tastefully. "If You Can Dream," from the pic, "Meet Me in Las Vegas," is a neat ballad with okay chances.

The Modernaires: "Go On With the Wedding"-"Aint She Sweet" (Coral). "Wedding," which is getting a stack of wax versions, may shape up to be big after the holiday season is over. The Modernaire's original slice is a solid version of this schmaltz entry and should share in the jock and juke spins. Ensemble workover of the oldie on the flip is a swinging side that could spark a revival.

Bill Haley & His Comets: "See You Later, Alligator"-"The Paper Boy" (Decca). One of the hottest groups on wax, Bill Haley's Comets can virtually do no wrong in the rock 'n' roll idiom. They have a cute number in "Alligator," a jivey rhythm item with a good beat. It gets a typical driving workover. Item on the reverse is in the same groove but the idea isn't quite so catchy.

Gogi Grant: "Who Are We"-"We Believe In Love" (Era). Gogi Grant, who had a big one in "Suddenly There's a Valley," follows through with a promising ballad. "Who Are We" has a pleasing melodic lilt and a good lyric which Miss Grant handles smoothly. Flip is another okay ballad.

Mimi Martel: "Someone Threw the Frying Pan Away"-"Pity Me" (RCA Victor). Mimi Martel is a rhythm songstress with a bright style. She sells a cute Latin jump tune, "Frying Pan," stylishly and this side could be a juke bet. "Pity Me" is a slow rock 'n' roll ballad on which she belts in the approved bluesy style against a standard vocal ensemble and instrumental background batoned by Buddy Bregman.

David Whitfield: "When You Lose the One You Love"-"Angelus" (London). David Whitfield's legit pipes continue to impress on class numbers. On this platter, he has an excellent coupling which will maintain this British singer's standing in the U. S. market. "When You Lose" is a big ballad with a sentimental lyric. The tenor lets out all the stops in this slice. "Angelus" is a lovely number but without the same commercial impact as the other side.

Merv Griffin: "Call Out the Engines"-"Handful of Dreams" (Columbia). "Call Out the Engines" is a highly attractive number which could give Merv Griffin a break into the hit lists. It's a rhythm novelty with a smart lyric neatly handled by Griffin with important help from Jimmy Carroll's baton. Flip is a pleasing oatuner from the pic, "The Man With a Gun."

Bill Hayes: "Die Ballade Von Davy Crockett"-"Leb Wohl, Meine Heimat" (Cadence). Although the Davy Crockett cycle has run its course, they're still trying. Bill Hayes, who had the original hit, now comes up with a German version. It's done straight and this tune isn't improved by the translation. Flip is a melancholy item, also in German.

Dorothy Collins: "Manuello"-"Seven Days" (Coral). "Manuello" is a south-of-the-border tune which Dorothy Collins handles deftly, in spite of the fact that the melody gets a little monotonous. "Seven Days" is a slow rhythm ballad which suffers from the same defect.

Bob Crewe: "Penny Nickel Dime Quarter"-"How Long" (Spotlight). "Penny" is more rock 'n' roll stuff, but above average for the course. This one moves with a driving pace with Bob Crewe handling the vocal in usual style against a sax background. Reverse is the slow ballad coupling also in the conventional pattern.

Howie Richmond-Charlie Ross: "The Whistle Song"-"Music, Music, Music" (Mars). "The Whistle Song" features publisher Howie Richmond as a one-note whistler and that could be enough of a gag for the jockeys to spin. For the rest, it's simple melody played by Charlie Ross on the piano. Flip is a honkytonk keyboard version of "Music, Music, Music," a hit novelty about five years ago.

Best Bets

FELICIA SANDERS (*Columbia*) ..... **THE THINGS YOU CAN'T SEE** / *If You Can Dream*

THE MODERNAIRES (*Coral*) ..... **GO ON WITH THE WEDDING** / *Ain't She Sweet*

BILL HALEY'S COMETS (*Decca*) ..... **SEE YOU LATER, ALLIGATOR** / *The Paper Boy*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
227th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Gold-Kassner Buy 'Girl' Tune from Packard Co.

The new Jack Gold-Eddie Kassner publishing operation has bought "I'm Just a Little Girl" from Packard Music. Tune was purchased from Packard's toppers Bob Colby and Jack Wolf, who also wrote the song.

"Little Girl" has been waxed by Dilys Ley on the indie Hudson label.

Reelect Leith Stevens Composer Guild Prexy

Hollywood, Dec. 27.

Leith Stevens has been re-elected president of the Composers and Lyricists Guild of America by the board of directors of the organization which reps composers and lyricists in films, radio, tv and recordings.

Others named were Winston Sharples, Walter Schumann and David Terry, vice-presidents; Mack David and Ben Ludlow, secretary-treasurer and assistant secretary-treasurer. Stevens, Schumann and David represent the local section of the Guild; others are from N. Y.

Album Reviews

George Handy Orch: "By George" (Label X). George Handy, modern jazz exponent, is spotlighted here in a group of 12 of his own compositions played by a crew of excellent sidemen. The liner notes by Herbert J. Morrison are slightly overboard in stating that "Handy emerges to prove in this album that he is, indeed, the thinker of his day, a giant in his field, caressing song and sound in unending direction," etc. Some of these sides are interesting, but many of them are also pretentious with only occasional flashes of genuine originality.

"The Honey Dreamers Sing Gershwin" (Fantasy). The Honey Dreamers, a mixed vocal ensemble of three males and two girls, have a pleasing setup in this collection of George and Ira Gershwin oldies. The delivery is competent and straightforward with only some occasional obtrusive noodling. The repertoire, containing such standards as "Foggy Day," "Summertime," "But Not For Me," "My One And Only" and others from a great catalog. Elliot Lawrence orch supplies tasteful backgrounds.

Buddy Morrow Orch: "Salute To The Fabulous Dorseys" (Wing). Since Buddy Morrow's trombone has often been compared to Tommy Dorsey's, this album had to come as a salute from student to teacher. Morrow is an apt pupil and he batons his outfit in a swinging collection of fine standards associated with the Dorseys, both Tommy and Jimmy. Included are "Green Eyes, "Maria Elena," "Amapola," "Marcheta" and others. It's a cleancut danceable collection. But why doesn't Wing make the LP jackets big enough to fit the 12-inch disks?

"Carlos Molina & His Music of the Americas" (Sunset). Carlos Molina, a veteran of south-of-border music, has collected a dozen examples of mambo and cha-cha-cha tunes for a highly listenable 12-inch LP. Molina doesn't have much of the native drive associated with this idiom, but it's a competent commercial style which is easy to follow for the tyro hoofers. Some of the numbers have vocal interpolations.

Dukes of Dixieland: "At The Jazz Band Ball" (Label X). Dukes of Dixieland, a youthful sextet from New Orleans, play this stuff with the right kind of zest and happy beat. The sidemen are facile and they give the dixie warhorses in this set the traditional workover. Library includes such tunes as "At The Jazz Band Ball," "Beale Street Blues," "Muskrat Ramble," "Panama," "Tiger Rag" and "When The Saints Come Marching In," some of them featuring vocals in the approved bluesy manner.

NEW ASCAP CHI EXEC

William E. Fox Jr. has been named district manager of ASCAP's Chicago office. Fox takes over the post held by the late George Kopp, for many years ASCAP's Chi manager. Fox joined ASCAP in 1950 as a field rep and since '54 has been working in the Society's tv and radio station relations division.

J. M. Collins, ASCAP's sales manager, also named Martin Meltzer as supervisor of the Central Division with headquarters in St. Louis. The division takes in St. Louis, Chicago, Minneapolis and Des Moines.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Dec. 16-22, 1955

A Woman In Love—†"Guys and Dolls"	Frank
All at Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Christmas in Rio	Hub
Come Next Spring	Frank
Dungaree Doll	Marks
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
First Snowfall	Witmark
Forgive My Heart	BVC
Great Pretender	Pera
He	Avas
Home for the Holidays	Roncom
I Hear You Knocking	Commodore
Lisbon Antiqua	Southern
Love And Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Moments to Remember	Beaver
Next Time It Happens—*"Pipe Dream"	Williamson
Nuttin' for Christmas	Jungnickel
Only You	Wildwood
Rose Tattoo—†"Rose Tattoo"	Paramount
Rudolph, the Red-Nosed Reindeer	St. Nicholas
Santa, the Happy Wanderer	Fox
Silver Bells	Paramount
Sincerely Yours—†"Sincerely Yours"	Witmark
Sixteen Tons	American
Sleigh Ride	Mills
Trouble with Harry	Frank
Wanting You	Harms

Top 30 Songs on TV

(More In Case of Ties)

Autumn Leaves	Ardmore
Believe in What You're Doing	Morris
Christmas in America	Leeds
Dungaree Doll	Marks
Hang the Mistletoe	Ardmore
He	Avas
Heaven Help Us	Embassy
I Love the Plunk, Plunk of a Banjo	Hollybrook
Innamorata	Paramount
It's All Right with Me—*"Can-Can"	Chappell
Knickerbocker Christmas	Durante
Longest Walk	Advanced
Love and Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Moments to Remember	Beaver
Nuttin' for Christmas	Jungnickel
Only You	Wildwood
Rock and Roll Call	Goday
Rudolph, the Red-Nosed Reindeer	St. Nicholas
Silver Bells	Paramount
Singing Dogs	Springfield
Sixteen Tons	American
Sleigh Ride	Mills
Someone You Love	Bradshaw
Susie the Snowgirl	Criterion
Take Me Back to Toyland	Harvard
Tender Trap—†"Tender Trap"	Barton
That's How Santa Claus Will Look This Year	Raphael
There'll Be Other Christmases	Flo

VARIETY 10 Best Sellers on Coin-Machines

1. SIXTEEN TONS (8)	*Tennessee Ernie Ford*	*Capitol*
	Johnny Desmond	*Coral*
2. MEMORIES ARE MADE OF THIS (4)	*Dean Martin*	*Capitol*
3. IT'S ALMOST TOMORROW (4)	*Dream Weavers*	*Decca*
	Jo Stafford	*Columbia*
	Snookie Lanson	*Dot*
4. LOVE AND MARRIAGE (4)	*Frank Sinatra*	*Capitol*
5. I HEAR YOU KNOCKING (9)	*Gale Storm*	*Dot*
6. BAND OF GOLD (1)	*Don Cherry*	*Columbia*
	Kit Carson	*Capitol*
7. ONLY YOU (11)	*Platters*	*Mercury*
	Hilltoppers	*Dot*
	Lola Dee	*Wing*
8. YOU ARE MY LOVE (7)	*Joni James*	*MGM*
9. LOVE IS A MANY-SPLENDORED THING (15)	*Four Aces*	*Decca*
	Don Cornell	*Coral*
10. DADDY-O (1)	*Fontane Sisters*	*Dot*
	Bonnie Lou	*King*

Second Group

AUTUMN LEAVES	*Roger Williams*	*Kapp*
SHIFTING, WHISPERING SANDS	*Rusty Draper*	*Mercury*
	Billy Vaughn	*Dot*
GEE WHITTAKERS!	*Pat Boone*	*Dot*
WOMAN IN LOVE	*Four Aces*	*Decca*
	Frankie Laine	*Columbia*
MOMENTS TO REMEMBER	*Four Lads*	*Columbia*
HE	*Al Hibbler*	*Decca*
	McGuire Sisters	*Coral*
ALL AT ONCE YOU LOVE HER	*Perry Como*	*Victor*
SUDDENLY THERE'S A VALLEY	*Gogi Grant*	*Era*
	Julius La Rosa	*Cadence*
	Jo Stafford	*Columbia*
IF YOU DON'T WANT MY LOVE	*Jaye P. Morgan*	*Victor*
AT MY FRONT DOOR	*Pat Boone*	*Dot*
	El Dorados	*Vee-Jay*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Small Publishers In Catbird Seat As Rivalry Booms For Foreign Rights

The growing competition to get European rights to U.S. tunes has become a boon to the smaller publishing firms. Many of the small publishers are now sitting in the catbird seat making deals for the overseas rights to their properties quicker and at a heftier financial rate.

Stepup in the overseas transactions has been caused by the increase of the New York-based publishing houses with foreign affiliates. In the past, the small publisher usually had to wait until a foreign rep came to Gotham for a tune-buying spree. Now, however, as soon as a tune begins to show some action, the publisher is immediately flooded with calls to make the overseas wrap-up. The publisher is now in a position to bide his time and wait for the rival pubs with affiliates abroad to outbid each other.

For the most part U.S. clicks are dittoing abroad, especially in England and the price for the publishing rights has been going up steadily. Many of the U.S. firms who've been based primarily in London are now branching out with branches on the Continent so they can get a better plugging spread on the U.S. properties.

Among the steady bidders for overseas rights are The Big Three (Robbins, Feist & Miller), Chappell, Lou Levy, Robert Mellin and Tommy Valando.

RCA to Cut Set From 'Vagabond King' Film

Hollywood, Dec. 27.

Next RCA Victor soundtrack album will be from the Paramount film "The Vagabond King," starring Oreste (Kirkop) and Kathryn Grayson. Package will go out in the early Spring as a forerunner to the film.

Victor has Oreste under contract and has an understanding with Miss Grayson so the soundtrack album involved no complications like those which have marred recent attempts to prepare a soundtrack from current films, due to diverse contractual commitments.

Capitol's Bob Weiss Sees Big Boom for 45s, 33s in Europe for '56

Paris, Dec. 27.

Bob Weiss, Capitol Records' European rep, says that 1956 will see a boom for 45rpm and 33rpm records. Lower priced pickups, better merchandising in the retail mart and lack of video competition, plus fancier packaged disks, are felt by Weiss to be the important factors in a big upsurge of record popularity in spite of the still costly aspects of disks.

Weiss introed the coloful album covers in Europe, proving that American disks were more savored in their original English lingo jackets.

Weiss feels that the strongest mediums for selling names and songs here today are via inclusion of songs in pix plus the local radio networks in each country combined with the powerful American Forces Networks now a fave with European listeners.

Weiss expects to take a biz trip to the U. S. in February for the opening of Cap's Hollywood offices in February, and then back here to continue his work.

ASCAP Reduction of Sustaining Web Show Credits Sparks Squawks in Ranks

Ranks of the American Society of Composers, Authors & Publishers are meeting the expanded logging coverage and new performance ratings for radio plugs with a various assortment of squawks. The small publishers, in particular, declare that any benefits which they would derive from the increased logging has been more than wiped out by ASCAP's reduction of performance credits for network sustaining shots.

Under the old system, publishers received 22 performance points and writers got 44 points for a network shot, whether commercial or sustaining. Under the new setup, the commercial shows retain their present weight but the sustaining shows have been cut back to three points for writers and publishers. Focal complaint of the small pubs is that they are now virtually locked out of the network rating picture, since the commercial shows generally tend to accent the standards in the catalogs of the big firms.

The new performance rating credits also virtually knock the band remotes out of the picture as far as the publishers are concerned. These have been greatly reduced in importance over the years, since less and less network affiliates aired the remotes, but the new ratings give a remote plug only three points, which practically puts it on the same footing as a disk plug. Bandleaders with hotel wires and who had their own ASCAP firms will find their incomes drastically reduced.

The longhair composer is also likely to be hit by the new setup. Since live symphonic broadcasts on the airlanes are generally sustaining, the credit ratings of the serious works will also be cut back. ASCAP, of course, attempts to give the serious works greater value by increasing the performance points for longer works. A 30-minute composition, for instance, gets a 28-point rating per performance.

The small publishers are also beefing that the credit rating of a daytime commercial plug has been boosted from ¾ of a point to 1 point. It's claimed that again this favors the major publishers, who have a firmer grip on the commercial radio picture via their standard catalogs.

Heath-Kenton Swap Paving Way For More

London, Dec. 20.

The Ted Heath-Stan Kenton band exchange, which is to take place in the spring, is paving the way for more projected exchanges which are now in the discussion stage.

Latest candidate for a British tour is Louis Armstrong, whose All Stars are to be exchanged for either the Ronnie Scott or Freddy Randall bands (from Britain), according to present negotiations.

British agent Harold Davison returned from the States this week after having discussed this and other projects for exchanges between British and American bands.

He said that Heath will now definitely tour in a package show with Nat (King) Cole April 1 to 29. Prior to the package, the Heath band will be presented as the solo attraction at Carnegie Hall, New York; Boston, and Philadelphia on March 28, 29 and 30, respectively.

Welk to Net $30,000 For 9-Day Texas Tour Under Dodge Banner

Hollywood, Dec. 27.

Lawrence Welk will get a minimum of $30,000 for a nine-day trek through Texas that will be a combination one-nighter and promotion tour for Dodge, which sponsors the Welk tv show. Dodge dates are on a flat scale but others call for a guarantee against 60% of the gross. Tour involves a total of 30 people including Welk, all his sidemen and featured personalities and his personal manager Sam J. Lutz.

Tour kicks off New Year's night when Dodge picks up the tab for a date at the Dallas Country Club for executives of the Cotton Bowl. Following day, band plays between halves of the Cotton Bowl game and appears that night at Lou-Ann's in Dallas. Jan. 3 date is at Kilgore, Texas, home town of Welk vocalist Alice Lon.

Band gets a flat $3,000 at Club Seven Oaks, San Antonio, Jan. 4 and $4,500 for a concert at College Station, home of Texas A&M, Jan. 5. Other dates include the Houston Club, Houston, Jan. 6; Waco, Jan. 9; Fort Worth, Jan. 10, and Amarillo, Jan. 11.

Weekly Dodge show will emanate from Houston Jan. 7 and the band will also do three performances Jan. 7-8 at the Houston Auto Show for a flat $7,500. Welk is due back for his regular weekend stint at the Aragon Ballroom in Santa Monica Jan. 13 and will again originate his teleshow from that terpery.

MGM Repacts Wooley

Sheb Wooley has been re-signed to a longterm pack by MGM Records. In the past year the hillbilly crooner cracked through the pop market with "Are You Satisfied" and "Blue Guitar."

He headquarters on the Coast, appearing in vidpix and films.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Lovedman Music)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	TENNESSEE ERNIE FORD (Capitol) "Sixteen Tons"	1	1	5	1	4	2	1	1	9	1	2	2	1	1	2	1	1	2	160
2	2	DEAN MARTIN (Capitol) "Memories Are Made of This"	..	2	2	4	3	1	2	2	2	2	1	1	2	2	1	5	..	1	143
3	4	GALE STORM (Dot) "I Hear You Knocking"	6	3	..	..	..	8	3	3	..	..	8	3	10	4	..	7	3	4	70
4	5	FOUR LADS (Columbia) "Moments to Remember"	5	4	3	3	..	5	..	6	..	6	6	..	..	9	..	3	4	..	67
5	3	ROGER WILLIAMS (Kapp) "Autumn Leaves"	3	5	..	7	..	..	..	4	..	..	7	..	..	6	9	2	5	7	55
6	7	FRANK SINATRA (Capitol) "Love and Marriage"	..	..	..	..	7	..	..	5	5	5	..	..	3	5	..	6	..	9	43
7	6	ART MOONEY-BARRY GORDON (MGM) "Nuttin' for Christmas"	4	..	1	2	1	..	..	7	..	9	..	..	..	..	..	..	..	..	42
8	9	FOUR ACES (Decca) "Love Is a Many-Splendored Thing"	2	6	..	6	..	7	..	10	..	..	..	..	..	10	4	..	7	..	36
9	8	AL HIBBLER (Decca) "He"	8	..	7	..	..	9	..	8	4	..	..	6	..	7	..	9	..	..	30
10A	13	PLATTERS (Mercury) "Only You"	7	9	..	..	9	6	4	..	..	..	5	..	..	..	..	..	..	..	26
10B	10	HILLTOPPERS (Dot) "Only You"	..	..	4	..	..	..	..	9	..	3	..	..	..	..	..	..	2	..	26
12A	11	DREAM WEAVERS (Decca) "It's Almost Tomorrow"	..	..	8	..	..	4	..	..	..	7	..	..	8	..	..	8	..	..	20
12B	16	PLATTERS (Mercury) "Great Pretender"	..	..	..	..	6	..	..	..	8	..	..	..	..	..	7	..	..	3	20
14	11	DON CHERRY (Columbia) "Band of Gold"	..	..	..	..	..	10	..	..	3	8	..	..	6	..	..	..	..	..	17
15A	..	NELSON RIDDLE (Capitol) "Lisbon Antigua"	..	7	10	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	16
15B	20	McGUIRE SISTERS (Coral) "He"	..	..	..	5	..	..	..	..	..	..	4	..	..	..	..	..	8	..	16
17	17	SINGING DOGS (Decca) "Singing Dogs Medley"	..	..	..	8	..	..	8	..	..	10	..	..	..	..	3	..	..	..	15
18A	25	CREW-CUTS (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	..	3	9	7	..	..	..	..	..	14
18B	15	RUSTY DRAPER (Mercury) "Shifting, Whispering Sands"	..	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	6	..	14
18C	14	FONTANE SISTERS (Dot) "Daddy-O"	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	..	14
21	..	RICKY ZAHN (Columbia) "Nuttin' for Christmas"	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	10
22	..	JULIE LONDON (Liberty) "Cry Me a River"	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	10	..	..	8
23	..	KAY STARR (Victor) "Rock and Rock Waltz"	..	..	..	..	..	..	..	..	10	..	..	..	..	..	5	..	..	..	7
24A	..	PAT BOONE (Dot) "Gee Whittakers!"	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	5
24B	24	JO STAFFORD (Columbia) "Suddenly There's a Valley"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	9	..	5

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	MERRY CHRISTMAS	MISS SHOW BUSINESS	IN THE WEE, SMALL HOURS	LOVE ME OR LEAVE ME	SO SMOOTH
Film Soundtrack	Bing Crosby	Judy Garland	Frank Sinatra	Doris Day	Perry Como
Capitol	Decca	Capitol	Capitol	Columbia	Victor
SOA 595	DL 8128	W 676	W 581	CL 710	LPM 1085
FDM 1, 2-595	ED 547		EBF 1, 2-581	B 2090	EPB 1085

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher-O'Brien—WMCA—New York	Bob E. Lloyd—WGTH—Hartford	George E. LeZotte—WAVZ—New Haven	Jack Rowzie—WWDC—Washington	Hugh Wanke—WCAO—Baltimore	Alan Dary—WORL—Boston	Tal Hood—WFGM—Fitchburg	Johnny Towne—WLYN—Lynn	Charlie Mansfield—WESX—Salem	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Dick Doty—WHAM—Rochester	Lou Barlie—WKAL—Rome-Utica	Nedd Flemming—WAEB—Easton	Bud Brees—WPEN—Philadelphia	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Bob N. Perry—WQAM—Miami	Pat Chamburs—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Jack Gale—WTMA—Charleston	Bill Dawson—WQOK—Greenville	Dick Covington—WHBQ—Memphis	Jim Lowe—WRR—Dallas	Roger Clark—WNOR—Norfolk	MIDWEST: Jay Trompeter—WIND—Chicago	Sandy Singer—KCRG—Cedar Rapids	Bob Maxwell—WWJ—Detroit	Carl Shook—WJIM—Lansing	Eddie Clarke—WHB—Kansas City	Will Lenay—WSAI—Cincinnati	Maurice Jackson—WVKO—Columbus	Lou Emm—WHIO—Dayton	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Bill Kelso—KTKT—Tucson	Earl McDaniel—KFOP—Los Angeles	Jim Blaine—KBMI—Las Vegas	Bill Previtti—KDEF—Albuquerque	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	2	5	Dean Martin	Capitol	†Memories Made of This	2	..	1	1	..	6	..	2	..	..	1	2	2	1	1	1	..	2	5	1	4	1	..	1	1	2	8	2	1	1	1	1	7	1	2	1	..	..	2	..	266
2	1	9	Tennessee Ernie Ford	Capitol	†Sixteen Tons	..	8	5	3	..	1	..	3	3	1	3	3	6	2	2	2	1	..	..	3	2	5	1	8	9	1	1	1	2	9	2	2	1	6	..	2	..	1	1	1	262
3	5	8	Perry Como	Victor	*All At Once You Love Her	6	2	..	6	2	..	..	..	5	3	..	..	..	..	7	..	9	..	..	8	..	..	4	8	..	2	..	..	8	4	2	..	..	2	7	6	8	..	..	8	..	113
4	7	4	Nelson Riddle	Capitol	†Lishon Antigua	..	..	..	8	..	..	3	..	..	6	6	1	10	..	4	..	..	..	10	2	..	..	..	..	..	..	..	..	..	..	..	10	3	..	5	8	4	..	..	..	2	83
5	23	4	Frank Sinatra	Capitol	*Tender Trap	9	1	..	..	..	9	6	..	..	8	..	..	..	..	4	..	..	..	1	..	..	..	..	..	..	5	..	..	7	..	..	..	5	..	..	1	..	2	..	..	..	74
6	15	5	Don Cherry	Columbia	†Band of Gold	1	..	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	5	..	2	..	4	..	4	..	..	..	4	3	..	2	..	..	..	10	..	..	10	..	73
7	3	18	Four Lads	Columbia	*Moments to Remember	..	8	..	..	..	..	..	..	..	2	..	9	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	7	..	..	9	6	9	..	..	3	..	2	..	..	62
8	4	12	Frank Sinatra	Capitol	*Love and Marriage	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	6	..	..	..	4	..	..	..	6	7	..	3	..	4	..	..	..	..	..	..	..	..	..	6	..	54
9	13	2	Platters	Mercury	†Great Pretender	..	..	7	..	..	4	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	5	..	..	..	..	5	..	..	..	..	..	..	..	51
10	20	6	Frankie Laine	Columbia	*Woman in Love	..	5	..	..	..	5	..	4	..	..	..	..	..	..	..	..	..	..	7	6	..	..	..	..	..	7	..	..	5	..	..	..	9	..	..	..	..	..	5	..	46
11	44	5	Gale Storm	Dot	†Teen Age Prayer	..	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	8	..	6	..	..	2	..	..	..	..	..	..	..	..	5	..	..	..	42
12	17	13	Gale Storm	Dot	†I Hear You Knocking	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	6	10	8	..	..	..	..	7	7	7	40
13	19	5	Kit Carson	Capitol	†Band of Gold	10	..	..	..	..	..	..	..	2	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	38
14	20	7	Dream Weavers	Decca	*It's Almost Tomorrow	..	..	..	..	10	..	5	..	..	..	..	5	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	36
15	..	2	Mindy Carson	Columbia	†Memories Made of This	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	1	..	..	..	5	..	..	35
16	..	2	Joni James	MGM	*My Believing Heart	..	..	..	..	7	3	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	9	..	..	..	..	34
17A	..	3	Crew-Cuts	Mercury	†Angels in the Sky	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	1	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	4	..	..	32
17B	..	7	Betty Madigan	MGM	*There Should Be Rules	..	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	32
19	16	3	Art Mooney-B. Gordon	MGM	†Nuttin' for Christmas	..	..	2	..	8	4	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
20A	8	5	Four Aces	Decca	*Woman in Love	..	10	..	..	..	..	..	..	..	..	..	..	..	10	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	6	..	..	..	..	4	..	..	10	..	27
20B	28	20	Roger Williams	Kapp	*Autumn Leaves	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	27
22A	11	8	Julie London	Liberty	†Cry Me a River	3	9	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	26
22B	6	16	Platters	Mercury	†Only You	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	4	..	..	..	..	9	..	10	..	..	..	7	4	..	..	..	..	..	..	1	..	..	..	26
24	14	3	Gloria Mann	Sound	†Teen Age Prayer	..	7	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	25
25A	20	16	Al Hibbler	Decca	†He	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	..	..	3	..	..	..	..	..	24
25B	37	12	McGuire Sisters	Coral	†He	..	..	..	..	1	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	24
27	34	3	Eddie Fisher	Victor	†Dungaree Doll	3	4	7	..	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
28	..	1	Roy Hamilton	Epic	*Everybody's Got a Home	4	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	21
29	28	4	Sheb Wooley	MGM	†Are You Satisfied	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	4	20
30A	11	7	Four Coins	Epic	*Memories of You	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	19
30B	37	7	Hilltoppers	Dot	†Only You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
32	31	21	Four Aces	Decca	*Love Is Many-Splendored	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	9	..	18
33	..	2	Bonnie Lou	King	†Daddy-O	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	3	..	..	..	..	..	..	..	..	..	17
34A	..	1	Kay Starr	Victor	†Rock and Roll Waltz	..	..	..	..	..	..	..	..	9	..	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10	..	..	..	..	..	..	..	..	..	16
34B	18	2	Rusty Draper	Mercury	†Are You Satisfied	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34C	..	2	Leo Diamond	Victor	*Mister X	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	16
34D	..	1	Jo Stafford	Columbia	*Its Almost Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
38A	..	2	Robbin Hood	MGM	†Teen Age Prayer	..	..	6	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	14
38B	10	7	Sarah Vaughan	Mercury	*C'est La Vie	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	14
38C	..	2	Pat Boone	Dot	†No Arms Can Hold You	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
41A	..	1	Vaughn Monroe	Victor	*Don't Go to Strangers	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
41B	..	1	Gale Storm	Dot	†Memories Made of This	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	13
43	..	17	Gogi Grant	Era	†Suddenly There's Valley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	12
44	28	2	Eddie Fisher	Victor	*Everybody's Got a Home	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
45	..	9	Lorry Raine	Advance	*Miracle in the Rain	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7

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the

MOST

DECORATED

ARTIST OF THE YEAR!

JAYE P. MORGAN

RCA VICTOR

BILLBOARD
Disk Jockey Poll

CASHBOX
Best Female Vocalist

RECORD WHIRL MAGAZINE
Best New
Female Vocalist

UNITED PRESS
Best Female Vocalist

On The Upbeat

New York

Kenny Sheldon's orch is set for a New Year's Eve stand at Bob Olin's . . . **Paul Martell** orch returns to Roseland Friday (30) . . . **Candido** into Cafe Bohemia tomorrow (Thurs.) . . . **Dick Duane**, ABC-Paramount crooner, guests on Ed Sullivan's CBS-TV show Sunday (1) . . . **Charlie Fuqua's Ink Spots** play a one-week date at Miami's Club Calvert beginning Jan. 9 . . . **The Dell-Tones**, Baton Records femme vocal combo, into the Apollo Theatre Friday (30) . . . Thrush **Terri Stevens** set for CBS-Radio's "On A Sunday Afternoon" Jan. 1 and 8. She has ankled Mercury Artists to sign with William Morris . . . Thrush **Annette Warren** kicks off a new radio series on ABC Jan. 8 . . . **Wally Gingers** orch plays a one-nighter at the Somerset (Pa.) Country Club Saturday (31).

Ralph Young, Decca Records crooner, set for a Universal-International short . . . **Paul Siegel's** "Concerto Between Two Worlds" gets an airing on Allan Grainger's "Radio Playhouse" (Mutual) tomorrow (Thurs.).

Hollywood

Mischa Novy orch moves upstairs from the Bali Room of the Beverly Hilton to L'Escoffier when **Horace Heidt** opens at the Bali Room Jan. 6 . . . **Vido Musso** at the House of Jazz, Phoenix, over the holiday season . . . **Ray Anthony** follows **Luis Arcaraz** into the Palladium Feb. 8 and will, be followed by **Ralph Marterie**, March 7 . . . **Chico Hamilton Quintet** opens at the Blackhawk, San Frisco, Jan. 6 . . . Saxist **Bud Shanks** has re-signed with Richard Bock's Pacific Jazz label.

Chicago

WJJD deejay and batoner **Buddy Moreno** doing one-niters in the Chicago area when not spinning disks . . . **Charles Lampkin** and **Jimmy Bowman** spelling each other at the keys in the Blue Angel's Opera Club, Chi . . . **Al Lopez** trio now tenanting the bandstand at the Blue Angel, Chi . . . **Big Jay McNeely** into the Crown Propeller Lounge, Chicago, next Wednesday (4) . . . **Larry Faith** plays the Melody Mill, Chi, Jan. 11 to Feb. 18; segues into the Peabody Hotel, Memphis, Feb. 21 for two frames . . . **Gil Kraus** currently keyboarding at the Red Carpet, Chicago. . . **Tune Tattlers** providing vocal backing for another Boulevard Room ice show, "Icerama" opening at the Conrad Hilton, Chicago, tonight (28) for a six-month run.

Pittsburgh

Diana Horn, pianist at Fox's Music Bar, had her option hiked through middle of next month . . . **Deuces Wild** signed for Press Club's New Year's Eve party at Hotel Sherwyn . . . **Gloria Mann** booked into the Copa for five nights beginning next Tuesday (3); she'll be followed by **The Cadillacs** . . . **Herman Middleman** band renewed at Club 30, which has a floor show over the holidays, first here in a year, headlining **Archie Robbins, Estelle Sloan** and **Eileen Rodgers** . . . **Jack Long Trio** held over at Lazy Hour Ranch in Dunbar . . . **Tony Little**, organist, remains indefinitely in Ankara Lounge.

Kansas City

It's homecoming for **Naomi Stevens** in a two-week engagement in the Terrace Grill of Hotel Muehlebach beginning Jan. 6. **Dolores Hawkins**, currently in the Terrace Grill here, opens at the Chez Paree, Chi, Jan. 18 for three weeks . . . Eddys' changes policy temporarily with a one-week engagement on the **Topnotchers**, singing group which comes in Dec. 30. Spot usually holds a two-week engagement on its acts. **Miriam Sage** dancers which came in couple of weeks ago stay on.

Indie Chicago Diskery Readying Bigger Plant

Chicago, Dec. 27.

Universal Recording Co., indie Chi diskery, will move into larger quarters about May 1, 1956. Universal plans to invest $100,000 in equipping its new offices and studios. The lease is for a term rental of $700,000.

The new Universal plant will include three new sound recording studios, with over 6,000 square feet of floor space. Studio space will be able to accommodate full symphony orchestras for recording sessions. A glass front will allow passersby to see phases of actual recording sessions and a patio area in the rear will be used for record artists' autograph parties.

HAYMES ALBUM FOR CAP

Hollywood, Dec. 27.

Dick Haymes may make his bow as a Capital artist with an album.

Singer cut several sides last week for an 12-inch package and will complete recording this week. Label will then decide whether to release some of the material individually to launch Haymes or go through with its album plans for the initial release.

PHILIPS INKS LEGIT SINGER

London, Dec. 27.

Shirley Bassey, 18-year-old singer in the new "Such Is Life" show at the Adelphi Theatre, London, has been signed by Philips Records here.

Miss Bassey will cut the torch song, "Burn My Candle," from the show.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Sixteen Tons (American)	2	1	5	1	2	1	1	1	1	1	2	4	110
2	2	†He (Avas)	1	3	2	2	1	6	3	..	3	2	1	1	96
3	3	*Autumn Leaves (Ardmore)	7	4	1	4	4	2	2	..	5	4	3	..	74
4	6	*Moments to Remember (Beaver)	3	6	8	6	8	5	5	5	2	7	..	6	60
5	5	*Love and Marriage (Barton)	5	5	9	5	3	..	4	2	..	5	..	..	50
6	8	†Memories Made This (Montclare)	6	2	10	9	7	..	7	4	..	..	4	2	48
7	4	†Suddenly There's a Valley (H&R)	8	..	..	3	5	10	6	..	..	8	10	8	30
8A	7	*Love Is Many-Splendored (Miller)	10	10	7	7	6	9	..	..	10	6	5	..	29
8B	10	*White Christmas (Berlin)	..	..	6	..	..	3	9	..	..	9	7	3	29
10	9	*Rudolph Reindeer (St. Nicholas)	..	8	4	..	..	7	10	..	..	10	6	5	27
11	11	*It's Almost Tomorrow (Northern)	4	..	..	8	10	8	8	..	4	..	..	..	24
12	13	†Nuttin' for Christmas (Jungnickel)	..	7	3	..	..	4	..	..	..	..	..	9	21
13A	14	*Bible Tells Me So (Paramount)	..	..	..	..	..	..	..	..	..	3	..	..	8
13B	..	†Only You (Wildwood)	..	..	..	..	..	..	..	3	..	..	..	..	8
15	12	†Hear You Knocking (Commodore)	..	..	..	10	9	..	..	10	8	..	..	..	7

Inside Stuff—Music

Fifty years ago today (Wed.) Franz Lehar's "Merry Widow" debuted in Vienna to start a career as one of the most successful of all the international operettas. One of the mysteries surrounding it has been why Lehar never visited the U. S., where the "Widow" achieved its greatest successes on stage and screen. Lehar's first press agent Ernst Fischer, now living in semi-retirement on the Coast, disclosed that the composer never came to this country because he never got one penny of royalties from the show here.

"Widow" has been translated into 22 languages—probably a record for an operetta—and has achieved repeated success everywhere. But Lehar's publisher never took the necessary precautions when the show debuted. "The American rights," Fischer disclosed, "were never protected. As a result, Lehar was unable to collect one cent for the performances here. When he learned of this, he became so angry that he swore never to visit this country. And he never did."

Red Nichols is trying to line up some of the top jazzmen of an earlier era for tv or personal appearance program with proceeds to go to vet jazzman Miff Mole, who has been critically ill in N. Y. Nichols has contacted Ed Sullivan, suggesting a jazz bash portion of "Toast of the Town" to emanate from the east where most of the top jazz names of the late '30s and early '40s are currently headquartered. If the deal goes through, Nichols would go east for the show, taking Joe Venuti with him. Mole recently underwent a series of hip operations at Mary Immaculate Hospital in Jamaica, Long Island, and is unable to walk.

Sammy Friedman was elected first president of the Music Men's Luncheon Club, social and charitable organization formed out of the heretofore informal weekly luncheon meetings of Coast music biz figures. Friedman, who has chaired some of the luncheon sessions, reps Shapiro-Bernstein. Others elected were Robert Marks (E. B. Marks Music), veepee; Lucky Wilbur (Cromwell Music) treasurer, and Dick Gray (Bourne Music) secretary. Outfit was formed to establish an entity separate from the Music Publishers Contact Men's Assn. to which most of the members of MMLC belong.

Stan Freberg makes his debut as a writer of pop lyrics on "Tomorrow Is Forever," the theme melody of the Boris Petroff Coast production, "City of Women." Heretofore he has confined his writing to comedy material. Freberg was inked as lyricist by Victor Young, who is composing and conducting the score for the film. Present plans are for Young to record it for Decca and for Freberg to record it for Capitol.

GRANZ SETS NEXT O'SEAS CONCERT JUNKET IN FEB.

Hollywood, Dec. 27.

Norman Granz has set Feb. 18 as the starting date of his next European jazz concert trek. Granz figures to be abroad six weeks doing his concert dates, at which time he will play Stockholm, Copenhagen, Amsterdam, Paris, Zurich, all key cities in Germany, Vienna, and 10 days in Italy.

The jazz impresario has also made plans to play a one-week benefit date for the Red Mogen David, equivalent to the American Red Cross, in Tel Aviv, Israel. Jazz artists acccompanying Granz will include Gene Krupa, Dizzie Gillespie, Roy Eldridge, Flip Phillips, Illinois Jacquet, Ella Fitzgerald and her 88er Don Abney, and the Oscar Peterson Trio featuring Ray Brown and Herb Ellis.

Contingent planes out Feb. 16 from N. Y.

Golden Records Waxes 'Romper Room' TV Show

"Romper Room," kiddie television show, will be put into the groove by Golden Records. Diskery, a Simon & Schuster subsid, will put the first six disks of the "Romper Room" series on the market early in March.

Special promotion plans are being prepped by S&S for the March kickoff. The disks will be peddled at 25c. each.

'Hit Parade' Lineup

(On Dec. 24 NBC-TV Show)

1. Sixteen Tons . . . . . American
2. Autumn Leaves . . . Ardmore
3. Memories of This . Montclare
4. Love and Marriage . . Barton
5. Love Is Splendored . . Miller
6. He . . . . . Avas
7. Moments Remember . Beaver

Greenspon Col V. P.

Herbert M. Greenspon has been named veepee at Columbia Records. He's the diskery's director of manufacturing and technical operations.

The new v.p. has been in the disk biz for 20 years, starting with American Records (Col's predecessor) as a shipping clerk.

PROGRAM TO-DAY
YESTERDAY'S
"SLEEPY HEAD"
Music by
JESSE GREER
SHAPIRO-BERNSTEIN
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AND ALL THROUGH THE WINTER SEASON
Leroy Anderson's
Sleigh Ride
100% Recorded
MILLS MUSIC

THE HIT OF THE WEEK
Leroy Holmes and Orch.
Song of December
MGM 12128
The Little Bell
K 12128
M-G-M Records

Granz Entering Pop, Dixieland Disk Market

Hollywood, Dec. 27.

Norman Granz is increasing his recording activities by entering the pop and dixieland disk market. Granz, who now specializes in the jazz field, operating under the Clef and Norgran labels, has formed Verve Records for pop disks and Down Home for the release of dixieland platters.

Latter company, which will be headed by Granz personally, starts off with a catalog of 40 masters purchased three years ago from Lou Watters. These include waxings by Clancy Hayes and Ralph Sutton. For Verve, Granz has signed Buddy Bregman as a&r topper. This label also has 40 masters in its catalog, which were acquired from Howie Richmond and Woody Herman's defunct Mars label. Both Granz and Bergman are planning on re-pressing the recordings in their respective catalogs with initial releases to hit the market in February.

According to Granz, Verve will specialize primarily in vocal pops. Talent roster already includes Anita O'Day and Buddy Rich, who were switched from Granz's Clef label; Toni Harper, Joe Williams, Count Basie and Oscar Peterson, who for the first time will sing on lacquer rather than 88. In addition, Gene Krupa is reforming his old band to cut for Verve.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TENNESSEE ERNIE FORD** (Capitol)	Sixteen Tons
2	2	**DEAN MARTIN** (Capitol)	Memories Are Made of This
3	4	**GALE STORM** (Dot)	I Hear You Knocking / Teen Age Prayer
4	5	**FRANK SINATRA** (Capitol)	Love and Marriage / Tender Trap
5	8	**PLATTERS** (Mercury)	Only You / Great Pretender
6	3	**ROGER WILLIAMS** (Kapp)	Autumn Leaves
7	7	**FOUR LADS** (Columbia)	Moments to Remember
8	6	**FOUR ACES** (Decca)	Love Is Many-Splendored / Woman in Love
9	9	**AL HIBBLER** (Decca)	He
10	10	**ART MOONEY-BARRY GORDON** (MGM)	Nuttin' For Christmas

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†SIXTEEN TONS	American
2	2	†MEMORIES ARE MADE OF THIS	Montclare
3	4	†HE	Avas
4	3	*AUTUMN LEAVES	Ardmore
5	6	*MOMENTS TO REMEMBER	Beaver
6	8	*LOVE AND MARRIAGE	Barton
7	5	†I HEAR YOU KNOCKING	Commodore
8	10	*IT'S ALMOST TOMORROW	Northern
9	7	*LOVE IS A MANY-SPLENDORED THING	Miller
10	9	†ONLY YOU	Wildwood

JAZZ FEST RETURNING TO NEWPORT FOR 1956

Boston, Dec. 27.

The Jazz Festival will again be held in Newport, R. I., in July, 1956, George Wein, director, and operator of Storyville, jazz spot here, reported following his return from a trip to New York, where he met with the festival advisory boards to discuss possible new sites for the jazz bash.

However, Wein stated, a committee of three has been appointed to look for another location for 1957, with the stipulation that no big cities be accepted. The committee comprises John Hammond, jazz enthusiast; Leonard Feather, jazz critic, and Alan Morrison, New York editor of Ebony.

"We are looking for a small town, like Newport or Tanglewood," Wein said. He said that at the New York session, attended by jazz critics from the top publications, the advisory board reaffirmed the festival.

Wein said the Newport Jazz Festival will again be held in Freebody Park. It will mark the third year there. The first festival was held in the Newport Casino, but facilities were denied the second year and the festival sponsors acquired Belcourt, famous old Newport Mansion, intending to hold activities there. Complaints from neighbors around Belcourt forced the removal to Freebody Park.

Paule Dejardin & Hilda Back for French Dates

Paule Dejardin, who returned with Bernard Hilda to Paris last week, has some more Polydor diskings to make in France. She is exclusively tied to that label.

Mlle. Dejardin, marking her U. S. debut, sang with Hilda's band at the Beverly-Hilton for the inaugural six months of that Beverly Hills hostelry. Hilda has some Eurovision commitments which also took him back to France.

Memphis Tooter Prez

Memphis, Dec. 27.

Vincent Skillman was elected to his fourth consecutive term as prez of Musicians Local No. 71 here last week. Terms are two years.

'Swedish Rhapsody' Pub Wins Suit in Germany

Frankfurt, Dec. 20.

Local music publishing house, Wilhelmina, which bought the German rights to "Swedish Rhapsody," has won a plagiarism suit against a German song called "Schwedenmaedel," which has been one of the top hits in Germany for several months. The Frankfurt court ruled that the first forty bars of "Schwedenmaedel" are lifted from the earlier "Swedish Rhapsody."

It ordered the Hamburg record firm of Teldeg and the Munich music publisher August Seigh to stop all sales of sheet music and records and destroy all the stock on hand.

RCA Promotion To Bally Artists Via Show Train

RCA Victor is kicking off the New Year with a mass artists promotion involving a show train that goes coast-to-coast in a tieup with the March of Dimes. Tour will go for 10 days, starting Jan. 11, and will cover about 20 cities.

About 15 Victor artists will participate in the promotion at one point or another for a varying number of days. Via the tieup with the March of Dimes drive, Victor is also enlisting the cooperation of disk jockeys in each town who will join with the artists in plugging for the donations for the polio foundation.

Victor dealers and distribs in each territory have also been alerted to ballyhoo the promotion in behalf of the diskery's roster.

Albany Tooters Reelect Prez

Albany, Dec. 27.

Francis Murphy has been reelected president of Albany Local 14, AFM.

Other officers renamed were Joseph Cosco, vice-president; Thomas H. Fleming, secretary-treasurer; V. James Nolan, business agent.

DIRECT From The Orient.... our NEW HIT

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Sensationally recorded by KAY CEE JONES on Marquee

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The voices of Walter Schumann RCA #47-6318
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Page Cavanaugh Trio Olympic #OL-805-A-X

PIANO TEAM HITS THE ROAD HARD

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Chi Niteries Hold Eve Price Line; Jersey Benefits By Philly Laws

Chicago, Dec. 27.

Chi niteries are holding the price line pretty close to what it was last year for the New Year's Eve bash. Prices in the topflight rooms are averaging $15 per person; tab includes dinner, dancing and a show in most cases, with drinks extra of course.

Tab at the Chez Paree will be $15 per person, including dinner, with Joe E. Lewis topping the bill in the main room; post-midnight breakfast will be served for a $3 minimum and the check for celebrating in the Chez lounge, with Cantonese cuisine on the menu, will come to $7.50 per person.

The Pump Room in the Ambassador East Hotel will collect $16.50 per person, with dinner and dancing to Dave LeWinter's orch, but no show. The Black Orchid is getting $22.50 per couple, with Robert Clary heading the stageshow. Tariff at the Boulevard Room of the Conrad Hilton, with an iceshow and dinner on tap, will come to $15.75 per person, including tax.

The Palmer House, playing Merriel Abbot's "Continental Revue," will get $15.75 per customer. The Blackstone Hotel's Mayfair Room will open for the first time in several years with dance music by Hal Otis at $15 per copy. The Drake Hotel, with the Jimmy Blade orch dansapating in the Camellia Room, will collect $15 per person also. The Sherman Hotel's College Inn Porterhouse, with Frank York at the bandstand, will charge $10 per person plus tax.

The Blue Angel, Chi's only calypsery, will get $15 per person for dinner, a show, champagne, favors and dancing. The London House, Chi's newest musical eatery, will operate with a minimum of $7.50 per person. The Cloister Inn, local jazz saloon, will go along with regular prices and a $1 cover.

The pseudo-private key clubs will vary from regular tariff to $25 per couple, with most avoiding a New Year's Eve special price.

Philly's Loss N. J.'s Gain

Philadelphia, Dec. 27.

The curfew strikes at midnight for Philadelphia cafes next Saturday, with no extension allowed to New Year's Eve revellers. Paul McNamara, manager of the Warwick Hotel and president of the Philadelphia Hotel Assn., wrote to the Liquor Control Board and asked for an extra hour because of New Year's Eve parties. The request received a flat turndown.

The Jersey clubs, which are open until 3 a.m., are wooing the Philadelphia celebrants with heavy advertising. Chubby's, music name showcase, in West Collingswood, N. J., had all 500 covers sold by last weekend.

The bars will be closed promptly at midnight in Philly hotels and cafes, but the guests will be permitted to linger around. Actually, shutting off the taps won't work too much hardship on the bottle parties.

Prices are about the same as in previous years, with the Latin Casino, flagship of the town's niteries, getting $18.75 per person, which includes food, beverages, taxes, and even tips. Hotel room charges range from $9 to $15, which includes late supper, dancing and favors. Checkup of Philly spots revealed that despite the Jersey competition there is a very heavy call for New Year's Eve reservations.

Kaycee Eve Sellout

Kansas City, Dec. 27.

New Year's Eve will be celebrated here in full fashion, with most of the downtown clubs and cafes sold out well in advance. Prices this season more or less match those of the past couple of years.

A deluxe package deal is being offered by Eddys Restaurant, one of the ace downtown spots, which is giving floor show, dancing, noisemakers, souvenir menu, seven-course dinner for $12 a head (drinks extra). Floor show will be the Topnotchers and the Marian Sage dancers, with the Tony DiPardo orch for dancing.

Hotel Muehlebach is repeating on its deal of last year, simply upping the minimum and the cover charge and letting the customers order as they please within that range. The cover goes to $3 for the gala eve, against the usual weekday cover of $1 and Saturday figure of $1.50, while the minimum goes to $5, against the usual policy of no minimum. Show being offered is singer Dolores Hawkins, dancers Nils & Nadynne and the Tommy Reed orch. Grill is already sold out.

Other downtown spots will be somewhere in between these. Hotel President is going for the package deal with an $8.50 tag for floor show produced just for the evening, a seven-course dinner and dancing until 2. Charles Drake orch will play.

Hotel Pickwick, which has lately come into the entertainment picture with a stronger bid, is going for a two-ply deal. Customers can get dancing and favors for $5.50, or have a buffet dinner included at $8.50. Del Stevens orch will furnish rhythms.

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
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Circle 7-1130

IFFY MASTIN COPA DATE, DEPENDING ON LEGITER

The Will Mastin Trio, starring Sammy Davis Jr., has a very iffy booking at the Copacabana, N.Y., starting April 5. The group has been set for the legiter, "Mr. Wonderful," to be produced by Jule Styne and George Gilbert, and slated for a March 16 preem in New York. If the show's a hit, The Mastin group will have to forego the Copa date for another time.

The Copa has also lined up Vic Damone and Buddy Hackett Feb. 2 for three weeks, and this layout will be preceded by Billy Daniels paired with Joey Bishop.

International Stars
THE PETERS SISTERS
London PALLADIUM
Folies Bergere Paris
NIGHT AND DAY Rio de Janeiro
Cafe Morocco Madrid
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Casino Estoril Lisbon
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SPELLBIDERS! . . . Everywhere
Currently 4th Month
MOULIN ROUGE—Hollywood

Russell Prepping Latin Revue For Stateside

Mexico City, Dec. 20.

Andy Russell, born in the U. S. of Mexican parents, who has become a big name in Mexico, is readying "Andy Russell's Latin-American Revue" to play Stateside, probably starting in January.

Penciled stars are Evangelina Elizondo, who began as the Spanish "voice" of Cinderella, Pablo Beltran Ruiz and his orch, and the Norton Bros. (2). Russell says the revue's big idea is to give Yanqui customers a different concept of Mexico.

Russell has just completed another Mexican pic here. He has been inked for a pic by Mier & Brooks, top producers. New York, Miami, Las Vegas and L. A. are tentative spots for his revue.

Nev. Solons Cool To China Games Idea for Moulin

Las Vegas, Dec. 27.

The Nevada Tax Commission reportedly is cool towards a proposal that is one solution to the defunct operation of the Moulin Rouge. A combine from San Francisco's Chinatown is seeking to buy the shuttered hotel for a cash payment exceeding $1,100,000 with the idea that installation of Oriental gambling would click, where the ordinary system proved to be a flop at the hotel, which is located two miles crosstown from the Las Vegas Strip.

While Nevada's 1955 gambling act, as amended, permits only one Chinese game—fantan—the state's gaming czars have frowned on such games which are not commonplace in the state. Along with fantan, the Frisco group proposes to offer Chinese dominoes and a lottery.

The Chinatown operators, who are already in the nitery biz in the Bay Area, would continue the interracial policy inaugurated in the state by the ops who built and ran the Moulin Rouge during the six months of its existence. Backers of the group claim they could save the ill-fated hotel from becoming a glorified motel and reportedly are prepared to post $100,000 immediately as a show of good faith, with the additional $1,000,000 to be paid in a matter of a few weeks.

Meanwhile, bankruptcy referee John Mowbray has calendared Jan. 17 as the date for receiving additional creditors' claims, which now total near $500,000. The old Moulin Rouge ops are beset by more than a dozen large lawsuits. Mowbray also called for creditors' ideas on reopening the hotel.

Hub Hi Hat, Hit by Fire, To Resume in Month

Boston, Dec. 27.

The Hi Hat, knocked out of the New Year's Eve running by a $20,000 fire, expects to be back in operation within a month, according to owner Julie Rhodes.

The fire, last frame, sloughed the nitery's planned Xmas and New Year's take. Working on a jazz format, the spot had Woody Herman and his band booked for the holidays. Sweeping through the four-story nitery building after the club had closed, the fire was the second to ravage the spot and came just one day before Rhodes' birthday.

Houston Nitery Cruiser In Drydock Till Spring

Houston, Dec. 27.

After a little over a month of sailing on the Houston ship channel, the Wilson Line's "Sea Belle," luxury cruiser with night club, has docked till spring. Local Wilson Line rep John Wood said while "intermittent service" had been planned for winter, current biz didn't indicate it would be a paying proposition. He said possibilities of operating out of Galveston, roughly 50 miles down the channel from Houston, were being eyed because of great customer potential in that Gulf shore resort.

The McQuaig Twins were playing the Sea Belle when she shut down Dec. 11.

$1,700 Bouncer Further Colors Spitalny-Royal Nevada Hassle

Las Vegas, Dec. 27.

Rubber check allegations have been added to the rhubarb between Phil Spitalny, maestro of the all-girl "Hour of Charm" orch, and producer Bill Miller of the Royal Nevada Hotel here where Spitalny recently wound up a four-week stand. Spitalny charges that a Royal Nevada check for $1,700, No. 1251 and drawn on the Bank of Las Vegas, has been returned with an "insufficient funds" notation. Spitalny's crew received $17,000 weekly during the Vegas engagement.

Miller's claim that Spitalny failed to draw were met by Spitalny's declaration that Miller offered him a return date in May. Offer of a return date, however, was contingent on Spitalny's acceptance of postdated checks for the four-week date just concluded. According to Spitalny, he agreed to accept postdated checks only if Frank Fishman, owner of the Royal Nevada building, signed them. Spitalny said his refusal to accept Miller's signature on either the check or the May contract sparked the blowup.

The hassle hit the public prints when Miller blasted Spitalny for bad biz at the hotel. Miller later denied he said any such thing. Spitalny, however, refused to let Miller get off the hook by giving his side of the affair. Spitalny conceded that biz was bad, but he said all of Las Vegas has been hit by the usual pre-Christmas doldrums.

Spitalny has already squawked to the Vegas AFM local over his treatment by the Royal Nevada. Firstly, he charged that the hotel refused payment for the third week until a settlement was reached. Secondly, he's bringing the "rubber check" claim before the musicians local which is expected to crack down on the spot unless it makes good pronto.

'WALTZ' EARNED $67,922 ON 75G INVESTMENT

The Joseph M. Hyman-Bernard Hart production of "Anniversary Waltz," which closed Nov. 26 at the Harris Theatre, Chicago, earned $67,922 profit on a $75,000 investment, It has distributed $65,000, under the standard 50-50 split between the management and backers, leaving a cash balance of $2,922.

The Jerome Chodorov-Joseph Fields comedy, which had a 611-performance Broadway run, folded in Chicago after a nine-week road tour. An operating loss of $1,913 was registered on the hinterland hike. The N. Y. profit, after deductions of $28,916 for production cost and $538 for legal fees, totaled $64,022. Other revenue, listed in a Dec. 9 accounting, included $3,565, insurance reserve; $1,475, recovery of fire loss; $643, royalties from the Coast production; and $130, sale of souvenir programs.

Following the Chicago fold of "Waltz," Jules Pfeiffer, who's been associated with hinterland twofer presentations in recent years, acquired the rights to the property for a pop-priced road production. The new company began touring last Monday (26) at the Forrest Theatre, Philadelphia.

Hub's Time Sequence Set For Double New Year's

Boston, Dec. 27.

While Hub nitery owners pondered the double New Year's question, the Boston Licensing Board and the State Police announced the time sequence for entertainment for that weekend:

Saturday night (31), all dancing, entertainment and drinking stops at midnight. Sunday (1), celebrations can start at 1 p.m. and continue through 3 a.m. Monday morning (2). There can be no dancing however, until 12:01 a.m. Monday.

Blinstrub's will run the double New Year's with no cover at $6 per plate, plus tax, same rate to prevail each of the two nights. For entertainment, Stanley Blinstrub is holding over singer Jack Mathers and a six-act show with Michael Gaylord's orch and Lou Weir at the organ.

Vegas Shakiness

Continued from page 1

will be felt all along show business. It's believed that it will not only affect salaries of most grades of acts in Las Vegas, but in Florida, New York and elsewhere. It might even seep into video as well as other allied fields.

The names that could play as much as eight to 12 weeks in the casino city will be denied all that time, since the hotels will have more headliner applicants. Without a 12-week cushion at a fancy salary in Las Vegas, they'll have to take jobs in other towns and in other media. They will not be able to hold out for salaries they've become accustomed to.

Agency Responsibility

It also puts a greater responsibility on the agency, inasmuch as they will henceforth have to lower the submitting stipends. Certainly, the agencies feel that some of the moderate draws will have to work in Las Vegas for the same sums that they have been getting elsewhere.

It's true that this is probably the worst time of the year in Las Vegas, with the Christmas and New Year's holidays providing a prosperous respite. But the doldrums return after the festive season, and some of the hotels will have a hard time making the hazardous post-New Year's run. The trade, confidentially, expects some further folderoos.

In all this, there are a couple of inns that have proven that they can get along without ultra-fancy names and stratospheric salaries. The Thunderbird rarely has a name of the first magnitude, and the Flamingo has long felt that they can operate with or without names.

New Hayes-Healy Act

Peter Lind Hayes, Mary Healy, The Toppers and panto dancer Dorothy Jarnack will break in a new act at the Fontainebleau Hotel in Miami Beach Jan. 31.

There's also a subsequent date at the Sands in Las Vegas.

LEW BLACK and PAT DUNDEE
(Beauty and the Least)
Currently
CELEBRITY ROOM
Phila., Pa.
Mgt.: NAT DUNN
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JOAN BISHOP
Currently
HENRY HUDSON HOTEL
New York

DIR: IRVIN ARTHUR ASSOCIATES

BUD AND CECE
ROBINSON
Currently
BILTMORE BOWL
LOS ANGELES
Direction: MCA

Increase in Outdoor Memberships Forces Shift in AGVA Emphasis

The American Guild of Variety Artists is reorienting operations so that more action will be concentrated on the outdoor fields. Union is now hopeful that bulk of its revenue will be coming out of the fields to which scant attention has been given until now.

In recent weeks, Jackie Bright, AGVA's national administrative secretary, has been traveling around the country lining up outdoor agencies. Ernie Fast, head of the union's Chicago office, has similarly been concentrating on the fair offices in his territory, with the result that the union has now gotten the bulk of the major outdoor bookers to agree to sign minimum basic agreements and to pay the welfare fund contribution.

During the past couple of weeks Cook & Rose, Lancaster; Ray S. Kneeland, Buffalo; Jack Gordon, Hartford, and Ross W. Christiansen, Indianapolis, have inked contracts with the union. GAC-Hamid and Barnes & Carruthers, two of the largest outdoor offices in the country, signed with the union several weeks ago.

The organizational impact on the union is tremendous and may possibly mean a quadrupling of the present membership. The agencies in their agreements with AGVA stipulate that all acts shall be members of AGVA.

According to Bright, the union may have to hire additional organizers in the middle of the year in order to police the outdoor field properly. He thinks it unlikely that the union will have to make its headquarters in Chicago or some other centrally located city in order to meet the new conditions that will prevail.

Bright is presently attempting to bring the Ringling Bros., Barnum & Bailey Circus into the fold. Preliminary talks have already been held with toppers of the Royal American Shows, indicating that carnivals are also being eyed for organization.

MINSKY, HOGAN TEAMING FOR DOMINICAN SHOW

Burlesque impresario Harold Minsky and Charlie Hogan, Chi booker, have partnered in the production of a show that will be exhibited at the International Casino, Ciudad Trujillo, in the Dominican Republic, starting Jan. 10. Show will be imported as part of the festivities for the international exposition that will be staged at that time.

Unit will be one of the most lavish to be exported in some time for service in the tropics. Layout is of such magnitude that the American Guild of Variety Artists is getting a $30,000 salary and transportation bond. Union pacted the show to a minimum basic agreement which calls for the salary of $125 for chorus girls. The producers negotiated the agreement with Jackie Bright, union's national administrative secretary. The show will pay for insurance for the cast at the rate of $2.50 weekly.

Booked on the layout are The Charlivels, Three Houcs and the Amin Bros. Three other turns are still to be signed.

The Dominican Republic has been attempting to get big shows into the country as an enticement for tourist trade. The Hotel Jaragua has, at various times, had shows that were booked from the U. S. The country hopes for an upsweep in business during the expo.

The Dominican Republic Fair will also contain a water show which will be produced in New York by Robert Courtney. Show will be booked by Max Roth.

More Stage Shows

Stage policy at the Waldorf Theatre, Waldorf, Md., starts Jan. 1 with a western revue for one day. At the same time, the Carver Theatre, Washington, has signed the "Brown Brevities" for Jan. 6-7. Both houses are operated by Ted Megaarden and Ike Wiener.

T. D. Kemp Jr., of Charlotte, N.C., set the shows.

Fire last week destroyed the Penthouse Club aotp the Fortune Arms, in Fort Worth, with a loss estimated at $150,000.

Giveaway Is No Assist; Rutland Fair 7G In Red

Rutland, Vt., Dec. 27.

The Rutland Fair didn't do so well with a giveaway experiment this year, trustees of the Rutland Fair Assn. told stockholders. Despite an increase in attendance and a cut in operating costs, the event went $6,820 into the red.

The trustees said:

"We charged no admission our free Tuesday the last fair week. The result was the largest Tuesday in years, if not in the history of our six-day fair. While this was a bonanza for our concessionaires and exhibitors, we question the benefit to the fair itself. Many who attended only once chose that day, with the result that the attendance on the other five days suffered."

N. Y., Borscht Belt Head for SRO Eve

Reservations for New Year's Eve in New York are going as per schedule or a little ahead. Ordinarily, with competition at a minimum, the spots should have been completey sold out by now, but the bonifaces complain that house parties are becoming bigger than ever, and that's the major source of competition these days.

However, there is little doubt that they'll be SRO on the big night. Rate of confirmed reservations (with deposits) indicates that there's still a bullish market in the niteries for that night.

The borscht belt, Lakewood and Atlantic City are on the way to sellouts. The larger inns in the Catskills have a few vacancies, and the club date agents report that the hotels in other resorts frequented by New Yorkers are doing very well. Budgets have expanded considerably this year, a sure sign, they say, that the spots will be jumping with customers.

Private party bookings, however, are still lagging. However, the bookers point out that there's always a last-minute rush and there's the likelihood that many performers around New York will be working two and three jobs that night.

Dallas Sheraton Due

Dallas, Dec. 27.

Sheraton Hotel Corp. starts construction here Dec. 31 on a 600-room, 28-story luxury hotel. New downtown hostel, to be named the Sheraton-Dallas, will be opened in 1958.

A 10,500 square foot ballroom will be Texas' largest, and a supper club will also be on the second floor level.

Camp Shows Sets 750G Budget For '56 Soldier Shows

USO-Camp Shows will spend approximately $750,000 in entertaining U.S. troops all over the world during the coming year. Budget, which is a sizable figure for a peacetime year, reflects official feeling that entertaining troops is a continuing necessity as a morale maintainer.

USO-Camp Shows' task will be a bit more difficult this year because of the announced foldo of the Hollywood Coordinating Committee which worked with Camp Shows in getting performers to contribute their services for overseas entertainment. Several Hollywoodites are working to prevent the group from disbanding.

The Armed Forces have long taken the view that Camp Shows is not only a vital force in maintaining group morale, especially in isolated installations, but its peacetime form is the "mothball fleet" of show business, which can expand into a large entertainment task force in time of emergency. Camp Shows presently has several units working in various commands. The HCC also sent out a batch of entertainers for work throughout the world during the holiday season.

Dicker European Tour For Singer Hibbler

London, Dec. 27.

Blind singer Al Hibbler is in line for a tour of Europe this summer, which would embrace his first British variety and concert tour.

Hibbler's manager, Lee Magid, is negotiating a three-month tour extending possibly to 18 weeks, to take place from April onwards.

Nev. Tax, Gaming Boards Mull Vegas Hotel Plight; Royal Nevada Reprieve

By ALAN JARLSON

Las Vegas, Dec. 27.

The Nevada Tax Commission and the Gaming Control Board — the state agencies assigned to police Nevada's greenfelt industry—last week (19 and 22) looked with dismay upon the financial plight of some of Las Vegas' newer hotels, and indicated they might do something about it. Conferences between the agencies in Carson City came on the heels of disclosures that the Royal Nevada Hotel was in serious trouble.

The seven members of the Commission, including Gov. Charles Russell, who is also chairman of the agency, and the three-man Control Board jointly agreed it was unfortunate, from a coin point of view, that four major resorts—the Dunes, Riviera, Royal Nevada and Moulin Rouge—opened earlier this year within a few weeks of each other.

Control Board chairman Robbins Cahill suggested, during informal discussion of the situation, that some thought might be given to limiting the number of gambling licenses granted on the Vegas Strip in any one year, stating he felt only one or two should be issued. He added his proposal would not affect those hotels — the Tropicana, Lady Luck and Stardust — now nearing completion here, although he said, "I feel we (the Control Board) ought to take a good hard look at them (the new hotels' owners) before we recommend they be licensed."

The Control Board passed on a set of new regulations to the Commission for approval. In general, the new points call for complete

(Continued on page 52)

Sans Souci In Havana Lines Up Winter Names

The Sans Souci, Havana, which opens for the season next week (27) with Denise Darcel, has pacted Ilona Massey and the Charlivels for the Jan. 17 show, and has signed Cab Calloway and Olga Chaillot for the Jan. 31 show. Deals for Don Cornell and Jose Greco are in the works.

Spot was originally slated to be called the Copa Habana this season, but decided to stick to the original label, since it had already spent many years building up that tag.

Trade Shivers On Newark Nude Law

Virtually every branch of show business is seen endangered, in Newark because of a law passed last week by the City Council. New law forbids exposure of the human body in a manner that indicates immoral intent. The American Civil Liberties Union, the American Guild of Variety Artists and the Associated Actors & Artists of America protested the legislation.

The various organization pointed out that the city has sufficient legislation already on the books to take care of any situation that arose. They also protested on the ground that the new law was so vague as to endanger any kind of show business since the enforcement would be left up to individual interpretation.

Jackie Bright, national administrator of AGVA, stated that the new rule would hit the livelihood of actors and musicians. Bright and Berg, latter also representing AGVA, fought the measure from the viewpoint of all performers although the legislation is admittedly aimed at the burleque houses in town, Minsky's Adams Theatre and the Empire. The other northern New Jersey burlesque houses, the Hudson and Colony, are in Union City and thus outside jurisdiction of the new law.

Unions expect that enforcement of the law will result in a test case.

PARIS LIDO SHOW SET FOR DOMINICAN FAIR

Havana, Dec. 20.

The roadshow of Paris' Lido is scheduled to perform at the Free World Fair of Peace and Fraternity, which is opening today (Tues.) in Ciudad Trujillo, Dominican Republic. The Lido had planned to wind up its Latin-American tour in Havana, but accepted an invitation from the Dominican government.

The Lido is to perform at the Agua y Luz (Water and Light), an open-air theatre which is to be inaugurated with the Lido show. First performance is set for Dec. 22, with a three-week stand planned, plus a one-week option. Then the troupe will return to Havana and sail Jan 20 for Lisbon, where a train will take it on to Paris.

Twenty-three nations, plus the Vatican and French and Dutch colonies, are to participate in the Dominican fair. Purpose is to commemorate the 25th anniversary of the rule of Generalissimo Rafael Trujillo. To handle the tourists at the two-month fair, four hotels have been built, the El Generalissimo, El Presidente, El Embajador and Angelita. The first three refer to some of Trujillo's titles (another: El Benefactor) while the fourth honors his 17-year-old daughter, Angelita, queen of the fair.

Meanwhile, it was learned that Paris' Moulin Rouge, under the same management as the Lido, may be the next French show to take to the road, following in the steps of the Lido and the Folies Bargere.

Sugar Bowl Date Jams N. Orleans Night Spots

New Orleans, Dec. 27.

Town is already bulging at the seams with visitors here for the annual Sugar Bowl classic between Georgia Tech and Pittsburgh on Jan. 2. Hotel reservations are at a premium. Night spots and eateries in the historic French Quarter are doing a landoffice biz. Crowds along Bourbon St., where strip joints and bistroes are located, are said to be the largest in recent years.

Hotels and top night spots also planning to handle largest crowds in years for the Eve. Prices will range from $10 to $40 a couple.

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New Acts

DOROTHY COLLINS
Songs
38 Mins.
Copacabana, N. Y.

Dorothy Collins, a "Hit Parader" of many years, is not new to cafes, having essayed a few stints in Las Vegas and elsewhere. This, however, is her bid for Gotham acclaim. Seemingly this act is culmination of a lot of hard work and study when away from the video cameras.

Miss Collins has a wealth of highly lustred arrangements, custom-tailored and supervised by Raymond Scott, the maestro of the Hit Parade orchestra, who, prior to his batoning chores on this show, was on the way as one of the more original figures in American music. His compositions, as well as transcriptions of the classics which popularized "18th Century Drawing Room" and a few others, have been strong ASCAP credits. In private life Miss Collins and he are Mr. & Mrs.

It is readily evident that a lot of work has been put into the act brought to the Copa by Miss Collins. The result is that she seems to have hit a personal performance peak. Everything goes off smoothly. With an added three musicians, the Copa's 802ers provide excellent backing which help Miss Collins achieve top response.

She's essentially a pleasant girl who will neither plumb emotional depths, nor permit the onlookers to soar with her to the heights. She dwells within a middle ground, and knowing these limitations has made every note count to its maximum. Miss Collins' placidly charms and pleases without igniting. She will make the customers happy, visually and vocally in the bulk of the cafe situations.

Jose.

MELLO-MATES
Songs
7 Mins.
Palace, N. Y.

Of conventional range is this mixed quartet, plying the usual pop song route. Okay opener in "Dream Your Troubles Away," but overstyled in "Ebb Tide." They give a driving pace to "Sing You Sinners," a number that everybody wins with.

Act mixes tunes with a bit of tentative hoofing. If they can do more in the terp section, they should show it, as the harmony stuff is par for the course.

Trau.

JAY NEMETH
Ventriloquial
7 Mins.
Palace, N. Y.

Jay Nemeth is a pleasant enough vent but his material is poor. Alter-ego is a pooch puppet with cute antics and the usual fresh manner.

Youthful Hungarian has a fair singing voice which he shows to advantage in a duet with his charge as well as in solo. *Trau.*

TROTTER BROS. (2)
Puppets
14 Mins.
Blue Angel, N. Y.

The Trotter Bros. (2) are newcomers to the N. Y. nitery circuit. They have a puppet act that has been influenced by some of the top marionet acts, but nonetheless manage to infuse a great deal of their own personalities into their work. The dolls are of good height and readily seen in large spots. The construction is lifelike, with the stripper reminiscent of a lot of the top practicioners of the art, both physically and technically. The "John & Marsha" bit has been done at this spot previously by George Lafaye. Another bit is the dunken sailor with one of the lads holding a conversation with him in full view of the audience. It's a touching and sentimental bit without being sticky.

Turn is eligible for virtually any cafe situation and can be utilized in most other media as well.

Jose.

JAN WELLES
Songs
20 Mins.
Barclay Hotel, Toronto

From whisper style to the big voice treatment, Jan Welles is a trim and talented redhead who has a diversified but disciplined voice, knows how to handle song-selling in intelligent feeling for lyrics, and is also a shapely songstress with an expensive wardrobe to fit the class quality of her vocal delivery and choice of material.

In black lace over pink strapless evening gown, she is an instant attention-getter with her high voice opening of "High on a Windy Hill," this immediately warming up the packed room, when caught, to an ovation. From there on in, Miss Welles is a direct click for tempo switches and styling, ranging from the low notes to her alternate stratosphere finals. "No Arms" hushed the room, and her bouncy "Live Till I Die" in shout style, is followed by a lowdown "Sing You Sinners."

It's indicative of the capacity audience reception, and Miss Welles' generosity, that she stayed 20 minutes and had to beg off. Perhaps the most applause went to her "Please Don't Go," her initial recording, torch ballad which she wrote with Marie Moss music. Al Fremont gets acknowledgement for his arrangements.

She has plenty of savvy that swiftly establishes her solidity, despite handicap of a low speaking voice for introductories to her numbers that are difficult to hear on the fringes of a crowded room. ("I'm so close to the mike for those introductories that I get lipstick all over it," she later confessed.) However, the singing voice, with its alternate ranges for easy switches and intelligible projection of the lyrics, is audience-captivating. Miss Welles' confidence and manner is good. *McStay.*

JACKIE JAY
Comedy
8 Mins.
Palace, N. Y.

Jackie Jay pitches himself as the "Ioway Twister" in a strictly cornpone turn. Tries trick clarinet and other props out of a valise, goes pied fifer, attempts eccentric hoofing and clowns it up for results as misfit and gets-nowhere as his getup.

Act is badly in need of structure. Might develop the twisto, rubberleg values, which seem his best attributes. *Trau.*

British tenor **Richard Lewis**, who sang the lead in the U.S. preem of Walton's "Troilus and Cressida" with the San Francisco Opera Co. this fall, has been signed by Siegfried Hearst for the Herbert Barrett Mgt. next season. He'll come next fall for concert dates.

Greetings
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Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Dec. 27.

Kudos to the AGVA for bringing a real oldtime vaudeville show up here as a pre-Christmas gift to the patients. Produced and directed by AGVA Welfare Director Margie Coate, show people came in via a special chartered plane, Tab was paid for by the National Screen Service Corp. Burton E. Robbins was here to see that all went off okay as was Ned Shugrue, executive of the Will Rogers hospital fund.

AGVA show included small orch,, Bob Coffee, Willie Solar, Madge Ermer & Judy, Louis Williams, Faye Meryle, Harry Martin, the original Helen Kane, and Paul Duke. Dan Healy was m.c. Dan Healy and Margie Coate closed with a song and a Christmas gift for the Junior Variety Clubs Fund (check for $500).

Beverly Dennis, legit radio tele artist; Lindsay MacHarrie, producer director of Don Lee network; Fred McCabe, whose wife is a steffer with ABC-Paramount, all rated a 10-day furlough. This enables them to holiday at home in N.Y. Their progress rates the upper part of comeback ledger.

The theatre, pictures, radio-tele and niteries have taken a backseat this year, no name entertainers having been chosen to be crowned King and Queen of Winter at Lake Placid this year. Honored spot this year goes to Jonny Podres, top pitcher with the Brooklyn Dodgers, to be King and Miss Rheingold as Queen of the Winter for 1956. They will be crowned at Lake Placid in Olympic Arena Dec. 30.

Write to those who are ill.

Vaude, Cafe Dates

New York

Radio City Music Hall, N. Y., has signed Dancing Waters for its third run at the house. The fountain display goes in during the run of "I'll Cry Tomorrow" (M-G). . . **Frank Parker** pacted for the Desert Inn, Las Vegas, Feb. 14. . . **Larry Storch** goes into the Latin Casino, Philadelphia, Jan. 22. . . **Florian Zabach** to the Statler Hotel, Los Angeles, Feb. 5. . **Dick Shawn** tapped for the Latin Casino, Philadelphia, Jan. 16.

Hollywood

Ted Jordan will join his wife, **Lili St. Cyr**, in an act next spring, doing vocals . . . **Ray McKinley's** combo opened an indefinite stand yesterday (Tues.) in the lounge of the Riviera Hotel, Las Vegas. . . **Frankie Laine** headlines at the Desert Inn, Vegas, beginning Jan. 17 . . . **Jerry Fielding** orch opens at Ollie's Terrace, Salt Lake City, in February . . . **Beatrice Kay** and **Paul Gilbert** opened at the Chi Chi, Palm Springs, Christmas Day (25).

Chicago

Sylvia Syms and **Ernie Harper** currently in the Junior Room of the Black Orchid, Chi; **Charles Manna** and **Othella Dallas** held over in the Orchid's main room . . . **Bobby Kuhn** and his Midnite Suns, with vocalist **Francesca**, currently in the Rathskeller of the Old Heidelberg, Chicago . . . Chicago Theatre not booking a vaude layout with "The Benny Goodman Story," making the second pic in a row to play it straight . . . **Merriel Abbot's** act imports acquired on her European tour last summer opened at Chi's Palmer House last night (Tues.); package, called "Continental Revue," comprises **Ted Reno, Murio & Sheila** and the **Trio Ariston.**

Omaha

Bertie and Bob Hellman, duo pianists, returned to the Cottonwood Room of the Blackstone Hotel . . . Upcoming at Don Hammond's Seven Seas are **Joe Termini** Dec. 30, **Wilder Bros.** Jan. 6 and **Jimmy Ames** Jan. 20 . . . **Two Checkers** and **Duke Norman** opened at Offutt AFB NCO Club Monday (26) for one session.

Svetlova Group Readies Winter-Spring Tour

Ballerina Marina Svetlova returned Monday (26) from Europe, where she did guest dates all fall.

With her own concert group, consisting of herself as prima ballerina; Jack Beaber, dancer; Elba Ocampo, Spanish dancer, and Theodor Haig, pianist, Miss Svetlova will embark on her annual U. S. tour Jan. 7. Group will fill 67 engagements through April 21.

Inside Stuff—Vaudeville

Small remembrance on the eve of this paper's Golden Jubilee Issue: Colorful comics, and crazy, abounded in the old vaude days. An example was Bert Fitzgibbon who had a habit of carrying a cane while performing and breaking footlights with same. This had ceased to be amusing to theatre managers and they kept count and deducted from the comedian's salary at the end of an engagement. When he played the Palace there was a special clause inserted in the contract that he must be backstage 30 minutes before the performance. The Palace was important so Fitzgibbon fought his socialibility between matinee and evening. He made a deal with the head usher at the Strand across Times Square to sleep in the back row and be awakened in time to get over to the Palace.

With the start of the outdoor buying season, the indoor agencies suddenly discover that some of the acts that have been on video and have never reached any kind of status in niteries, suddenly become names. The price frequently is hiked because of that status. Equally important in this kind of situation is the surprise of the performers that they've become desirable properties for several weeks of the year.

One of the major agencies which threw big Christmas parties in former years, kept the celebrations to the staff during this Yule. Reason for the shift was the complaints of the stenos and secs who averred that when the femme name performers came in, the agency execs, agents, personal managers present, in short all the males, shifted attention to them and the femme workers suddenly became forgotten creatures. The girls were reportedly very happy at the new setup.

Nev. Comm. Mulls Plight

Continued from page 51

disclosure of financing of new projects, and bankrolls to be used during operation. The regulations would also demand the disclosure by any licensee of a new hotel of his bank accounts and money stored in safety deposit boxes before the hotel opened.

The Board's investigator member, William Sinnott, said he thought part of the problem in Las Vegas lay in "the huge amounts spent for entertainment by the Strip hotels."

Sucker Bait?

Chairman Cahill added, "the early promoters of the Strip hotels had made them appear so fabulous that they became sucker bait for everybody else in the country."

Although no direct reference was made, observers in the capital said it appeared that the concern of both the Board and the Commission was motivated by the crisis of the Royal Nevada.

Although the opening night (20) of Anna Maria Alberghetti lured substantial crowds, all was not well within the Royal Nevada's treasury. That night saw the hotel get an extension from its culinary employees, who had not been paid for the week ending that evening. Next day, however, new money was shoveled into the Royal's coffers, and general manager Bill Miller, eyeing the holiday shot in the arm on hand, said conditions looked optimistic.

The Control Board that day, however, deferred action upon an application by seven men seeking gaming permits for new interests in the Royal Nevada, because the financial transaction involved was not complete. The Board was told by the new group, headed by Denver financier Arnold Kimmes, that it had agreed to raise $750,000. So far, Kimmes group had put up $685,000 and said it is bringing in new partners to reach the stipulated goal.

It was reported that the money that saved the hotel last week came from Kimmes and his associates, but the amount was not revealed.

Meanwhile, the Riviera hotel found itself beset by another lawsuit this week. Ruppert Plumbing Co. of Las Vegas, seeking to foreclose on materialmen's liens, slapped a whopping $204,000 suit against the hotel last Thursday (22).

AGVA Salary Warning

Several Las Vegas hotels are so shaky that the American Guild of Variety Artists is warning performers that they appear in some inns at their own risk. Union had warned the Alberghetti family that they would open at the Royal Nevada at their own risk. Act is to get $17,500, and union points out that the inn doesn't have enough bond posted to cover their salaries. Jackie Kannon and Georgie Tapps were also notified that insufficient bond is in escrow.

Duplicate wires were sent to Johnny Dugan, of the Music Corp. of America Beverly Hills office. Presently, AGVA has a $5,000 bond from the Royal Nevada.

Paul Terry

Continued from page 1

maker), Heckle & Jeckle (the talking magpies), Dinky the Duck and Farmer Al Falfa. Merchandising comprises no small part of the operation, with Mighty Mouse in particular having projected itself as a top licensing moneymaker.

Another factor in the CBS deal is figured in color tv. So far, animated cartoons have shown up best in tint tv, because of their two-dimensional nature, and all networks have shown a far greater interest in cartoons since the advent of color. The UPA subjects for tv, for example, will be made in color; Walt Disney's "Disneyland" and "Mickey Mouse Club" are shot in tint for ABC-TV, even though the latter hasn't installed color equipment yet.

The relationship between Terry and CBS goes back several years, since the producer has been turning out animated subjects for the network via his "Barker Bill" afternoon show. That was a straight package deal, however; now all the Terry subjects become CBS house property.

DANCERS
EXOTICS, LINE GIRLS, GIRL BANKS. SEASON WORK. GOOD PAY.
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Soviets Puzzled—By Us!

Continued from page 3

but didn't seem to be interested," Napoli observed.

One of the things the Soviet officials can not fully grasp, is that Hollywood can refuse to sell its pictures in the face of apparent U. S. State Department encouragement to do so. "They cling to the common European notion that when the government says it wants something done, it's done," Napoli said. "It is difficult for them to understand that, while Hollywood would never go counter to the wishes of the government as long as Washington discourages sales, it is perfectly capable of acting on its own after the State Department changes its mind."

Asked what kind of films the Soviets might want from the States, Napoli indicated his Moscow principals were interested primarily in musicals, comedies and other top-grade entertainment pix. "One type of picture they most certainly do not want is political or propaganda fare," he said.

U.S.-USSR Film Fetes?

If an American film festival in Moscow can be arranged, the Soviets would want it on a reciprocity basis, with a similar festival of Russian pictures staged in New York.

Nicola Napoli, Artkino prexy, describes officials in Moscow as eager to show their film wares in the U. S. but aware of the difficulties confronting foreign pictures in general and Russian films in particular in the States.

"They can make those themselves. And if they were eager for anti-U. S. film material, they don't need to buy that from us. They'd make it themselves, and have done so in the past."

Napoli reported he had tried to pin down the Russians on a price they'd be willing to pay for Hollywood product, but had been unable to do so. "They say they'll pay in line with quality, but not too much since Sovexport (headed by Peter Zieman) has acquired a number of foreign films at moderate prices and they don't want to be accused of favoritism," Napoli commented.

He added that one of the reasons why the Soviets haven't bought Charlie Chaplin features is the price asked for them by the comedian. Other than some shorts, no Chaplin pix are being shown in the Soviet Union, Napoli held.

The Russians are definitely lifting their Iron Curtain to the extent that they are allowing French, Italian, Indian, British and other imports to be shown. Italian films are "very popular," Napoli declared. Actually, only a couple of British features have been bought for Russia; a much larger number of Rank films are showing in the satellite nations.

Soviets 'Shocked'

Napoli said his Soviet contacts were "shocked" by the statement of former Senator William Benton on his return from Russia when he said that the Soviets were interested primarily in showing film portraying the U. S. in a poor light.

Napoli thought it possible and even likely that the question of a film exchange between the U. S. and Russia would eventually be broached on a high diplomatic level. Meanwhile, he said, Moscow felt that the next move was definitely up to the Americans. "They made it very plain to me in Russia that they considered themselves the buyers and that, having made their initial bid, it was now up to the MPEA to respond," Napoli said. "We have indicated we want to buy. That's as far as we'll go. After all, we don't want to be in a position of having to beg for pictures. The Russians don't need them that badly."

A "proposed" U. S.—Soviet film deal negotiated in 1948 involved the sale of 20 pictures for $1,000,000. Johnston at the time went to Moscow. Deal never came off. In recent months, the Russians asked for "Marty" and some of the Disney pictures, but were told there couldn't be any negotiations pending settlement of the industry's attitude vs. sales to Moscow. Satellites also have made various pitches for films. A couple of months ago, the Hungarians submitted a whole list of Hollywood features they wanted to buy. Included was Metro's "The Blackboard Jungle," which had been a cause celebre at the 1955 Venice Film Festival.

"I wouldn't even want Hollywood to sell them that type of film," Napoli said. "Nor would I want them to get pictures like 'The Big Knife.' That is the kind of selectivity which certainly is the prerogative of the American industry. And it's absurd for Benton to say the Russians would only take films showing the U. S. in a poor light. After all, the initial list—from which the Soviets would make their pick—is up to Hollywood. And it certainly would not include pictures like 'Blackboard Jungle'."

Napoli stressed that, while he was naturally available as a contact man for the Americans, he had received no instructions from his Moscow principals to make any further bids for Hollywood films. "They want these pictures, but they don't seem to be in any burning hurry for them," he noted.

Liberace Thanked God

Continued from page 2

ville year in and year out anonymously as the "and company" of various dramatic sketches blossomed out as a monologist, advance-ballyhooing himself in said space for some months as DDH before hitting Manhattan. Having in a sense lifted himself from obscurity by his bootstraps, DDH (David Hall) came down with TB, an affliction to which actors and dancers (damp dressing rooms, bad nutrition) were singularly susceptible.

Lost to posterity are the number of ads turned down by VARIETY. We think of two, one a cheating circus that Sime panned, the owner sending copy and $400 in cash to the office the next week. Another was a strictly no-talent dancer who was booked into the Palace, a true scandal because she was the sleeping partner of a big man. Sime wouldn't take the ad. Instead he excoriated the cynicism of the booking office in cheapening a bill of vaudeville's finest house.

Speaking of the Palace, always the dream date for vaude performers, a west coast act, Will Morrisey & Dolly Hackett, opened at the Alhambra in Harlem and advertised, "Next Week: B. F. Keith's Palace." As the bill was "one to fill", this claim was not challenged. The ad duly appeared and was seen by the chief booker, Eddie Darling. Not knowing the act but amused by Morrisey's impertinence. Darling went up to the Alhambra and caught a performance. Whereupon Darling made good on the boast and Morrisey & Hackett actually went into the Palace.

(*Footnote: Dolly Hackett later married the operetta tenor J. Harold who, upon his retirement from theatricals, became a highly successful brewer in Hartford.*)

Unhappily none of the oldtimers at 154 West 46th St. can identify the act that shot its bankroll to double-truck, "Only Big Time Act Playing the Small Time", and, as we believe, succeeded in getting itself upgraded.

Not quite in the same vein, but a token of oldtime theatrical fondness for hoaxing, was the stunt pulled by actor Bill Halligan, following a social poker game with agent Jack Curtis, music publisher Max Winslow, VARIETY's Sime, and others. Halligan had a big losing streak and paid Sime $200 in cash. Sensing that the actor might be strapped, Sime offered him a loan. Expressing gratitude Halligan accepted $150 back. This happened to be the amount he owed VARIETY at the moment for advertising. Taking the $150 to the office, he paid the bill, demanded a receipt and then looked up Sime. Handing the owner the VARIETY receipt, he said, "This squares me both ways." Sime thought it was a clever twist. Folks had a sense of humor in those days!

Then there was film producer S. P. Eagle who thought it was fancier billing that way but, to make sure that everybody in the trade knew it was his Xmas ad, it ran: "Holiday Greetings from S. P. Eagle," and in parenthesis he added, "Sam Spiegel."

And, of course, there was the apology gag. Fredric March and Florence Eldridge starred in a John Cromwell-directed stage play of 1938, "Yr. Obedient Husband", which folded after eight performances, whereupon March reproduced as an ad the famous New Yorker Magazine cartoon of the trapezist missing the catch, with the caption, "Oops, Sorry!"

Coming Next Week: The Golden Jubilee Number.

Arg. Exhibs

Continued from page 2

30% and the Exhibitors Special Security Assn., 4%. The balance of 5% went to Raul Apold's Press Secretariat for production of documentary shorts propagandizing the regime.

Originally, the tax was suggested as a means of gaining Eva Peron's goodwill and warding off the Obligatory Vaudeville Law. On June 1, 1952, it was increased, and further boosted on Sept. 21, 1954, to help the producers. Total receipts from October, 1948, to October, 1954, totaled around $30,000,000. The take has been roughly estimated at about $700,000 monthly over the first nine months this year.

Apold's Press Secretariat nabbed around $2,379,146 of this coin, ostensibly for propaganda purposes. The heaviest share went to him in 1954, year of the Mar del Plata Film Festival, when it was $1,219,290.

Everyone now hopes for increased admission scales in first-runs or graded scales according to the quality of material, and that the tax will be abrogated. Exhibs favor this view, though they planned construction of a hospital for their Federation on their share.

Apold hated the exhibitors with whom he was never able to work out a moneymaking combine, as with producers. He commanded them to lease specific films (native), forced them to hold over pictures in which he had an interest, took free stubs from them by the hundreds for distribution among his friends and worst of all deprived them of good American product which brought in the good grosses.

Exhibitors also hope for abrogation of the Obligatory Vaudeville Law, particularly in the summer, when grosse dip and when it is often difficult for them to pay the vaudeville performers' salaries.

Lunts Receive

Continued from page 1

bally and outside appearances during the four-week run, first two weeks of which were under Guild auspices, to work on sharpening and tightening the comedy. Bit coming in for the most revision in "Sebastians" is the climatic third act scene in which Miss Fontanne is supposed to extract the key to Lunt's handcuffs from the pocket of the heavy. She puts the key, which is on a long chain, into her mouth and transfers it to Lunt's mouth by means of a long kiss.

This bit of business is associated with the late Houdini in a staged escape from the Boston hoosegow. Before entering the jail, he submitted to search, and his wife kissed him goodbye. In the kiss she transferred a lock pick from her mouth to his.

In the "Sebastians," first night auds were bewildered as to how the key bit came off and work is being done on the scene to make it clearer and more believable.

Lincoln Sq. Project

Continued from page 1

the pause in new construction during the last three decades, this trend has been interrupted, and has in fact ebbed slightly with the abandonment of the old Arnold Daly Theatre, International, Century, Adelphi and old Golden (in West 58th St., not to be confused with the present Golden in West 45th St.).

The Lincoln Square project, being carried out by the Rockefellers, is to include a new Metropolitan Opera House, plus auditoriums for symphony concerts, ballet and perhaps the multiple activities now headquartered in the N. Y. City Center.

VARIETY BILLS

WEEK OF DECEMBER 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 29
Choral Ensemble
Corps de Ballet
Rockettes
Carol Wilder
Eric Hutson
George Sawtelle
Marion Baird
Gaudsmith Bros
Jay Lawrence
Ed Powell
Hal Norman
Barker & Burke

Palace (P) 29)
Bernadette Phelan
Honey Girls
Gene Jimae
Clifford Guest
Arren & Broderick
Hamptons

AUSTRALIA

MELBOURNE
Tivoli (T) 28
Frank Marlowe
Hite & Stanley
Salici Puppets (3)
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Dancing Boys (2)
Ballet (13)

MELBOURNE
Pantomime (T) 28
Hite & Stanley
Salici Puppets
Jenny Howard
Billy Russell
Gordon Chater
Jack Barker
Sadler 2
Leonie Scarlett
Frank Ward
Jack Baker
Ray Hartley
Norma Dennis

SYDNEY
Tivoli (T) 28
Wiere Bros (5)
3 Gypsy
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Roslyn Dunbar
J's'ph'ne M'Cormack
Dancing Boys (4)
Ballet Girls (17)

SYDNEY
Pantomime (T) 28
Canfield Smith
Alain Diagora
3 Gypsy
Saturns
Nina Cooke
Balcombes
Joe Church
John Bluthal
Roslyn Dunbar
Joy Robins
Gay Goldsmith
Jean Ross
Alby Franks

BRITAIN

BLACKPOOL
Palace (I) 26
B & A Pearson
Cherry Wainer
Doreen Hume
Duncan's Collies
Roy Lester
Billy Maxem
Flying Rosinas
Rayne
Fred Atkine
Jimmy, Jeff & June

CHELSEA
Palace (I) 26
Harry Dawson
Tom Mennard
Nancy Holloway
Terry Wilson
Jones & Foss
Gerry Singer
Rahnee
C & C Ross

EAST HAM
Palace (I) 26
Scott Sanders
Frances Langford
Russell Turner
Pat Trevor
3 Roselles
Deaver & Marle
Regancy 2

FINSBURY PARK
Empire (M) 26
Billy Cotton Band
Arthur Worsley
Rosaire & Tony
Benson Dulay Co.
Betty Kaye's Pekes
Sheila Murphy Co

GLASGOW
Empire (M) 26
Duncan Macrae
Dave Willis
Jack Anthony
Murray & Maidie
Robert Wilson

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

London House
Billy Taylor 3
Cain & Kral

Palmer House
"Continental Rev"
Ted Reno
Murio & Sheila
Trio Ariston
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Marge & Gower Champion
Leighton Noble Orc

Bar of Music
Pat Moreno
Kay Cee Jones

Beverly Hilton
Lisa Kirk
Mischa Novy Orc

Biltmore Hotel
Joey Bishop
Doubledaters Four
Lettie Brunn
Hal Derwin Orc

Ciro's
Mills Bros.
Scilpini Chimps
Paul Meeres 3
Dick Stabile Orc

Geri Galian Orc

Crescendo
Herb Jeffries
Rene Touzet Orc

Mocambo
Peggy King
Paul Hebert Orc
Marco Rizo Rhumba Orc

Moulin Rouge
Peters Sis
Bob Williams
Andrea Dcrs
The Cabots
Pedro Bros
Ffolliott Charlton
Jerry Gray Orc

Statler Hotel
Roberta Linn
Bobby Sargent
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc

Dunes
Dick Haymes
Jerry Lester
Dune Dancers
Jay Rubanoff Orc

El Cortez
Little, Jack Little
Stuart Allen
Haydens
Sherman Hayes Orc

El Rancho Vegas
Debra Paget
Red Caps
Dick Kallman
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc

Flamingo
Sunny Gale
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5

New Frontier
W Mastin 3
Sammy Davis Jr.
Gogi Grant
Starlets
Garwood Van Orc

Riviera
Dorothy Dandridge

Buddy Lester
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc

Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters

Sahara
Fred Waring Orc
Saharem D'c'r's
Cee Davidson Orc

Sands
Marguerite Piazza
Nat "King" Cole
Sue Carson
Copa Girls
Antonio Morrelli Orc

Showboat
Joe Cappo
Sunny Knight
Penthouse 4
Belles & Beau
Garr Nelson
Bob Darch
Mike Werner Orc

Silver Slipper
Hank Henry
Tere Sheehan
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
George Redman Orc

Thunderbird
Arthur L Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

Cabaret Bills

NEW YORK CITY

Arele's
Roy Gobey
Carolyn Carpenter
Harry Kane
H Roth Orc

Blue Angel
Martha Davis & Spouse
Will Jordan
Trotter Bros
Stan Wilson

Cafe Society
Lionel Hampton Orc

Chateau Madrid
Felo & Bruno
Ralph Font Orc
Pancho Orc

Copacabana
Dorothy Collins
Dick Shawn
Delta Rhythm Boys
Chic Layne
Teddie Vincent
Mickey Calon
Grace Genteel
Michael Durso Orc
Frank Martin Orc

No 1 Fifth Ave
Undine Forrest
Ron Desmond
Tilli Dieterle
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel Plaza
June Valli
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Hildegarde
Stanley Melba Orc
Dornan Bros.

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
Tex Beneke

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Towers
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Hazel Scott
Romo Vincent
Rivieras
Wazzan Troupe
Chiquita & Johnson
Margot Brander
Mazzone-Abbott Der
Tamar Bensamy
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc

Bon Soir
3 Flames
Mae Barnes

Connie Sawyer
Tony & Eddie
Jimmie Daniels

Le Ruban Bleu
Irwin Corey
Dorothy Loudon
A & P Sues
3 Scholars
Dick Harris
Norman Paris 3

Le Cupidon
Jackie Heller
Patsy Shaw
Ramon Orc
Ernie Warren Orc

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Tete A Tete
Marlyn Evans
Gladys Johnson
Arden Young
Donna Stevens
Pat Matthews

Town & Country
Ritz Bros
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Henry Dunn
Sophie Parker
Piute Pete
Manhatters
Sammy Abbott Trio
Larry McMahon
D. Davis Orc

Waldorf-Astoria
Jose Greco Dcrs
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Charles Manna
Othella Dallas

Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & Lady La Rena

Blue Note
Duke Ellington

Cloister Inn
Jerry Winters
Lurlean Hunter
Dick Marx
Johnny Frigo

Chez Paree
Joe E. Lewis
Mary Kaye 3
Chez Paree Ad'r'b's
Brian Farnon Orc

MIAMI-MIAMI BEACH

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

Bar of Music
Gina Valente
Hal Fisher
Betty Barclay
Harvey Bell
Fred Thompson

Beachcomber
Red Buttons
Billy Daniels
Benny Paine
Condos & Brandow

Clover Club
Continentals 4
Guy Marks
Eddie Barnes
Boots McKenna Line
Len Dawson Orc

Cromwell Hotel
Barton Bros
Harry Lewis
Bernie Burns
Dagmar Craig

Eden Roc
Harry Bellefonte
Mal Malkin Orc
Chuey Reyes Orc
Cye Coleman Orc

Fontainebleau
Gordon McRae
Marty Gunty
Marion Colby
Sacasas Orc
Little Buck

Johnina Hotel
Salt City 5
Rielay Carmen Orc

Lucerne
Larry Storch
Barry Sisters

Latin Quarter
Jean Carroll
Frank Libuse
Margo Brander
Chiquita & Johnson
Dagenham Girl Pipers

Leon & Eddie's
Lisa Lynn
Darlene Kellar

Dagmar Girls

Nautilus Hotel
Mel Torme
Antone & Ina
Syd Stanley Orc

Place Pigalle
The Wick-Wacks
Harry the Hipster
Hoveler Dcrs
Fausto Curbelo Orc

San Souci Hotel
Myron Cohen
Freddy Calo Orc
Ann Herman Dcrs
Sacasas Orc

Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Joan Hyldoft
Bobby May
Marvin Roy
Dave Lester Orch
Johnny Silvers Orc
Robert Rhodes

Seville
Mimi Benzell
Kiko
Van Smith
C Reader Orc
Chavez Orc

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

Vanity Fair
Sammy Walsh
Jess Jordan
Barbara McNair
Naro Morales
Chico Cuban Boys
Anne Henry

Versailles Hotel
Alan Gale
Frances Faye
Jack Costanzo
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc

5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq

A Romeu Orq

Montmartre
Manolo Torrente
Montes De Oco
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Lenny Kent
Clark Bros
Dan Dees
Skylets
Eddie Fitzpatrick

Riverside
Paulette Sisters
Richard Drake
Ashtons
Starlets (8)
Bill Clifford Orc

Julie London's N. Y. Bow

Julie London, singer who disked "Cry Me a River" on the Liberty label, makes her New York nitery bow at the Cameo Club, Jan 3 for two weeks.

The Billy Shaw office has the deal.

Hotel Pierre, N. Y.

Hildegarde (with Martin Freed); Stanley Melba and Alan Logan Orchs; $2-$2.50 couvert.

The "new" Hildegarde is as effective in repose and ease-of-style as the traditionally flamboyant "chantoosie from Milwaukee." Back solo, in a softer coiff (although that gold lame couture job is not subtle) and with a very minimum of the Gallic touch, her repertoire is heavy on pops and popular standards.

Per always she alternates between podium and piano—the Pierre's Cotillion Room has wisely built-up a small platform for the up-front solos, with Martin Freed (longtime Al Jolson pianologist) accompanying her.

Prime accent on the "new" Hildegarde is the absence of the frenetics. While it made for excitement and was her trademarked showmanship, the chanteuse's more conventional deportment on a cafe floor is just as effective. Gone are the roses "from the dear, dear management," and gone also are the posies to the ringsiders, although she does retain introing the familiars af her firstnights and other nights.

"I'm in Favor of Friendship" sets the pleasant and friendly motif as she shows off that handsome gown. She mixes up her stuff thereafter with calypsos, familiar current pops like "Many Splendored Thing," changes pace with "Love Happy," revives a "7th Heaven" (illfated legit musical) excerpt, broadly does one of Abe Burrows' "songbook" items; does standards like "That's Entertainment," "Autumn Leaves," etc., and closes with a bangup Dixieland item, "That's A-Plenty."

She leaves 'em a little hungry and could well reincorporate her Viennese waltz sets at the Steinway—she's a mean pianologist in between vocalizing.

Her kerchief handling—in itself a trademarked item, and widely lampooned when they do "Hildegarde imitations"—is as standard as her lighting, which too is effective. Hildy and her erstwhile handler Anna Sosenko long made capital of skillful lighting effects on a cafe floor and to good purpose. Withal, she's back at the Pierre's Cotillion Room and a click, sans male vis-a-vis (at one time Johnny Johnston and then Jack Whiting) and sans the frenetic and bizarre "Hildyisms." That's a pretty good commercial for any nitery star.

Freed dittoes and Stanley Melba, per always, emcees and heads up the No. 1 band. New relief combo is batoned by Alan Logan. *Abel.*

Colony, London

London, Dec. 22.

Viera, Felix King & Don Carlos Orchs; minimum $5.

Viera is one of the few local performers who maintained a solid rating in the limited West End nitery orbit, and with the introduction of a quota for British artists, she should be in solid demand during the years ahead. The chanteuse stems from Yugoslavia, is a fluent linguist, as well as a polished entertainer, and sings naturally in various European languages.

Self-accompanied on the guitar and demanding only the minimum background support from the resident Felix King orch, Viera's act has its origin in folksongs, some ot which have been revamped for modern tastes. Although a regular entertainer in the local cafes, she constantly changes her material, keeping only one or two standards with which she's always associated. Notably in this category is "Kisses Sweeter than Wine," which is always a standout attraction in her repertoire. Also in the same class is her rendition of "Noah Found Grace in the Eyes of the Lord," which she delivers with a racy enthusiasm.

Entire routine is surely paced with a mixture of ballads and folktunes, geared for popular tastes, and wins ready customer approbation. *Myro.*

Moulin Rouge, Paris

Paris, Dec. 20.

Leo Marjane, Gimma Boys (6), Samia Hakim, Bendova, Pierre Gurvan, Liccardos (2), Hall, Norman & Ladd, Golden Mermaid, French Cancan (8), Jean-Louis Bert, Sylvain David (12); $1 cover.

Big nitery goes on piling them in with its reasonable tabs and a vaude show, plus its renown. Tradition is adhered to with a character resembling Toulouse-Lautrec, who sets himself in a corner of the raised stage from time to time and drinks from his cane. Though more Jose Ferrer than Lautrec, it is a good touch that avolds being absurd. Cancan is as rambunctious and reeling as ever and this French Cancan (8) group is the best in France. A nimble-bodied youth, Jean-Louis Bert, adds the silhouette of Valentin with his incredible suppleness and flying splits.

Leo Marjane heads the bill and is in good throaty, stylized voice, but her choice of songs, all in the love and desire syndrome, makes for too even a keel and some monotony. She has good show sense and timbred pipes, but needs some renovation in her rep. Golden Mermaid rises from the cellar atop her man-sized goldfish bowl, and then dunks for a series of underwater contortions ending in a strip. This is unusual enough to overcome its rather freakish nature, and gets a good hand before it goes down to the basement again, with the dripping blonde throwing kisses to the aud.

Gimma Boys (6) include one girl in the act, and go through a fresh, romping series of acrobatics. Verve, spleen and some brash horseplay blend to make this a fine acro entry and would be worth a U.S. trip for vaude, nitery and video viewings. Liccardos (2) are a ballroom dance team who have grace but not enough variety in their terp, but are easy on the eyes.

Samia Hakim adds an undulating bally to the proceedings with a good exotic dance interlude, and complicates things by doing it with a jug on her head. Bendova essays a drunken act which has plenty of daring falls and timing to its enfoldment, and is a fine staple in this genre.

Pierre Gurvan is an intense balding young singer, too mannered and lacking in voice and delivery to be worth a big spot in this house. Hall, Norman & Ladd are a bedraggled looking trio who do some fine slapstick while playing longhair numbers on bass fiddle and guitar. Sylvain David (12) supplies good dance music. *Mosk.*

Shamrock, Houston

Houston, Dec. 21.

Hilltoppers (4), Wanda & Howard Bell, Paul Neighbors Orch; cover $2-$3, no minimum.

The Hilltoppers, youthful male quartet, minimizes its aud appeal by presenting a rigid, undistinguished front, though foursome is strictly okav in the vocalistics department. Tablers were attentive on group's opening-night offering, but there were no allout mitt barrages as could seemingly be gleaned by a unit with as much singing talent—should the talent be packaged in the almost-missing ingredient of showmanship.

Led by Jimmy Sacca, group uses material that's generally surefire and adequately varied. It recaps its waxings like "P. S. I Love You," "Till Then" and "Poor Butterfly," and wraps up "The Kentuckian Song" with nice swelling poignancy. Four can romp through the uptempo tunes with bouncy dispatch, too, as per "Lady of Spain," "I Can't Give You Anything But Love, Baby."

Acrobatic duo of Wanda & Howard Bell kicks off show with flipping, head-stand antics aboard a teeterboard and the smaller cylinder-and-plank apparatus, the "rolly-boly." Husky Howard is anchor man, supporting shapely Wanda in diverting cranium-to-cranium head stands, hand stands, etc.

Paul Neighbors orch cuts show and provides its usual provocative dansapation. *Bode.*

Hotel Radisson, Mpls.

Minneapolis, Dec. 17.

Trio Schmeed, Don McGrane Orch (8); $2.50 minimum.

In this tony Flame Room the Trio Schmeed, a young woman and her two brothers, who landed in this country from Switzerland five months ago, provide a lively and agreeable songology with mostly yodeling trimmings. The imported act seems capable of winning local cafe society approval.

With its tongue-in-cheek twists and amusing touches, the vocalistics stack up as somewhat different. Youth, cleancut personalities, engaging accents and a zestful enthusiastic, smiling approach help the performers land solidly as they adapt yodeling to dixieland, bop, jazz and cha cha.

Trio harmonizes well and tosses in a bit of soloing, keyboard thumping and audience participation didoes. Several numbers in French and a "I Love Paris" version with chucklesome incidental business vary the proceedings. It's another of the acts new to Minneapolis which this room recently has seen fit to bring in.

Don McGrane's orchestra attains its usual high proficiency level in playing the show and for customer light fantastic tripping. *Rees.*

Copacabana, N. Y.

Jules Podell presentation with Dorothy Collins, Dick Shawn, Delta Rhythm Boys, Chic Layne, Teddie Vincent, Mickey Calin & Grace Genteel, Mike Durso & Frank Marti Orchs; staged by Douglas Coudy; music & lyrics, Mike Durso, Mel Mitchell, Marvin Kahn; costumes, Billy Livingston; minimum $5.

Jules Podell has topped the current Copacabana bill with video personalities. Dorothy Collins has been a "Hit Parader" for lo these many years, and Dick Shawn, who has been identified with niteries in previous visits, has been showing frequently on some of the top tele shows. But no matter how far both these personalities go in video, somehow the necessary stamp of approval that would give them real solidity in the upper name brackets will have to come from the cafe orbit. Copa approval could easily mean they have arrived in the top strata.

Miss Collins is no stranger to the cafe field. She has visited Las Vegas pleasure domes with fine results. Fact that she is a fixture of several seasons on the video compendium of the top tunes, indicates her popular acceptance in that field. A term paper for Miss Collins is filed under New Acts.

Shawn has appeared previously in New York, both in vaude and niteries. He has been a pet of Max Liebman specs and is currently appearing on the Ed Sullivan show periodically. Thus his name and material have gotten fairly wide circulation. Fortunately it's material that can stand repetition. His verbiage is generally clever, he provides physical interpretation and he seems a likeable citizen.

Yet Shawn shows the need of further roundness. He seems to be confined by his overall format, and doesn't know how to break from those limitations. However, he has created a pleasant kind of enclosure for himself. He basks in laughs and a knowledge that this, at least, is his alone. It's material that's unique and difficult to duplicate and he has created a trademarked kind of humor, which in itself is no small accomplishment. His big moments are his schizophrenia sketch and the "Richard" bit which, when coupled with "Pagliacci," gives him a hearty exit.

Other major turn is that of the Delta Rhythm Boys, a foursome of well-appearing. Negro lads, who show regard for their songs and audiences. They travel a wide range of tunes generally in the rhythm vein and they wear excellently during their opening turn.

The Copa production accoutrements measure up nicely. The dance pair of Mickey Calin & Grace Genteel is unusually vivid. They work with a good deal of spirit, seem delighted to put on their best efforts and in general brighten up the production terps. Chic Layne and Teddie Vincent interpret the Michael Durso, Mel Mitchell and Marvin Kahn tunes well. The costuming by Billy Livingston is imaginative and colorful. Durso's backing is excellent and Frank Marti provides the Latin dance incentive. *Jose.*

Flamingo, Las Vegas

Las Vegas, Dec. 22.

Tony Martin, Francis Brunn, Interludes (5), Ronn Fletcher Dancers (8), Louis Basil Orch (12); $2 minimum.

Tony Martin is the right star to inaugurate the new Flamingo Room. It's a classy interior and Martin, one of the most debonnaire showmen, fits it neatly. There are few who can put their hands in their pockets, drop in whimsical patter between songs and get away with it as he can. But he has 'em from the outset, when he tunes up "Let's Face The Music And Dance."

He revives "Security" for his regular chuckle evoking byplay with musiconductor Hal Borne. His suave approach is punctuated in a medley of his w.k. song identities. Yocks are strong for his aping of Maurice Chevalier during "Louise." Droll "Anticipation" leads up to finale with Interludes and the Ron Fletcher Dancers, "Christmas In Rio" and "Christmas in America."

Francis Brunn is one of the zippiest acro-jugglers to play this circuit. With machine-gun rapidity he juggles and balances the usual instruments, with some razzle-dazzle body gyrations tossed in for good measure. After juggling some Indian clubs while skipping a rope, he slaps a kicker onto his sock act by spinning a half-dozen hoops and juggling an equal number of spheroids.

Interludes, the five chaps who appear regularly on Martin's telecast, come off firm in the top slot. Harmony tops are "If You Feel Like Singing, Sing," "Sixteen Tons" and their disclick, "Wake The Town And Tell The People." Fletcher Dancers have opportunity to show off to best advantage on a new, enlarged stage that will really be an asset to acts hitherto cramped for space in this room. Opening number has them terping through a medley of classic moderns set to "Court Jester." Louis Basil and orch tune up a good show throughout from their new pit, dug in at stage left. *Alan.*

Bradford Hotel, Boston

Boston, Dec. 20.

Johnny Howard, Judy Valentine, Lao & La Minerva, Harry De Angelis Orch (5), Versitones (3); $2-$3 minimum.

Johnny Howard is always a big drawing card for Al Taxier's plush 350-seater atop the Bradford Hotel. The comic is zestful with refreshing new material, rapid-fire gauge, zany doubletalk bits and dialect switches, convulsing the clientele. Howard, equally at home with Scotch, English, Irish and Yiddish dialects, has to beg off after an hour-long stint.

Working on the same bill with Howard, who also doubles as emcee, is challenging to any nitery act, but Judy Valentine, local warbler, comes through in a 30-minute song session that wraps up the room. The canary, w. k. here through radio and MGM recordings, is a petite brunet looker with a lilting little-girl voice. Handsomely got up in a white lace gown with pink roses, she's the essence of simplicity and girlishness, while being quite expert in showmanship. She's a very appealing entertainer; strong on ballads, and with a wistful appeal in her voice that goes straight to the heart of the aud.

Lao & La Minerva, flamenco dancers, go good here with a flashy act in which the femme does some whammo falls, uses one knee as a pivot while her partner spins her about, and give out with fancy terping mixed with acro bits. For encore, femme gets off some torrid hip gyrations and lad balances a glass of water on his head while terping frenzidly. *Guy.*

Cafe Society, N. Y.

Lionel Hampton Orch (16), Robert Moses, Laura Pierce, Halftones (4); $4.50 minimum.

Cafe Society engagement is both a comeback and a farewell for the Lionel Hampton orch. It's the crew's first outing since a near-fatal bus accident which hospitalized the maestro and his charges up till a week ago, and it's the orch's final appearance before embarking on a European tour Jan. 11. The jaunt abroad will mark the third for Hampton in his role of America's unofficial ambassador who has won friends and influenced people via the international language of jazz.

Despite assorted injuries, the Hampton aggregation plays brightly, glad to be alive. With most of the regulars back in harness, the orch played with hypnotic dedication, giving out its jazz arrangements with verve and enthusiasm for a full 90 minutes.

The Greenwich Village spot, which has been floundering in its search for a steady policy, appears to have latched onto the current jazz vogue and has Duke Ellington set to follow Hampton. The room, however, appears too small for a full band. When an entire 16-man orch, such as Hampton is presenting, tees off at the same time, it's bound to be a little tough on the eardrums. But sound never deters jazzophiles. It's got the beat and the interpretation, the aficionados are with it.

Hampton scores handily with small combos within the orch a la his Benny Goodman days. With the maestro at the vibraphone backed by drum, bass and electric guitar, the effect makes for a showmanly contrast. A new Hampton innovation is a harmonica solo by Phatz Morris, who doubles on the trombone. Hampton has geared his presentation for nitery exposure, adding a couple of singers and a rock 'n' roll act. Robert Moses and Laura Pierce carry the vocals nicely, clicking respectively with "Pete Kelly's Blues" and "You're a Lucky Guy." Miss Pierce, a looker, wins customer attention with her rhythmic gyrations set to the musical tempo.

The Halftones, four lads, are frenzied rock n' rollers. Combination of the Hampton music and Halftones' singing and dancing achieves a jungle-like delirium and reaches a crescendo that leaves observers limp. Hampton's standby, the frenetic "Flying Home," has a similar effect and makes for an effective closer. *Holl;*

Lido de Paris

Paris, Dec. 27.

Pierre-Louis Guerin and Rene Friday present "Voulez-Vous?" revue in two parts (19 tableaus), staged and conceived by Guerin, Fraday; choreography, Donn Arden; costumes, Fost, Folco; music, Pierre Delvincourt, Landreau, Brienne. With Goofers (5), Dominique, George Matson, Carsonys (3), Harrison & Kossi, Bogdy Bros. (2), Trianas (6), Bluebell Girls (16), Lido Models (8), Lido Chorus Boys (4), Guy Severyns, Dancing Waters, Continental Orch (24), Ben Orch (12); $6 minimum.

Pierre-Louis Guerin and Rene Fraday have taken their usual show skeleton of handpicked, well showcased acts, lush and plush costumed and choreographed girlie numbers, plus a leavening of the nude gimmicks, in this case a couple of iceskaters and an exhibition of the Dancing Waters, to make a new annual entry sure to keep packing this international club. Production is lavish, but slavish addiction to form again points up that a highpowered star could knit the presentation into even tighter gear.

As is, this has all the basic elements for eye appeal, and the present entry looks to make for another year of solid returns for this bright boite. Last year's opus played to full houses practically nightly and it enabled Guerin to hold to his yearly change policy, since it perks up the holiday as well as the tourist trade, who are assured of a new spectacle every year.

Acts are heavy on laughs and dexterity. Goofers (5) do their madcap, musical bit with a blending of the cornball and outrageous that tickles in its frenetics and confusion. Kidding never gets out of hand and it winds to big applause after the amiable ape takeoff of the drummer and a trombonist playing while swinging on a trapeze, Carsonys (3) do a supple acro-balancé act clean in precision and balance for big mitts. One-finger stand on bowling ball is the topper.

George Matson, held over from last year, does his finely-etched and studied record mime impressions, and his devastating frenzy in the Johnnie Ray mouthing, plus the hilarious inventiveness of the Yma Sumac bit, may have him around next year too. Bogdy Bros. (2) do a sock foot acro act with one being spun, somersaulted and snapped about by the footwork of the other with his back to a table. Bright and bristling, this is a fine act.

Trianas (6) bring an electric carioca terp number into the affair and manage to transplant the rhythms and dynamism of the dance to these plush boards without betraying its savor or appeal. Dominique does his sly sleight-of-hand act and strips the audience of all their valuables for yocks. Harrison & Kossi pirouette and arabesque gracefully on the ice cube layer-caked out over the floor, and the Bluebell Girls (16) display their usual pulchritude, terp ability and graceful presence. Ellen & Alice Kessler, the German femme twins, sparkle in their specialty bits with the troupe. Lido Models (8) display shapely undraped bosoms and Lido Chorus Boys (4) do a yeoman job on their end. Guy Severyns adds a fine voice to a singing and show cementing emcee turn.

Finale mixes the cast before the Dancing Waters which interpret, by changing colors, pressures and forms, George Gershwin's "Rhapsody in Blue." Here the use of Greek colums and the varied cast sometimes gets in the way of the music mood and the Waters' aspects.

In short, the show is as grandiose as ever, but it still needs a bit more pacing and speed, which will probably be cleared up after the break-in. Choreography is adequate but lacks the more electric stamp usually put on it by Donn Arden. In for a year, this should do as well as its predecessor. Music for dance and spec backing is well handled by the Continental Orch (24) and the Ben Orch (12). *Mosk.*

Beverly Hills, Newport

Newport, Ky., Dec. 24.

Pepper Davis & Tony Reese, Walton & O'Rourke, Musical Wades & Jackie Burtell, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays and holidays.

Current lineup is in the groove for the festive season.

Pepper Davis and Tony Reese, first timers at Greater Cincinnati's ace cafe, adhere to their "Those

(Continued on page 55)

House Reviews

Academy, N. Y.

Alan Freed Rock 'n' Roll Holiday with Count Basie Orch, Joe Williams, La Verne Baker, Chuckles, Cadillacs, Valentines, Bonnie Sisters, Heartbeats, Gloria Mann, Don Cherry, Wrens, Al Sears, Sam (The Man) Taylor, Boyd Bennett & Rockets; "Dig That Uranium" (AA).

There are two shows at the Academy, on 14th St. for the holiday weeks—one on stage and the other in the audience. House, which has been operating solely as a pic theatre for several years, relit its footlights Thursday (22) to bring WINS deejay Alan Freed and his rock 'n' rollers in for a 12-day run. And they're rockin' on both sides of the footlights.

It should add up to big biz all the way, especially during the "no school" week when the kids are available. There's no getting away from it—the rock 'n' roll beat is strictly for the teenagers and they can't seem to get enough of it.

Freed is credited with bringing the beat to Gotham (he's a Cleveland original), and the juves have shown their appreciation by giving him a solid radio rating and building the take of his two previous in-person excursions at Brooklyn's Paramount Theatre. His Labor Day weekend bash there, for example, racked up a whopping $154,000. Freed's show technique is comparatively simple. All he does is pile up about a dozen rock 'n' roll names; let's 'em strut their stuff, and keeps it rolling at a frantic pace. The result is infectious.

The kids give out as heartily as the performers. They dance in the aisles, on the seats, and on each other's shoulders. And they supplement the overall frenzy with shouts, handclapping and bell-clanging. House personnel has a mixed opinion of the audience. One said, "It's the roughest crowd I've ever seen." Another stated, "They don't mean any harm."

All but the Bonnie Sisters, three lammister nurses from Bellevue, have been spotted in previous rock 'n' roll showcasings. The familiarity enhances the appreciation for they all stiek to their disk trademarks. The Bonnie gals are spotted with a single item tagged "Cry Baby" but it is enough to show that they've got what it takes to make the grade in the r&b field.

Rounding out the familiars are La Vern Baker with "Play It Fair" and "Tweedle Dee," The Chuckles with "Times Two I Love You" and "You Played a Foolish Game," The Cadillacs with "Speedoo," The Valentines with "Bow Tie" and "Lily May Belle," The Heartbeats with "Crazy For You," Gloria Mann with "Teenage Prayer," Don Cherry with "Slap, Dab in the Middle" and "Band of Gold," The Wrens with "Come to Your Wedding," Sam (The Man) Taylor with "Hit the Road," Boyd Bennett and The Rockets with "Seventeen" and "My Boy Flattop" and Al Sears with a hot sax lick. Count Basie supplies a sock backing job and his vocalist Joe Williams scores with "Every Day."

It's a lot of rock 'n' roll on one bill and the trouble with most of it is that it all gets to sound alike. *Gros.*

Apollo, N. Y.

Clovers (5), *Buddy Griffin Band* (12), *Starbuds* (24), *Jimmy Mosby, Iron Jaw Wilson, Tong Bros.* (3); *"Black Shield" (U-I).*

The pleasures come from the most surprising quarter in the bill the Apollo has brought into tide over the Xmas week lull. Nothing special happens with the headlining Clovers, but the Starbuds, a batch of juve amateurs from Mary Bruce's school of terp, give out with much flair and disciplined dance.

The 24 (including four schoolage boys) Starbud children come in a wide assortment, tall, short, with glasses and without, but in common they have ability and the tutelage of Miss Bruce, who whips out some nice routining. In two is Jimmy Mosby, with straight vocal impressions on the leading colored singers, and, as usual, he clicks. Playing in three spot is Iron Jaw Wilson. Novelty value, derived via tap and lifting various items in his teeth while dancing, is strained in an overlong appearance.

Claudia Swan belts out a rock 'n' roll tunalog in her brassiest fashion. Vocally she's okay, but the way she turns her smile on and off like a faucet is disturbing. Tong Bros.—incidentally, the only other non-rhythm-blues act this show besides The Starbuds—have a great acrobatic balancing presentation. Everything they do is done casually and it all holds the pews fascinated.

As for the Clovers, in closing, they sing five numbers, none of which has especially strong appeal. Best is the country & western rendition of "Unchained Melody." Buddy Griffin's Band does nicely behind the whole show, particularly backing Miss Swan, but on its own it tends to be dull. *Art.*

Palace, N. Y.

Yokoi Troupe (4), *Catherine Harris, Jackie Jay, Mello-Mates* (4), *Jay Nemeth, Clark Kids* (2), *Gene Wesson & Gordon Polk, Rigoletto Bros. & Co.* (3), *Myron Roman Orch; "The Spoilers" (U), reviewed in* VARIETY *Dec. 7, '55.*

Myron Roman batons his pitmen through a Yuletide overture and eight acts later this proves the most professional part of the Palace's holiday week bill. It's a generally lowgrade layout in sequence and composition—one of those "sneak in" strings that is soon forgotten. Unforgivable is Gene Wesson's act with Gordon Polk. When not dirty it's incompetent, utterly devoid of original material and a black mark on the house. Why the next-to-closing spot, by the way?

Opener is the Yokoi Troupe, three femmes and a man in flashy bike and unicycle tricks, carrying routines and rope-skip. An okay acer. Catherine Harris is in the deuce with her rapid toe taps, including Bojangles and J-bug takeoffs. Jackie Jay follows with trick instruments and zero cornpone comedy (New Acts).

Mello-Mates, mixed foursome, are an orthodox harmony group and Jay Nemeth is a pleasant ventriloquist (both New Acts). Clark Kids are moppets (Elia, 11, and Michelle, his sister, 8; in bedroom slipper and barefoot hoofing, with appeal on age level plus free style manner.

In closer, Vidbel's Baby Elephants were billed, delayed en route, so rushed in for the opening shows were Rigoletto Bros. & Co. A dance turn went in later for the Rigolettas. Latter are pair of male vets and a femme in a melange of comedy magic, juggling, bellringing with boxing gloves and gal's "double clown" terping via manikin enshroudment. Orch cuts the show in noblest Roman style, better than the layout deserved. *Trau.*

Empire, Glasgow

Glasgow, Dec. 16.

Tom Arnold presentation of "Just Daft," with Dave Willis, Jack Anthony, Chic Murray, Duncan Macrae, Robert Wilson, Les Curibas (4), *Alex Don Trio, Audrey Mann, Bertha Ricardo, Maidie Murray, Pat Ward, Jack Carr,* 16 *Empire Girls, Bobbie Dowds Orch; staged by Charles Henry; dances, George Carden.*

Five Auld Lang Syne headliners top this vaude layout, including vet comedian Dave Willis and legit actor-comedian Duncan Macrae. Show is well lit, bright and original, angled for the zany side.

Opens on colorful line of the 16 Empire Girls, directed by ace choreographer George Carden, who has added six London showgirls to a local line from the May Moxon stable. First entrance of the principals is in the garb of English Teddy-Boys, with fur collars, spiv haircuts and drape suits and pipeline pants. Wins loud yocks.

Alex Don Trio scores strongly with song and instrumental offering, also given a crazy slant. Macrae, who invades pantomime and vaude at Christmas each year, offers a so-so solo spot as a teenager gabbing re visits to the local dancery. Les Curibas are a Continental adagio foursome, the males garbed in blue sailor rigout who throw around two distaffers to good effect, and score solidly.

Comedians garner goodly quota of yocks for a potted pantomime, mimicking Ye Olde English tradition. Jack Anthony, peppy funster, takes role of Cinderella, Macrae strides as Prince Charming, and Dave Willis plays Buttons, while Chic Murray and singer Robert Wilson pose as Fairies.

The Empire Girls show talent in a luminous "Harlem" opener to second half. Anthony gives worthwhile impressions of other comedians.

Wilson, kilted singer, recently returned from a Canada-U.S. tour, has a varied songalog, and winds by joining with Alex Don Trio in "Torrie on his Bonnet." Exits to top mitting.

Second-last slotting is held by Chic Murray, deadpan comedian. He's partnered by Maidie Murray, a small-in-stature accordionist. Company wind with minstrel finale.

Audrey Mann handles the soubrette chores, and foils are Bertha Ricardo, Maidie Murray, Pat Ward and Jack Carr. Charles Henry has staged with good pace. Satisfying showbacking from the Bobby Dowds orch. *Gord.*

Casino, Toronto

Toronto, Dec. 23.

Oolan Farley, Bori & Bor, George Wong Troupe (6), *Ross Wyse Jr. & Co., Joey Battaglia, Authors & Swinson, Archie Stone Orch; "Caine Mutiny" (Col).*

On choreography and story-dance plot written by herself, Oolan Farley easily scores on novelty as headliner this week. In this dream girl incident, Miss Farley is the midinette in a Paris dress salon who, after the staff has left, satisfies her inhibitions by pretending she is a customer and trying on the various gorgcous gowns and wraps otherwise purchased by the wealthy. Tall, blonde looker, with Italian haircut, is excellent in her ballet work, complete with hi-kicks and spins on toes. On novelty of idea, plus ballet technique, this is a class act, backed by the lissome lady's looks and personality.

George Wong Troupe (6), four men and two women, are the other hit of the bill, with the Chinese hep and speedy in blue costumes for their balancing and double-joint contortos in unison on the opposite high tables, their pyramid building and later hand-to-hand catches, all over to enthusiastic audience reception.

Opening in full-stage for hefty comedy value are Ross Wyse Jr., he the slapped-about shorty partnered by a very tall and shapely blonde in white evening gown, for their comedy balancing and an adagio takeoff that scores. Later spacing of Bori & Bor act also puzzles the customers on novelty of the comedy dance "team" until it's revealed in the finale that the deadpan dummies were projected by one man under the costumes.

Joey Battaglia, singer graduate of St. Michael's Cathederal, Toronto, which turned out The Four Lads and The Crew Cuts, makes his professional debut here on an okay "Seventeen" but then makes the mistake of doing a solo of such male quartet hits as "Moments to Remember" and "Love Is a Many Splendored Thing." His bouney "Rock Around the Clock" is fair, but Battaglia has a lot to learn yet on song-selling and personality.

Rounding out are Authors & Swinson. On full-stage, with a grand piano, these two British comics are bad in their cross-patter material and timing. Ross Wyse Jr. wanders in and out as amiable emcee, with nice backgrounding for all acts by Archie Stone's house orch. *McStay.*

Orange Bowl

Continued from page 2

after the group to which the Negro paraplegics belong, calling it "Friends of the Eastern Paralyzed Veterans." The Orange Bowl Committee specified to Dr. N. Howard Hyman, of the paraplegic org, that the Negros in the group will be received with "the same courtesy as everyone else."

Ed Lassman, boss of Wolfie's restaurant, will foot the bill for a total group of about 34 (that includes attendants) to spend a week in Miami during the New Year's holiday. In the group of paraplegics will be former L.I.U. Negro basketball star, Junius Kellogg.

Move by the Orange Bowl Committee is the second in recent weeks. Recently the Sugar Bowl, in New Orleans, accepting Pittsburgh U., which has a Negro gridder, to oppose Georgia.

Bonifaces-Headliners

Continued from page 1

fact, feeling was so strong that Martin paid to Podell a reported $15,000, the face value of the three-week contract, in order to avoid playing the Copa. In those days, Martin could go across the river to Bill Miller's Riviera, at Ft. Lee, N.J. However, that spot was put out of business by the N.J. State Highway Dept., which decided to run the Palisades Interstate Parkway through the nitery grounds. Since then, Martin hasn't appeared in a N.Y. cafe. Martin will go into the Copa May 3 for three weeks.

Night Club Reviews

Continued from page 54

Beverly Hills, Newport

Crazy Mixed Up Kids" billing in catching on readily with regulars. Antics are highlighted by the Davis takeoff of a slaphappy boxer and the team's satire of the "'64,000 Question" tv program. Trick hoofing and double drum thumping are added applause clinchers.

Walton & O'Rourke, mustached puppeteers, sparkle 20 minutes with distinctive showmanship presentation of novel characters. Paying their initial visit, repeats are merited.

Back for a second time, the Musical Wades romp free through 17 minutes of varied instrumental selections, terps and baton twirling by featured Jackie Burtel, one of three femmes in the quintet.

"Winter Wonderland" is an appropriate Yuletide finale for the Dorothy Darbon line, with Dick Hyde, singing emcee, and the acts. *Koll.*

El Rancho, Las Vegas

Las Vegas, Dec. 23.

Sophie Tucker, Guy Cherney, Eddie Richmond & Manequins (4), *Ted Fio Rito Orch* (10); $2 *minimum.*

Sophie Tucker radiates the glow of her 52 years in show biz as she whips out her droll philosophy through song in this four-weeker. From the standing ovation she received on her initial entrance first night to the bouquets brought onstage at the show's final curtain, Miss Tucker turned the pageant parade of histrionics with which she has become synonomous through the decades. Everything is new; stunning gowns, zingy material. Even Ted Shapiro—"my gin rummy pigeon for 36 years"—has a new role in Miss Tucker's act. She's made a better than average actor out of him, giving him both solid straight and punch lines to read. The by-play between Miss Tucker and her keyboard pal reaches over into her songology which unfold after a few moments devoted to funny business, including an accounting of Miss Tucker's measurements by Shapiro.

She addressed the gals in "You Don't Have to Be Young and Beautiful," gets philosophical in "Be As Big As the World You Live In," introduces a new mythical character, Myron, in "You're Not Desirin' Me," parodies "Stout Hearted Men" and "Davy Crockett" (wearing a coonskin), then brings down the house as she dons a grass skirt and lei to terp "The Hula Mambo." With Shapiro and four tootlers from Ted Fio Rito's orch, she revives the Kings of Syncopation for "Some of These Days." Begoff has her auctioning off "top running males—all working parts in order" from "Sophie's Matrimonial Mart," the last gem to go being Shapiro, who gets a bid of "a smiling $200" from Liberace.

Guy Cherney's easy manner and strong pipes register well in the center slot. He settles patrons into the mood with "Clap Your Hands," then slides out a blues "Come Rain or Come Shine." He belts "Big Movie Show in the Sky," gets folksy in "The Kentuckian," then swings "I Wish I Was Single Again" for the kicker.

Eddie Richmond and His Manequins, three shapely lookers, slug out a sock repertoire of smoothly designed terpsichore, launching the show. Opening "Shopping Around" is good, and song and dance mime of Liberace get roars. Windup spiritual followed by Latin choreo make for salvo insurance. Fio Rito's orch gives the show a firm musical embrace. *Alan.*

Robinson Moulin Rouge, Paris

Paris, Dec. 20.

Nachat Martini presentation of revue in two parts, "Champagne Cocktail," conceived by Helene Martini; choreography, Don Little; costumes, Erte; music, Edu Adamis; with Charles Trenet, Lysiane Rey, Joannys (3), *Trio Columbia, Chorus Girls* (9), *Chorus Boys* (5), *Robinson Orch* (24); $1.50 *minimum.*

Nachat Martini, owner of three Pigalle fleshpots, has opened this new cabaret, with a revue and star, at low prices, to add a novel aspect to the bigscale boite picture here. Though the revue is lacklustre, its bigness, acts and star pull of Charles Trenet, plus its low tab, will definitely be a draw for the younger and less monied classes. Right next door to the original Moulin Rouge, it may cut into the biz there and the competition is on. Robinson was previously a dancehall.

Show uses the usual format of production numbers and nudes, interpressed with acts and an added gambit in winding with a star name in Trenet. When caught, this immense but appallingly laid out and decorated club was jammed. The $1.50 minimum brings only a soft drink, with alcohol doubling the fee. Choice seats call for champagne, so in the long run the price is about the same as the next-door neighbor, except that there is no cover, and those satisfied with their seating need spend no more than minimum. It looks to become a regular poor man's plusherie.

Revue itself is a pale imitation of Lido ways and terp, with lacklustre dancing, ordinary chorus girls and nudes and flatfooted chorus boys. Costumes are skimped on in texture and sumptuousness and sketches of western cowboy setting, undersea shenanigans, etc., all look like parodies. Joannys (3) do their clever shadow act essaying bullfights, figures, etc., on a screen before a light. Trio Columbia is a fine balancing act, with the male doing the headwork for two femmes by balancing them atop chairs on his forehead.

Trenet is in good form and keeps up his policy of bringing himself and his songs to the people. After playing nabe music halls, he now does this nabe nitery for excellent results. His fine songs, singing and freshness gets the audience and he veritably has to bow out. Lysiane Rey is less successful as lead femme chantoosy. Her parody, harridan songs lose their bite and verve when built into nitery numbers, and her flair is still for musical comedy or intimeries rather that for spectacles. *Mosk.*

Club Crescendo, Houston

Houston, Dec. 22.

Commodores (4), *Jose Ortiz Orch; members only.*

Commodores, Dallas singing four now touring the Southwest, is drawing allout support from the tablers on its return engagement to the members-only spot. Group scores with its rhythmic drive, distinctive, spiritual-flavored vocalistics, and overall "we're-having-fun" presentation.

Unit sends palms flailing with its pumping, up-tempoed "Rain, Rain, Rain," which spots the bass of comic-visaged Floyd Gray, whose booming tones color all offerings to good effect. Quartet shines on a variety of song-types, as demonstrated by a smooth "Memories Are Made of This," and infectious effort in the spiritual mode, "Riding on a Train," penned by four's manager, Artie Glenn (author of "Crying in the Chapel").

The Commodores manage to keep up an interesting front by sincere-looking athletics in the kneebend, rhythmic swaying and handclap category. They also vary the lineup. Songster Eddie Seals doubles on piano, turns to guitar on occasion, and group, which includes tenors Charles Speed and Homer Tankersley, frequently splits, with one or two singing at piano, others working at second mike. Generally pleasant appearance and enthusiasm that's contagious helps sell the youthful crooners, who had to beg off after a barrage of call-backs on their opening show. *Bode.*

Hotel Muehlebach, K. C.

Kansas City, Dec. 23.

Dolores Hawkins, Nils & Nadynne, Tommy Reed Orch (8); $1 *week-nights,* $1.50 *Saturdays.*

Looks like a happy holiday season for the Terrace Grill of the Muehlebach with the pert songstress, Dolores Hawkins, in a return date, and the dance team of Nils & Nadynne in for their first time.

In the usual format, orch leader Tommy Reed handles the m.c. chores, bringing on Nils & Nadynne to open. They prove to have a skillful acro adagio round and Nils tosses his partner about in some unusual lifts, spins and aerials. They go off to a hearty hand after a well-paced 10 minutes.

In her song session, Miss Hawkins shows her versatility on a wide range of tunes, from "Let's Get Away from It All" to "Love Me, or Leave Me" and "For You, My Love." She's also in good style on her "Sing You Sinners" and "Anything Can Happen Mambo." She makes her 25 minutes a pleasant share of the show, being very fetching in a black net gown, and getting a good deal of her personal charm across the lights and through the mike. *Quin.*

Shows Out of Town

The Amazing Adele

Philadelphia, Dec. 6.

Albert Selden & Morton Gottlieb presentation of musical comedy in two acts (14 scenes), with book by Anita Loos, from the French play by Pierre Barrillet & Jean-Pierre Gredy; music and lyrics, Selden. Direction, Jack Landau; production supervision and dances, Herbert Ross; sets, Oliver Smith; costumes, Thomas Becher; lighting, Peggy Clark; musical direction, Saul Schechtman; orchestrations, Joe Glover; dances & vocal arrangements, Peter Matz; musical continuity, Donald Pipping; associate producer, Henry David Epstein. Stars Johnny Desmond. Dagmar, Enid Markey, Joey Faye, Tommy Grimes; features Peggy Cass, Chris Alexander, Don DeLeo, Babe Hines, Helen Dowdy, Allen Conroy, Mara Lynn, Steve Wiland, Tammy Grimes. At Shubert, Philadelphia, Dec. 26, '55.

Elta ..... Babe Hines
Mae ..... Helen Dowdy
Process Server ..... Sonny Sparks
Madame Zelda ..... Peggy Cass
Milt ..... Cris Alexander
Yo La Marr ..... Dagmar
Horace Moran ..... Don De Leo
Tony Gaskey ..... Johnny Desmond
Life Guards Steve Wiland, Allen Conroy
Professor ..... Joey Faye
Gram ..... Enid Markey
Adele ..... Tammy Grimes
Henchmen ..... Kenneth LeRoy, Jim Stevenson
Lucille ..... Gene Carron
Hobart ..... Ed Grace
Portia ..... Betty Abbot
Blossom ..... Connie Van Es
Minty ..... Ruth Gillis
Corny ..... Lee Perkin
Zsa Zsa ..... Carlene Carroll
Bondy ..... Jeri Archer
Col. Ray, Pres. of the A.P.I.S ..... Charles Aschmann
Conventioneer ..... Jerry Craig
Drum Major ..... Grover Dale
Maid ..... Beverly Barsanti
Mrs. Perry Mott ..... Jeri Archer
Mr. Mott ..... Joe Ross
Moran's Friend ..... Michelle Reiner
Mr. McCrimmon ..... Sonny Sparks
Mrs. McCrimmon ..... Doreen Davis
The Misses McCrimmon .. June Ericson, Janet Conway
Club Crystal Cuties ..... Beverly Barsanti, Marlyn Greer, Jeanne Jones, Janet Perry, Bobbi Stone
Cigarette Girl ..... Hadley
Adele's Attendants ..... Alvin Beam, Harry Lee Rogers
Tourist ..... Gene Meyers
Newsboy ..... William Inglis
Policemen William Guske, Charles Rule
Dancers: Alvin Beam, Grover Dale, William Guske, William Inglis, Kenneth LeRoy, Gene Meyers, Harry Lee Rogers, Beverly Barsanti, Gene Carrons, Marlyn Greer, Jeanne Jones, Janet Perry, Bobbi Stone.

Singers: Charles Aschmann, Jerry Craig, Ed Grace, Joe Ross, Charles Rule, James Stevenson, Betty Abbott, Janet Conway, Doreen Davis, June Ericson, Peg Hadley, Michelle Reiner.

Show Girls: Jeri Archer, Carlene Carroll, Ruth Gillis, Lee Perkins, Connie Van Es.

Songs: "Atlantic City Welcomes You," "What Kind of Grandma Are You?" "My Luck Has Changed," "Saturday Night," "Now Is the Time," "The Amazing Adele," "Treat 'Em Rough," "You Belong," "Go and Get Yourself a Yo-Yo," "Count On Me," "I Wonder," "Go Away Devil," "Never Again," "Who Needs It."

This initial musical tryout of the season was greeted at its opening by a jammed house that included a number of its backers. That presumably explains the seemingly excessive enthusiasm for the premiere performance.

As of now, the most optimistic thing that can be said about "The Amazing Adele" is that it has a basic theme with possibilities, a few talented performers, some nice, if usually garish, settings given original and striking lighting arrangements by Peggy Clark, a couple of good dance ensembles and one of the loudest and brassiest scores heard here since "Hazel Flagg."

It should be added that "Adele" needs a whale of a lot more time than its two weeks booked here to be even a remote possibility for Broadway consideration.

Anita Loos has had considerable success before with adaptations from the French ("Gigi" being a case in point) and, as already mentioned, this story by a couple of Frenchmen has underlying quauities of appeal. It is, in effect, the account of a 20th century Joan of Arc who has her own dreams and gift of prescience.

The time is the 1930's and the setting is Atlantic City. The gal's name is Adele and, getting a job as a waitress in a boardwalk hash joint, she fal's into the toils of a bunch of quick-buck people who, learning of her clairvoyant gifts, set out to make capital of them.

Most of the characters are unsavory, which may or may not have been true of the original French yarn. Adele herself, however, is inherently a sympathetic and attractive person and if anything is to be done for this musical, the rewrite job should be based around her, even if some of the other characters are cut to the bone or scrapped entirely.

The new producing firm of Albert Selden & Morton Gottlieb, have a newcomer in the person of Tammy Grimes to play Adele. It's a tough assignment and she isn't entirely up to the task as yet, but she does have magnetism and an earnest appeal and it's not unlikely she can be built into a more emphatic footlight personality.

She shares the love interest with Johnny Desmond, who also tries valiantly to keep his head above the cheapness of the book. Dagmar, Enid, Markey, Joey Faye, Peggy Cass and a number of others are not so successful.

It remained for an interesting and talented dancer, Mara Lynn, to win the show's first genuine ovation, and that was at 10 p.m. Unfortunately she has little follow-up material in the next act. Her number is programmed as a "Yo-Yo Dance" and comes as a welcome reprise to a tasteless number called "Go and Get Yourself a Yo-Yo," a fair sample of Selden's vociferous, exuberant but monotonous score.

Best possibilities might be "You Belong" and "I Wonder," plus a couple of rowdy chorus numbers. A second-act ballet called "Under the Ballet," just what its name implies, has a few laughs, but takes much too long, though Miss Clark's imaginative lighting helps a lot.

"Amazing Adele" belongs to the musical comedy school of the era. Spoofed last season in "Boy Friend" (which ironically follows it here), it's going to take something real y drastic to give it even an outside chance. *Waters.*

Dancing in the Chequered Shade

Princeton, Dec. 20.

Walter Starcke production of comedy in three acts, by John van Druten. Direction, van Druten; setting, Boris Aronson; costumes, Ruth Morley; lighting, Leland Watson. At McCarter Theatre, Princeton, Dec. 20, '55.

Ann Minto ..... Marjorie Steele
George Freeland ..... Donald Hotton
Ralph Baker ..... James Congdon
Conchita ..... Barbara Schmers

Despite replacing half its cast, John van Druten's "Dancing in the Chequered Shade" was still stumbling over its own ineptness when it tripped out of Princeton last Friday (23) after a four-performance tryout before fairly loyal pre-Christmas trade. If the romantic comedy holds any promise of post-Yule joy for Broadway, it will have to reveal it in Boston, next on its out-of-town tryout schedule. The showing here was disappointing.

In his latest script, which he has also directed, van Druten is no man with a message but gives a routine restatement to the over-written subject of s-e-x. As in his three-character "Voice of the Turtle" of 12 years ago, the author has set his action in a Greenwich Village apartment. There are four characters this time, including a struggling young actress, a wealthy but "lost" former Harvard boy, rising Brando-type Hollywood actor, and a sexy little Mexican hash slinger. The presence of the latter never is clearly explained.

The problem these four are stuck with most of the evening is the proposition that the actress and former college lad have both reached the age of 19 without sex experience. The young lady has been too timid and the boy apparently lacked the opportunity. If this situation is supposed to be cute, charming or sophisticated, it misses.

It is possible that ,through miraculous recasting, the play could get across. But as of the Princeton break-in, quartet of Broadway unknowns fails to make much of it.

As the actress, Marjorie Steele lacks the required warmth and brightness. George Maharis, who replaced James Congdon, looks a little more convincing as the he-man actor, but offers little further improvement. Zohra Alton brings life to the role of "Conchita," as a replacement for Barbara Sohmers, but the role itself has little meaning.

Only Donald Hotton, as the ex-Harvard boy, gives the proceedings a lift. Playing in an Actors Studio Style, with slouching, disjointed posture, unexpected inflection and upbeat line endings, and vague, disassociated gentures. With proper tempering and a measure of support, he could provide an interesting portrayal.

Boris Aronson's single setting works well and, except for an odd wing-like protrusion over the central area, looks attractive. For its current, continuing shakedown in Boston, further cast changes are said to be in prospect, including the possible replacement of Miss Steele by Loretta Leversee. As of the moment, however, "Dancing" seems definitely in the shade as a candidate for Broadway. *Heny.*

'Season' in Toronto

Toronto, Dec. 27.

Mervyn Rosenzweig and Stanley Jacobson, who revived the Red Barn strawhat at Jackson's Point, Ont., last summer, will present Sylvia Regan's "Fifth Season" at the Avenue Theatre here, opening Jan. 23. Ben Lennick directs, with Sylvia Paige (Mrs. Lennick) in the east and Sammy Sales and Bill Walker co-starring.

The Lennicks have a daily radio show, "At Home With the Lennicks."

Show on Broadway

The Righteous Are Bold

Eddie Dowling presentation of drama in three acts, by Frank Carney. Direction, Dowling; setting, Watson Barratt; lighting, Peggy Clark; costumes, Audre. Features Denis O'Dea, Irene Hayes, Nora O'Mahony, Len Doyle, P. J. Kelly, Bryan Herbert, James Neylin, Liam Gannon, Mary O'Brady, Frederica Going. At Holiday Theatre, N. Y., Dec. 21, '55; $4.60 top weeknights, $5.75 Friday-Saturday nights ($5.75 opening).

Michael Geraty ..... Len Doyle
Mary Geraty ..... Nora O'Mahony
Willie the Post ..... P. J. Kelly
Anthony Costelle ..... Liam Gannon
Patrick Geraty ..... James Neylin
Nora Geraty ..... Irene Hayes
Dr. Moran ..... Bryan Herbert
Father O'Malley ..... Denis O'Dea
Mother Benedict ..... Frederica Going
Sister Mary ..... Mary O'Brady

Eddie Dowling, the noted Gaelophile, is at it again with an Irish play about religious faith. This one is Frank Carney's "The Righteous Are Bold," a success at Dublin's Abbey Theatre but a negligible prospect for the U.S., either for Broadway, films or stock.

"Righteous," titled from an Old Testament quotation, is a harrowing drama about a selfless, courageous village priest in County Mayo who gives his life in saving the soul of a girl possessed by the devil (she's been away in England —where else?). It's a blathering yarn that nags at the subject without acquiring much pace or force.

For much of the three acts the characters wrangle in the familiar manner of Irish plays, as the wind machine howls, light-projected clouds scurry across the picturesque mountain backdrop and the bewitched girl rushes about, writhes on the floor, and moans, sobs and shrieks, while the priest mutters incantations, the mother wrings her hands and the father and brother bicker and curse.

Granted that the subject matter itself, while of urgent concern to playgoers in Eire, tends to be outside the ken or immediate interest most U.S. audiences. Even so, "Righteous" seems overwrought, unconvincing and uncomfortable.

Under Dowling's indulgent direction, the actors (all but two are native Irish veterans of Dublin's Abbey or Gate Theatres) tend to let themselves go. Denis O'Dea, imported for the occasion, plays the priest as an inaudible, stone-faced automaton in the early scenes, but works up to a frenzy of spiritual exaltation at the triumphant, noisy finale.

U.S.-born Irene Hayes, making her Broadway debut, has the seemingly impossible role of the girl whose moods range from occasional cheerfulness and gentle affection to agonizing self-abnegation and ear-splitting tantrums. She achieves a surprising degree of credibility, with admirable vitality and even moments of tenderness.

Nora O'Mahony is quietly impressive in the cliche role of the anguished, devout mother. U.S.-born Len Doyle is convincing as the girl's uncomprehending, resentful and varyingly steadfast father. There are also colorful performances by such brogue brandishers as P. J. Kelly as a nosey postman, James Neylin as the girl's violent brother, Bryan Herbert as the local doctor whose skepticism is overcome by the priest's exorcism of the evil spirit, Liam Gannon as the girl's devoted suitor and Mary O'Brady and Frederica Going as nuns.

Watson Barratt has designed a vividly atmospheric single setting combining a windswept mountain and the cottage interior, which Peggy Clark has lighted expressively. Audre has provided suitably auld sod costumes. *Hobe.*

Open Miami Tune Tent; New Orleans, Houston?

A new musical tent is slated to open Jan. 15 on the Tamiami Trail, Miami. The canvastop is being backed by Manny Davis, Harry Lashinsky, Myron Chase, William Goldsmith and Robert, Stanton and William Luntz. Davis, who headquarters in Allentown, Pa., is producer of the touring edition of "Kismet," while Lashinsky is a Charleston (W. Va.) metals dealer and promoter of traveling shows.

The others are all from Canton, O., where the Luntz clan operates a large iron and steel scrap firm. Robert Luntz is also partnered with Chase and Lashinsky in LCL Enterprizes, which books the Canton Auditorium.

If the Miami venture is profitable, the group plans similar tent operations in New Orleans and Houston.

Inside Stuff Legit

"Theatre World Annual No. 6" (Macmillan; $3.75) supplies factual and pictorial coverage of London's 1954-55 West End season. Frances Stephens continues to write and compile the well-illustrated record. Cover and frontispiece are from Terence Rattigan's new offering, "Separate Tables" (program of two short plays). Higher than average number of American attractions appear in the recap, among them Ruth Gordon's "Matchmaker," "Sabrina Fair," "Bell, Book and Candle" (with the Harrisons), "Can-Can," "Sailor, Beware!" "Wonderful Town," "The Bad Seed," "Desperate Hours," "Kismet" and "Remarkable Mr. Pennypacker." Issue marks the rise of several new personalities, including Siobhan McKenna as "Saint Joan" (actress is currently on Broadway in "The Chalk Garden"). Annual gives special praise to Peggy Ashcroft's "Hedda Gabler," and to the star of "An Evening with Beatrice Lillie."

Legit Bits

William Pierson, currently playing the lead in "Charley's Aunt" at the Houston Playhouse, is set for a featured role in "Somebody Up There Likes Me," the forthcoming Metro film based on the **Rocky Graziano** biog, and then for the upcoming Broadway revival of "Ziegfeld Follies."

V. R. Lang (Mrs. Bradley Phillips), of Boston and **Frank O'Hara,** of New York, have been named first poet-playwrights in residence by the Poets' Theatre, Cambridge, Mass., under terms of a grant from the Rockefeller Foundation.

Sara Stamm, operator of the Newport (R. I.) Casino Theatre, in Harkness Pavilion, N.Y., with pneumonia.

Joe E. Brown will star in "Harvey" at the Paper Mill Playhouse, Millburn, N. J. for three weeks beginning next Monday (26).

Guthrie McClintic will present Norwegian actress **Tore Segelcke** in a one-performance, one-woman matinee at Town Hall, N.Y., next April 8.

Rosemary Harris, the British ingenue who drew Broadway attention several seasons ago in **Moss Hart's** "Climate of Eden," will play Desdemona in the Old Vic revival of "Othello" next spring in London. **Fendy Hiller** will play Emilia, with **Richard Burton** and **John Neville** alternating as the Moor and Iago.

Newsweek mag had a clear and provocative summary in last week's issue of the current legit season on Broadway and in London, Paris and Germany.

Jeanette Kamins, formerly production assistant to **Cheryl Crawford,** has joined the staff of producer **Kermit Bloomgarden.** Her play, "Always Welcome," at one time slated for Broadway production, is about to be done on the "Studio One" tele series, with **Jennie Goldstein** as star.

Lighting technician **Edward Kook,** still touring Europe, sends a typical show biz reaction to a visit to the British House of Commons. "It's a real live show," he writes. "The scehic background and costumes are exquisite. The actors, all live ones here, cap the whole performance."

Louis A. Lotito, president of City Playhouse and general manager of the Martin Beck Theatre, N.Y., is having a smash season as a legit angel. He has antes in the current Broadway shows, "Damn Yankees," "Inherit the Wind," "Janus," "No Time for Sergeants," "Silk Stockings," "The Lark," "Cat on a Hot Tin Roof," "Chalk Garden" and "Teahouse of the August Moon," plus the touring "Can-Can," "Boy Friend" and two companies of "Teahouse of the August Moon," all hits or indicated hits, plus the upcoming "Middle of the Night," "Ponder Heart" and "Happy Fella." He's had no flops thus far this season.

Pressagent **Bernard Simon,** who also operates Package Publicity Service for little theatre groups, has just published a directory of agencies and firms supplying theatrical materials and services.

Michael Blankfort has acquired dramatic rights to the French novel by Boileau-Marcejac from which the Gallic film, "Diabolique," was made. He's planning a U.S. legit version.

Al Jones, general manager for the Broadway production of "Plain and Fancy" will double in that capacity and as company manager for the forthcoming **Richard Kollmar-James W. Gardiner** production of "Ziegfeld Follies."

The Helen Hayes Concert Drama Group (also known as the Platform Players) will present a modern dress version of "Hamlet" at the Brooklyn (N.Y.) Academy of Music next Tuesday (3). **Jack Manning** will play the title role. The group, incidentally, has been invited to do a series of five plays at Columbia U., N. Y., next year.

Nancy Coleman began a three-week run in "Damask Cheek" at the Fred Miller Theatre, Milwaukee, last Monday (26).

The Chapel Players production of "Herod the Great" will be presented at the Church of Saint Clement, Alexandria, Va. Jan. 18-29.

The Yiddish Theatrical Alliance will present an Actors Fund benefit Jan. 7 at the Second Ave. Theatre, N. Y.

The N. Y. City Center has booked French mime, **Marcel Marceau,** as the second of three bills to be presented during its mid-winter drama season. Marceau will play the house from Feb. 1-12. He's currently in Tokyo, but does a return week at the Biltmore, Los Angeles, starting Jan. 23, following a fortnight at the Geary, San Francisco.

Lynn Austin and **Thomas Noyes** have acquired **A. C. Spectorsky's** novel, "The Exurbanites," for Broadway production as a musical. Scenic designer **Oliver Smith** and producer-realtor **Roger L. Stevens** will be associated with the duo as co-producers. No adaptor, lyricist or composer has been set for the project.

Phyllis Love has returned to cast of the Broadway production of "Bus Stop" after a 15-week leave to appear in the film "Friendly Persuasion."

Another Legit Angel Setup on Mass Basis; Seek 50G via $5 Antes

A new attempt is being made to promote legit backing on a mass scale. This time a $5 ante is all that's needed to get into the angeling act.

Small investors are being wooed by a new production-investment firm, Theatre Corp. of America, which is peddling 60,000 shares of common stock (par value $1) at $5 per share. This minimum is actually less than that required by a somewhat similar operation, Broadway Angels, Inc., which sold stock at 50c per share.

Angels, however, had a gimmick reserving the right to refuse subscriptions of less than $25 for 50 shares. That outfit, incidentally, has been charged with defrauding 4,000 investors of $400,000 by New York State Attorney General Jacob K. Javits and has been slapped with an injunction preventing sale of its stock in N. Y.

TCA is headed by attorney-stage manager Donald H. Coleman, legit pressagent Phillip Bloom and actor Lew Gallo. Coleman is president-treasurer, Bloom is veepee and Gallo is secretary. The three are also directors of the company. Coleman will be "a substantially full time employee" and will not engage in activities competing with those of TCA.

Coleman, who owns the only outstanding stock, 10,000 shares of common which he purchased at $1 per share, is the only officer-director getting a salary. He's to be paid 20% of the net profits before taxes, yearly, whether the outfit makes a profit or takes a loss.

Bloom and Gallo are not slated for any coin compensation yet, and may engage in other business activities until such time as other arrangements are agreed upon. Coleman, incidentally, was previously partnered with radio-tv writer-producer Howard Merrill in another investment syndicate, Theatre Associates, since disbanded.

TCA will not begin operating until $50,000 has been raised via the sale of 10,000 shares of common stock. If that amount is not taken in by next April 31, any coin subscribed will be repaid in full. Besides investing in Broadway and road productions, the firm also contemplates spreading into other fields of entertainment. An advisory board, headed by Saint Subber, will o.o. all shows submitted to TCA for investment, while the firm also plans a ticket service for its stockholders.

State-Subsidized Legits, Barrault Hit Paydirt in Paris Theatres

Paris, Dec. 20.

Latest legit lode is primarily from the State-subsidized groups, and one private repertoire company. Of the State theatres, the Theatre National Populaire had three new ones, the Comedie-Francaise two, and the commercial Jean-Louis Barrault-Madeleine Renaud Co., one production. TNP and Barrault struck pay dirt while the C-F was not up to its usual standards despite its recent N. Y. triumph. Two other plays opened, but loom as only moderate entries.

TNP resurrected Victor Hugo's melodramatic, "Marie Tudor"; Moliere's first play "L'Etourdi" (The Dimwit) and the late Paul Claudel's first piece, "La Ville" (The City). "Tudor" is a hoary melodrama which has the plus factor of being played for its bombast, and is saved by the almost savage acting of Maria Casares as the sensual queen who sends her beloved young courtier to the chopping block. This looks to be a popular addition to the TNP rep.

"L'Etourdi," which unveils an actor of stature in Daniel Sorano, also looks to be popular. He gives this tale of a shrewd servant, who finally manages to get his ancient master the girl he wants, a rousing rhythm and inventive staging. Claudel's "La Ville" was well received by a majority of crix and the faithful public of the TNP but is more a dissertation than a play. It is the least likely to become a permanent part of the rep.

Comedie-Francaise Offers Two

C-F has put on a 17th Century play by Diderot, "Est-Il Bon, Est-Il Mechant?" (Is He Good Or Is He Evil?) and a revival of Charles Peguy's pre-war, "Jeanne D'Arc." Former has some sprightly farce and comedy but is somewhat unevenly played. The latter shows up too many of the weaknesses of the C-F with sombre acting, outmoded decors and lifeless direction. Both look to be only a part of this season's rep.

Barrault presented a double bill

(Continued on page 58)

Agent Henry C. Brown Protests Equity Inaction On Agency Regulations

New York talent agent Henry C. Brown has again attacked Actors Equity for its failure to revise its rules governing percenters. Brown, one of the more outspoken advocates of a change in the regulations, sent a previous letter to the union, rapping its handling of the matter.

The agent, an official of the Independent Federation of Artists Representatives, contends that almost a year had passed since Equity indicated that a rules change might be made. He wrote, "there had been a general swell of correspondence, with nothing much accomplished; much skirting of issues, with hardly any facing of facts; a tendency to delay without a full attempt to devise a positive program for mutual benefit."

Brown's latest dressing down of the union followed his previous accusation that Equity refused to bargain collectively with agents on the issue. The percenters are attempting to get performer commissions hiked from the longstanding 5% and also to get exclusive representation rights in legit, at present not permitted.

The union officials reportedly favor the requested changes, under certain conditions. However, except for one regular meeting and several informal confabs, there's been no action on the matter. The union reportedly has been too busy with its own problems to attend to the agent situation, although a Committee on Agents' Regulations was formed to study the matter.

AGGIE SETS 'REDHEAD' FOR ANOTHER SEASON

Los Angeles, Dec. 27.

Agnes Moorehead will revive her one-woman show, "The Fabulous Redhead," for eight one-night stands in Pacific Coast cities starting in late January, probably in Vancouver.

Last year the film-legit actress visited 126 cities and covered 45,000 miles with her show.

Phil Waxman Gets 'Man' For B'way Production

Hollywood, Dec. 27.

Legit rights to the tv play, "The Man Most Likely," by Raphael Hayes, have been acquired by Philip A. Waxman for production on Broadway next spring. Teleplay was a Kraft Theatre entry last year, starring Rod Steiger.

Waxman is negotiating with Joseph Pevney to stage the legit version.

What 'Everybody' Reads Is Clean

Philadelphia, Dec. 27.

Nearly everybody in Philadelphia is apparently going to be kept pure-minded. That's seemingly the intention of the Evening Bulletin, which has long advertised its claim that, "In Philadelphia, nearly everybody reads the Bulletin."

To protect the pristine tastes of the local citizenry, the Bulletin ad censor has recently done a sedate dress-up job on display (if the word isn't now obsolete) ads for the musical comedy, "The Amazing Adele," currently playing a pre-Broadway tryout engagement at the Forrest Theatre. For Bulletin readers, as a consequence, "Adele" tends to be not so much amazing as discreet.

For the advance mail order ad on the show, the Bulletin censor had a skimpy brassiere retouched so as to be non-transparent and considerably more bosom-covering, and the long-limbed gal's bikini bathing panties lengthened to hide a few inches of hip. Having thus revised saucy Manhattan copy to conform to Quaker City standards of rectitude, the censor let the ad run.

The morning Inquirer, the Bulletin's only serious local rival for circulation and paid space, allowed the naughty ad to run as submitted. Thus far no one has stormed the Inquirer citadel to protest this moral laxity, and there's been no reported outbreak of public lasciviousness.

Cleffers Strouse, Adams Get West End Showing

An American songwriting team will have six tunes in "Fresh Airs," the new Laurier Lister revue, which preems next week at the Fortune Theatre, London. The numbers were written by composer Charles Strouse and lyricist Lee Adams.

"Airs" is a sequel to Lister's "Airs on a Shoestring."

'Fanny' Net 500G; Has Paid 120%

"Fanny" has netted nearly $500,000 thus far on a $275,000 investment. As of Oct. 29 accounting, the profit on the David Merrick-Joshua Logan production was $415,753. It's figured the musical picked up around $70,000 more on the ensuing eight weeks ending last Saturday (24).

The profit distribution on the S. N. Behrman-Logan-Harold Rome tuner was $330,000 as of the accounting, split 50-50 between the management and backers. During the five weeks ending Oct. 29, the Ezio Pinza-Walter Slezak starrer earned $91,547 operating profit on virtual capacity business for the period.

The musical is currently in its 61st week at the Majestic Theatre, N. Y. There has still been no accounting for the weekly operation between June 6 and Sept. 24.

'Wagon' Still Working; Loss Cut to $49,459

"Paint Your Wagon" has now recovered more than half of the $95,936 it lost on its 1951-52 Broadway run. The deficit on the Cheryl Crawford production now stands at around $42,200. That's based on an accounting covering the three-month period ending last Oct. 31.

According to the statement, income for the three months totaled $1,958, reducing the loss on the Alan Jay Lerner-Frederick Loewe musical to $49,459. The revenue included $1,924 in Australian royalties, plus $360 from stock rights, less $326 for various expenses. It was also noted that approximately $7,250, forthcoming in additional Aussie royalties, was not reflected in the accounting.

The distribution to backers as of Oct. 31 was $194,063 on a $247,500 investment. Cash available as of that date tallied $3,978.

Phoenix Rises Again on New 100G; Had $184,375 for Fast 2 Seasons

The Phoenix Theatre, currently in its third season, is operating with fresh capital. It's been refinanced at $100,000, under a new limited partnership. There's also provision for 50% overcall. The new coin is intended to carry the stock showcase over a three-season period, beginning with the current semester.

The original partnership agreement was for only two seasons ending with the 1954-55 frame. The initial capitalization on the venture, which preemed Dec. 1, 1953, was $125,000. There was no provision for overcall, but producer T. Edward Hambleton and Norris Houghton raised an additional $59,375 during the latter part of the second season. Most of the original investors are still participating.

So far this season, there have been three major offerings at the house. The first was French mime Marcel Marceau, who made his American debut in a smash fortnight's stand. This was followed by "Carefree Tree," a new play by Aldyth Morris. It played to poor business and was closed after three weeks. The third and current entry is "Six Characters in Search of an Author," now in its third week.

Top investor in the off-Broadway project has been Hambleton, who's stake in the new partnership is $46,000. He originally put up $37,500 and then an additional $20,156 when extra coin was needed to carry the operation through its second season. Producer-realtor Roger L. Stevens is another big backer. His stake in the new partnership is $10,000. He had contributed a similar amount to the original capitalization and another $5,000 when additional coin was raised.

'Flowers' Repays $4,000; Musical Lost $210,377

Backers of "House of Flowers," flop musical of last season, have been repaid $4,000 on their $240,000 investment. The distribution was made in November. The Saint-Subber production folded last May 21 at a $210,377 loss on a 164-performance Broadway run.

The $25,623 balance on the Truman Capote-Harold Arlen musical is being retained by Saint-Subber to cover future or contingent liabilities. If some of these disbursements aren't necessary, the balance involved will be returned to the investors.

'Teahouse' Earns $900,000 Profit

The Broadway production of "Teahouse of the August Moon," getting supplemental revenue from two tour companies, a London edition and various foreign language versions, has now piled up almost $900,000 profit. On one recent week it netted about $13,000.

The Maurice Evans-George Schaefer production earned about $8,000 on its New York operation on that particular week, plus around $5,000 as its share from the two touring companies under the management of Howard Lindsay & Russel Crouse. As of Nov. 5, the total net profit on the original production was $837,307, of which $746,398 had been distributed. On the basis of the standard 50-50 split between management and backers, that gave the latter 373% profit to date on their $100,000 investment.

The Evans-Schaefer operation gets 5% of the gross and 25% of the profits of the L & C touring companies, which were separately financed. The first touring edition had earned $271,461 net profit (before payment of the 25% share to the parent company), as of Nov. 12. It had distributed $220,000 profit on its $65,000 investment. The show, playing an extended engagement in Chicago, is taking a layoff this week. Burgess Meredith is topstarred, with Hugh Reilley due

(Continued on page 58)

'Bus' Nets $228,615, Has Paid 316% Profit; Road Company Recoups

The Broadway production of "Bus Stop" has netted $228,615 thus far on a $60,000 investment. As of a Dec. 3 accounting, the Robert Whitehead-Roger L. Stevens production had distributed $190,000 profit evenly between the management and backers, giving the latter 316% net on their ante.

The N. Y. company operating income for the nine weeks ending Dec. 3 was $56,404. That amount was reduced by $1,028, representing unrecouped cost on the national company, currently at the American Theatre, St. Louis. The touring edition finished a five-week Chicago stand last Saturday (24) and is figured to have moved into the black there the week following the accounting.

Operating profit on the hinterland edition tallied $13,115 for the nine weeks ending Dec. 3. That income included a $2,061 profit for four weeks at the Geary, S. F., plus $9,788 for three weeks in Kansas City, St. Paul and Minneapolis. Another $1,266 was picked up during the first two weeks at the Selwyn, Chi.

Harold Clurman's 5% share of the nine-week profit, which he gets in addition to his regular director royalty of 2% of the gross of both companies, was $6,907. The total profit on the production, incidentally, also includes revenue thus far from 20th-Fox on the screen rights to the William Inge play.

'DUCK' A CLICK, LONDON; SET FOR TELEFILMING

London, Dec. 27.

John Clement's revival of "Wild Duck" is linked with his tv drama programming for Associated-Rediffusion, the commercial weekday programmers in the London area. After its limited eight weeks season, the Ibsen will be filmed for subsequent airing.

The production, which opened at the Saville last Wednesday (21), stars Emlyn Williams, Michael Gough and Dorothy Tutin. It is superbly staged, delicately acted and should be a boxoffice success for a restricted run, as well as for a prestige show for television.

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Show Abroad

A Girl Called Jo

London, Dec. 16.

Linnit & Dunfee presentation of a musical comedy in two acts (14 scenes). Book and lyrics, Peter Myers, Alec Grahame David Climie, from Louisa M. Alcott's "Little Women" and "Good Wives"; music, John Pritchett. Direction, Denis Carey; choreography, Michael Charnley; decor, Hutchinson Scott; orchestrations, Philip Green. At Piccadilly Theatre, London, Dec. 15, '55; $2.50 top.

Mr. March ..... Kenneth Edwards
Mrs. March ..... Noel Dyson
Meg ..... Marion Grimaldi
Jo ..... Joan Heal
Amy ..... Virginia Vernon
Beth ..... Dianne Todd
Aunt March ..... Hazel Hughes
Maid ..... Gwen Nelson
General Lawrence ..... James Raglan
Laurie ..... Denis Quilley
John Brooke ..... Edward Woodward
Dr. Vance ..... Edouard Ashley
Tipsy Guest ..... Donald Barclay
Mrs. Kirke ..... Bessie Love
Bobby ..... George Howell
Sally ..... Margaret Sawyer
Prof. Bhaer ..... Peter Dyneley

"A Girl Called Jo" cannot pretend to be Britain's answer to the slick polished and tuneful musicals imported from Broadway. This adaptation of Louisa M. Alcott's "Little Women" and "Good Wives" is an overdose of sentimentality, not distinguished for its wit, and with a score which makes no lasting impression. It is strictly for the local trade and has only modest hopes for a run. Definitely not for Broadway.

The production is an odd bit of casting for the three writers, Peter Myers, Alec Grahame and David Climie, who have deservedly made a name in the past few years as high grade satirists, with effective and biting sketches for sophisticated revues. This is a complete switch for them, and they miss rather badly.

Occasionally they attempt to give the authoress's treacly treatment a shot in the arm, but this is usually out of place. They're not particularly helped by John Pritchett's tunes. There is nothing distinguished about any of the songs, and while the music is pleasing enough, it lacks the quality of endurance. Visually, however, the production is attractive, with costumes and decor by Hutchinson Scott a notable feature.

The three authors have kept quite faithfully to Miss Alcott's basic characters, and the story of the four March daughters is related with painstaking sincerity. The title role is portrayed by Joan Heal, more in the revue idiom than in the tradition of the story. She bubbles over with vitality, sings her songs with commendable vivacity, but never really convinces.

As sister Amy, Virginia Vernon displays a refreshing talent. This girl has looks, charm and dances well. In one ballet sequence, virtually superimposed on the main story line, she gives a standout terping display. Marion Grimaldi plays Meg with likeable pertness, and Diane Todd reveals vocal prowess as the weakling sister Beth. Her deathbed scene lacks the tear jerking qualities of the original story.

Denis Quilley, who collared the notices in a recent short-lived musical, plays the boy next door in a pleasant and friendly way. He makes effective use of a pair of good pipes. Noel Dyson as Mr. March, James Raglan and former Hollywood star Bessie Love are other prominent members of the cast.

Denis Carey's staging leaves the impression that he deliberately chose to let the plot run its course, rather than impose a stern directorial will upon the proceedings, so the show tends to seem colorless and slow moving, and lacking in punch and enthusiasm.

Myro.

'ROSES' P.A. PROTESTS, WILL USE HAYES PHOTO

New York.

Editor, VARIETY:

I write to take issue with the article in last week's issue stating that my reason for putting Sean O'Casey's picture on the cover of the "Red Roses for Me" playbill was to provide "added promotion for the opener." I have never used the term "Added promotion" and I would like to make it clear that I said, "I bow to no one in my respect for Helen Hayes, but my loyalty on this occasion is to O'Casey, the author, and to Gordon W. Pollock, the producer of the play. I see no reason why theatregoers attending the opening should be confused with a photograph entirely unrelated to the play they are about to witness."

I certainly do not feel that the mere use of O'Casey's picture on the cover of the Playbill could ever serve as "added promotion" for anything.

Phillip Bloom,
(p.a. for "Red Roses for Me.")

(The management subsequently reversed its decision about the Playbill cover for "Red Roses for Me," and arranged to conform with the policy of all other Broadway shows this week in using Helen Hayes' photo on the program. The whole idea is by way of tribute to the star, whose 50th anniversary on the professional stage is being celebrated this week.—Ed.)

Power Mulling Cruicible As Vehicle for London

Pittsburgh, Dec. 27.

Tyrone Power, who closes this weekend in "A Quiet Place" in Washington, revealed during the show's tryout here last week that he may star in a London production of Arthur Miller's "Crucible" this season. The drama would have to be done immediately, as the film-legit actor has only six months available before his next screen assignment. He's also mulling several other stage projects.

"Place," by Julian Claman, folds next Saturday (31) at the National, Washington, after a single week of an originally-booked fortnight stand. The tryout opened in New Haven, then played Boston, Cleveland and here. It was also originally slated for a tuneup run in Philadelphia prior to its now-cancelled Broadway preem.

Power made an apeparance on the London stage several seasons ago in the West End edition of "Mister Roberts."

Plan Mixed Cast 'Arm' For Stage in West End

British producer Victor Payne-Jennings is mapping a mixed-cast legit version of "Man With the Golden Arm" for London this season. Show would be produced in association with Jack Kirkland, who previously adapted Broadway version of the book-film success.

Payne-Jennings wants to have the key character, portrayed on the screen by Frank Sinatra, as a Negro and is negotiating with Sidney Poitier to play the lead. Producer also is dickering with Arnold Stang, who created the role of Sinatra's sidekick in the film, to reprise the role.

'Teahouse' Profit

Continued from page 57

to take over as costar Jan. 26, succeeding Scott McKay.

The second touring troup, starring Larry Parks, still had $21,878 to recoup as of Nov. 26. After that, it will pay the parent company 25% of the profits, besides its basic royalty of 5% of the gross. It was also capitalized at $65,000.

The original edition of the John Patrick-Verne Sneider comedy is currently in its 116th week at the Martin Beck, N. Y., with Terence Killburn substituting for Eli Wallach as costar with John Beal. Wallach is on a leave of absence for a film assignment.

Paris Paper Echoes Rap On No-Pass B'way Shows

Perennial beefs by foreign critics in New York over their difficulty in obtaining press passes to Broadway productions was echoed last month in the Paris publication, Le Figaro. The paper ran a two-paragraph story noting that the permanent French correspondent in N. Y. had been unable to obtain seats for two French-originated productions. "The Lark" and "Tiger at the Gates."

The yarn then stated, "Consequently our correspondent, Leo Sauvage, has asked us to apologize to our readers for his being unable, under the circumstances (hardly justifiable), to cover the opening on Broadway of these two French plays."

Paris Legit

Continued from page 57

with Lope De Vega's 16th Century, "Le Chien De Jardinier" (The Gardener's Dog), adapted by Georges Neveux, and a mime-drama by Jules Supervielle, "La Suites Des Courses" (After the Races). "Jardinier" benefits from fine mounting as it details the vacillating desires of a rich widow. Though lacking spirited playing, this has enough entertainment facets to make it a paying rep addition. "Courses" uses the mime character of Baptiste which Barrault created some time ago. This has some clever use of scenery, but the mime is depleted by use of song and never makes this story of a horse owner really taking theatre.

Other commercial openings are "Ce Diable D'Ange" (This Devilish Angel), by Pierre Destailles and Charles Michel, at the Comedie Wagman, and Victor Francen's adaptation of Ladislas Fodor's "Le Troisieme Jour" (The Third Day) at the Ambassadeurs. Neither looks in for an exceptional stay. "Ange" uses that old gambit of a trio killed in an automobile accident, the three getting a chance to return to earth for their salvation. Obvious comedics give it little chance for the U. S., but this small theatre may support "Ange" for a moderate run.

"Jour" depicts the essence of belief versus atheism. Though well directed by Victor Francen piece goes through its obvious course too glibly. It looks to have only a fair run if not anything of hit proportions. Critics were split on it.

Light Entries for Xmas

A flock of lightweight legiters is being brought in for the holidays. Most likely to succeed is a frothy one by Jean-Bernard Luc, "Les Amants Novices" (The Novice Lovers) at Theatre Montparnasse-Gaston Baty. This depicts the latest marriage of a much-divorced Italo Prince whose new bride is a pert French upper-bourgeois girl. This trifle has telling, adroit direction by Jean Mercure. Not likely for U.S., this looks in for a longrun here.

Two Oscar Wilde plays have been taken out of mothballs with "Lady Windermere's Fan" at the Heberot, an adaptation by Michele Lahaye, and "Ideal Husband" at the Oeuvre, a version by U.S. journalist Jack Palmer White. Both are melodramatic comedies of unconventional women who burst in on stiff Victorian London society to bring blackmail and difficulties. Both are museum pieces and may get moderate to hit runs.

Theatre En Rond looks to have a hit in "Enter Chien Et Loup" (Between Dogs and Wolves), adapted by Gabriel Arout from the Italo play of Paolo Levi. Theatre-in-round production fits in well with this rapidly moving, scenic play. All is in the savvy staging. This has enough to make for off-Broadway chances. It is more problematical for Broadway but would do as a film.

Theatre La Bruyere has a reprise of Jacques Audiberti's play, "La Mal Court" (Evil Runs), with Suzanne Flon essaying her first big role. This is about an honest Princess who runs into evil due to the intrigues in the court of her future husband. Miss Flon plays with savor and brilliance. In for a limited run, this looks headed for fine boxoffice returns. Little likely for Broadway.

Theatre Des Arts' entry, the operetta, "Toutou," by Jean Blondel with music by Ackerman, will probably have a short life.

TO TOUR GAB VERSIONS OF TRIO BY STEINBECK

A platform-style production of three novels by John Steinbeck is scheduled for a concert-lecture circuit tour beginning next September. The presentation, tagged "The Best of Steinbeck," will be sent out by Stephen Rose, in association with the special attractions division of the William Morris Agency.

The offering will comprise adaptations by Reginald Lawrence from "Grapes of Wrath," "Of Mice and Men" and "The Valley." Lawrence is the author of "Sweet Bells Jangled," a play that tried out in 1933-34 with Jane Cowl as star. Constance Bennett, Tod Andrews, Robert Strauss and Frank McHugh will make up the entire cast.

No director has been set for the production. The project is one of the first to be initiated by Rose, who's formed a new office in a merger with Management Associates, headed by Jack Vaughan. Rose was previously head of the radio-tv department of National Concert Artists Corp. and had also been active as a tv producer. Vaughan will handle tv program development for the new operation.

Most-Optioned Rodell, Least-Produced Champ, Collects Anew with 'Owl'

Hollywood, Dec. 27.

If it weren't for Broadway options, John S. Rodell would probably have to consider himself a screenwriter rather than a playwright. Between bills-paying film assignments, Rodell has become the most-optioned and least-produced (on Broadway) dialog-scripter in the writing racket.

The spot-news hook in the situation is that Rodell's newest play, a comedy titled "An Owl by the Horns," has just been optioned for Broadway presetation by actor-director-producer Robert Ellenstein. Since 1933, with the optioning of "Flood Tide" by Harry Bannister, the playwright has turned out 15 full-length scripts (he thinks).

He's inclined to minimize that, but figures that his record of having had 10 of the scripts optioned (in some cases several times) and seven produced off-Broadway in strawhat, winter stock, etc., is perhaps unusual, if not unique. Rodell believes he also has the record (at least on a numerical basis) for driving play agents daffy. He thinks that perhaps Audrey Wood, who represented him on the "Owl" option, may crack the jinx.

Among the Broadway producers who have reduced their bank balances by optioning his plays, Rodell lists Alfred de Liagre Jr., Carly Wharton, Martin Gabel, Marie Louise Elkins, Lee Simonson and the late Margo Jones. The latter produced Rodell's "The Brothers" last year at her Theatre '54 in Dallas.

Fromkes-Sainer Group Rebuys Playhouse, N.Y.

A syndicate, headed by Harry Fromkes and A. L. Sainer, has purchased the Playhouse, N. Y., from Ben Marden for $750,000. Ownership of the theatre is expected to change hands around April 1. Fromkes is the former owner of the Playhouse, having sold the property to Marden in 1946.

Sainer, an attorney, is co-owner and operator of the Woodstock (N. Y.) Summer Playhouse. The transaction will not effect the scheduled Jan. 11 opening of "Dancing in the Chequered Shade" at the house.

'Husband' Due for Fold; Nelson Will Do 'Darling'

Barry Nelson will return to Broadway next season in "Wake Up, Darling," new play by Alex Gottlieb, listed for production by Gordon W. Pollock. Nelson was last seen on Broadway in "Moon Is Blue." His current television series, "My Favorite Husband," has been cancelled.

Actor was originally sought for the "Darling" assignment, but was unavailable because of the television series. With the tv show due to fold, Pollock has revived plans for the legiter.

Baird Puppets Natural Holiday Fare for Kids (And Parent Escorts)

Credit Bil and Cora Baird with putting on the kind of pleasant children's entertainment that parents pray for in the post-Christmas holidays, when the kids are home and shows designed just for them are traditionally hard to find. The Bairds' Marionette Theatre, which opened a limited run Monday (26) at the Phoenix Theatre, N. Y., is fun and it's produced with an eye to action. However, it leaves something to wish for for the younger age group.

The Bairds and their crew—Frank Sullivan, Franz Fazakas, Roy Hedge, Carl Harms and John Glennon—have put together a show that gets a delighted response from its young audience, particularly in the first part, "Ali Baba and the Forty Thieves." The entire stage of the Phoenix is used for the production, and Burt Shevelove's direction insures that there's never a dull moment. Staging is extremely clever and resourceful, and of course there's no one quite like the Bairds in maneuvering their big puppets.

For some reason, never defined, producers of children's entertainment seem to be under the impression that, to be ultimately effective, they must season their shows with something to "terrorize" the kids. Undoubtedly, there is something to the theory that youngsters come close to enjoying being frightened in a mild way. But it's hardly necessary to be so graphic in "Ali Baba" when it comes to chopping off the head of Cassim, "the rich and cruel brother." The scene, and subsequent dialog, should be trimmed for the sake of the four and five-year olds in the audience.

While the Baird marionettes are delightful — and presold via tv—the second half of the show has a tendency to drag a bit and could be cut advantageously. Bil Baird and Cora come on stage for an entertaining bit, but the "Too Old to Cut the Mustard" enactment and the "Crazy, Man, Crazy" stanzas could safely be eliminated. Either that, or they should be replaced by something accompanied by music in a different vein. The under-10 brigade, exposed to a stage presentation, might also be introduced to something better than jive pieces.

Marionette Theatre is produced by Bil Baird. It has many laughs and is full of those precious little touches that have the youngsters roaring. With some reservations, this is sock entertainment that's as much a treat for the children as it is fascinating to the parents that accompany them. *Hift.*

Present Outdoor 'Voice' At Tampa This Winter

Tampa, Fla., Dec. 27.

A new outdoor drama, "Voice in the Wind," will be presented this winter in an amphitheatre currently under construction at nearby Ruskin. The offering, written by Kermit Hunter, will be produced by the Florida Outdoor Drama Assn. The play deals with early Florida history.

"Wind" will be directed by David Samples, with music composed by Jack Frederick Kilpatric.

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It's Murder in Chi; 'Kismet' $13,400, 'Anastasia' 10½G, 'Bus Stop' $11,800

Chicago, Dec. 27.

Four shows bucked the traditional Xmas-week slump here, with the smash "Teahouse of the August Moon" taking a layoff for the semester. Prospects are bright for the current intra-holiday stanza.

"Plain and Fancy" is due Jan. 24 at the Great Northern, and "Inherit the Wind" is slated for Feb. 6 at the Blackstone. "Bus Stop" left town last weekend and the current week finales "Kismet" here.

Estimates for Last Week

Anastasia, Blackstone (3d wk) ($4.50; 1,450) (Dolly Haas, Eugenie Leontovich, John Emery). Almost $10,500 on subscription (previous week, $13,800); ends tour here Jan. 7.

Bus Stop, Selwyn (5th wk) ($5; 1,000). Nearly $11,800 (previous week, $17,900); closed Saturday (24) to continue its tour.

Kismet, Erlanger (3d wk) ($4.95; 1,500) (Earle MacVeigh, Margot Moser, Marthe Errole, Donald Clarke). Almost $13,400 (previous week, $14,800); departs Saturday (31) to resume tour.

Pajama Game, Shubert (6th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Nearly $30,000 (previous week, $36,000).

Teahouse of the August Moon (15th wk) ($5; 1,335) (Burgess Meredith, Scott McKay). Laid off last week; had been doing capacity at over $35,000 until the pre-Christmas slump set in.

Ty's 'Place' 12G, Pitt; 'Limit' Tryout Current; Pic Policy For Nixon

Pittsburgh, Dec. 27.

"Quiet Place" lived down to its title here last week. The Tyrone Power starrer, playing a pre-Broadway week at the 1,700-seat Nixon Theatre, grossed a sombre $12,000 at a $4.20 top. The star's personal b.o. draw was apparently offset by the combination of negative reviews and traditional pre-Christmas doldrums. The show folds this week in Washington.

"Time Limit," a Theatre Guild tryout, is current at the Nixon as a Guild-American Theatre. Society subscription offering, with the touring "Bad Seed," starring Nancy Kelly, due next week for a single stanza, followed by the two dark weeks and then, for the week starting Jan. 23, the touring British musical comedy importation, "The Boy Friend."

With legit bookings scarce thereafter, the Nixon then switches to a film policy with the screen edition of "Guys and Dolls" in for a run.

'TIME' FAIRISH $12,500, SOLO WEEK IN BALTO

Baltimore, Dec. 27.

Considering the usual pre-Christmas slump, "Time Limit" (formerly "Valor Will Weep") drew a fairish trade at Ford's last week, witha $12,500 gross. The Broadway-bound Theatre Guild production, the season's second Guild-ATS offering, was well liked by audiences and reviewers.

Guild-ATS subscribers will get "Boy Friend" for a week beginning Jan. 2 and "Anniversary Waltz" the week of Jan. 9. The D'Oyly Carte Gilbert & Sullivan troupe is due the week of Jan. 23.

Remodel Resort House For Arena Production

Atlantic City, Dec. 27.

Bernard Sackett, for the last two seasons co-producer at the Summer Quarterdeck theatre here, will take over the Gateway Musical Playhouse at suburban Somers Point next summer. He'll succeed Jonathan Dwight, who started the Playhouse.

Dwight, who operated the playhouse under a contract for three years, will try summer legitimate theatre in nearby Ocean City. Although his contract with the Gateway company has expired, he will continue as a member of its board and be an officer of the organization.

Paul L. Aiken, president of the Gateway company and a prominent Atlantic City businessman, declared this week that Sackett will take over the Playhouse on a lease, with an option to buy. It was once the Gateway Casino.

Sackett will remodel it for in-the-round production.

'Boy Friend' O.K. $36,000 On First Week in Wash.

Washington, Dec. 27.

Despite the pre-holiday slow-up, the touring "Boy Friend" pulled a surprisingly healthy $36,000 gross at a $4.95 top last week at the 1,542-seat Shubert Theatre here. With the festive holiday conditions this week, receipts for the musical comedy should register a spectacular jump.

The National Theatre, dark last week, relighted last night (Mon.) with the death-bed stanza of "A Quiet Place," "Julian Claman's new play starring Tyrone Power. The Playwrights Co. production, booked for a tryout engagement, but walks the plank next Saturday (31) as a pre-Broadway fatality.

'Enough' Loss $53,486; Tour Looks Doubtful; Stevens Top Backer

"Dark Is Light Enough," last season's Katharine Cornell-Tyrone Power starrer, lost $53,486 in 24 weeks on Broadway and the road. The Christopher Fry drama, presented by Miss Cornell and Roger L. Stevens by arrangement with the London production firm, H. M. Tennent, Ltd., was financed at $74,700, including $14,700 overcall.

The show had a 13-week road tour prior to its nine-week run last spring at the ANTA Theatre, N. Y.

Top backer was Stevens, with a $24,000 stake. Others included legit-film producer Frederick Brisson and his actress-wife, Rosalind Russell, $600 each; investor Howard S. Cullman, $3,600; legit press-agent William Fields, $1,200; Alfred R. Glancy Jr., associated with Stevens in the latter's realty dealings, $2,400; Leonard H. Goldenson, president of United Paramount Theatres, $1,200; Gertrude Macy, Miss Cornell's manager, $12,000; Power, $1,200, and Lee Segall, Dallas radio station owner and financier, $1,200.

Previously announced plans for Miss Cornell to take the play on an extended tour this season are now apparently uncertain. However, the actress underwent a lung operation and nothing has recently been said about going on the road.

'Shade' 6G (4), Princeton

Princeton, Dec. 27.

"Dancing in the Chequered Shade" took in around $6,000 in its four-performance breakin at the McCarter Theatre last Tuesday-Friday (20-23).

The John van Druten comedy is currently at the Wilbur Theatre, Boston.

Touring Shows

(Dec. 26- Jan. 8)

Amazing Adele (tryout)—Shubert, Philly (26-7) (Reviewed in VARIETY, this week).
Anastasia (Eugenie Leontovich, Dolly Haas, John Emery)—Blackstone, Chi (26-7).
Anniversary Waltz — Forrest, Philly (26-7).
Bad Seed (Nancy Kelly)—Plymouth, Boston (26-31); Nixon, Pitt. (2-7).
Boy Friend—Shubert, Wash. (26-31); Ford's, Balto (2-7).
Bus Stop (2d Co.)—American, St. L. (26-31); Aud., Louisville (2-7).
Can-Can—Biltmore, L.A. (26-31); Curran, S. F. (2-7).
Dancing in the Chequered Shade (tryout)—Wilbur, Boston (26-7) (Reviewed in VARIETY, this week).
Fallen Angels (tryout) (Nancy Walker, Margaret Phillips)—Shubert, New Haven (28-31); Plymouth, Boston (2-7).
Great Sebastians (tryout) (Alfred Lunt, Lynn Fontanne)—Colonial, Boston (26-31) (Reviewed in VARIETY, Nov. 9, '55).
Hot Corner (tryout) (Sam Levene)—Locust, Philly (27-7).
Kismet—Great Northern, Chi (26-31); Cass, Det. (2-7).
Lunatics & Lovers—Hanna, Cleve. (26-31); American, St. L. (2-7).
Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi. (26-7).
Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—State Fair Aud., Dallas (26-1) Civic Theatre, New Orleans (2-8).
Ponder Heart (tryout) (David Wayne)—Shubert, New Haven (4-7).
Quiet Place (tryout) (Tyrone Power)—National, Wash. (26-31) (Reviewed in VARIETY, Nov. 30, '55) (folds in Washington Dec. 31).
Tamburlaine the Great—Royal Alexandra, Toronto (4-7).
Tea and Sympathy (Marla Riva, Alan Baxter)—Shubert, Det. (26-7).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi. (26-7).
Teahouse of the August Moon (3d Co.) (Larry Parks)—Royal Alexandra, Toronto (26-31); Her Majesty's, Montreal (2-7).
Time Limit (tryout) (Arthur Kennedy)—Nixon, Pitt. (26-31); Colonial, Boston (2-7) (Reviewed in VARIETY, Dec. 7, '55).
Waiting for Godot (tryout) (Bert Lahr, Tom Ewell)—Coconut Grove (Fla.) Playhouse (3-7).

'Fancy' Gets Plain $10,700 For Pre-Xmas Week, K.C.

Kansas City, Dec. 27.

Pre-holiday was tough last week for the touring legit musical, "Plain and Fancy," at the Victoria Theatre here. Show had the benefit of home town interest in Alexis Smith and Craig Stevens and plenty of publicity wrapped around them. But attendance still was light under the $4.95 top.

Six evening shows and two matinees totalled a skimpy $10,700.

Lunts O.K. $23,200, 'Roses' $9,500, Hub

Boston, Dec. 27.

Pre-Xmas slump hit legit here last week. New arrival is "Dancing In the Chequered Shade," which opened a two-weeker last night (Mon.). "Bad Seed" touring company got nice reviews and holds this week. "Great Sebastians" winds up its four-week stay New Year's Eve. "Red Roses For Me" departed the Wilbur Saturday night (24) after a two-weeker for New York.

D'Oyly Carte in Gilbert & Sullivan repertory opened a two-weeker at the Shubert last night. Two shows are booked for next week, "Fallen Angels" at the Plymouth for one week and "Time Limit" at the Colonial for two weeks, both opening next Monday (2).

Estimates for Last Week

Bad Seed, Plymouth (D) (1st wk) ($3.85; 1,200) (Nancy Kelly). Tourer got nice reviews and racked up a neat $21,500 despite the pre-Yule influence.

Red Roses for Me, Wilbur (D) (2d wk) ($3.85; 1,241). Irish drama tryout garnered a mild $9,500 and exited Saturday night (24).

Great Sebastians, Colonial (C) (3d wk) ($4-$4.95; 1,590) (Alfred Lunt, Lynn Fontanne). First week without Guild subscription drew a fair $23,200. Holds this week with a $6.60 top New Year's Eve, then departs for Broadway.

'Waltz' Lively $14,000, Sixth Week in Frisco

San Francisco, Dec. 27.

"Anniversary Waltz," in its sixth frame at the Alcazar, did a solid $14,000 last week.

The touring "Can-Can" is due next Monday (2) at the Curran.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Charley's Aunt, Globe (12-22-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-9-55).
Girl Named Jo, Piccadilly (12-15-55).
Hamlet, Phoenix, (12-5-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Listen to Wind, Arts (12-16-55).
Lucky Strike, Duke York's (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mornings at 7, Comedy, (12-24-55).
Mousetrap, Ambas. (11-25-52).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Queen & Rebels, Haymarket (10-26-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Strong Are Lonely, Piccadilly (11-15-55).
Such is Life, Adelphi (12-14-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Waiting for Godot, Criterion (6-3-55).
Water Gypsies, Winter Gard. (9-21-55).
Whole Truth, Aldwych (10-11-55).
Wild Duck, Saville (12-21-55).

SCHEDULED OPENINGS

May Fever, New Lindsey (12-28-55).

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Red Roses for Me, Booth (12-28).
Great Sebastians, ANTA (1-4).
Chequered Shade, Playhouse (1-11).
King Lear, City Center (1-12).
Time Limit (wk. 1-16).
Fallen Angels (1-17).
Tamburlaine the Great, B'way (1-19).
Ponder Heart (wk. 1-23).
Waiting for Godot (wk. 1-23).
Innkeepers (wk. 1-23).
Hot Corner, Golden (1-25).
Amazing Adele, Winter Garden (1-26).
Marcel Marceau, City Center (2-1).
Great Sebastians, Coronet (2-6).
Ponder Heart (wk. 2-6).
Middle of Night, ANTA (2-8).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
My Lady Fair, Hellinger (wk. 3-10).
Little Glass Clock (wk. 3-12).
Mr. Wonderful (3-16).
Mister Johnson (wk. 3-26).
King and I, City Center (4-25).
Kiss Me Kate, City Center (5-16).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Third Person, Pres. (12-29).
Don Juan, Downtown (1-3).
Dandy Dick, Cherry Lane (1-10).
Midsummer Night's Dream (1-13).
Uncle Vanya, 4th St. (1-24).

B'way Spotty; 'Game' 33G, 'P&F' 26½G, 'Fanny' 32G, 'Diary' 27½G, 'Chalk' 18G, 'Silk' $24,000; 'Bold' 3G (4), Will Fold

Business on Broadway was spotty last week. Although most shows took another pre-Christmas slugging, several held steady and even picked up over the previous stanza. Only four shows went over capacity, "Cat on a Hot Tin Roof," "Damn Yankees," "Matchmaker" and "No Time For Sergeants."

There were no closings last week, but three are slated next Saturday (31). They're "Roomful of Roses," "Vamp" and "Righteous Are Bold," which was last week's sole preem. Only opening this stanza is "Red Roses for Me."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) 43d wk; 342; $5.75-$4.60; 1,010; $27,-811) (previous week, $15,000). Last week, almost $13,600.

Cat on a Hot Tin Roof, Morosco (D) (40th wk; 316; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes; Burl Ives) (previous week, $31,600). Last week, same.

Chalk Garden, Barrymore (CD) (9th wk; 69; $5.75-$4.60; 1,077; $27,-811) (Gladys Cooper, Siobhan McKenna) (previous week, $19,500). Last week, nearly $18,000.

Damn Yankees, 46th St. (MC) (34th wk; 268; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, $50,800). Last week, same.

Desk Set, Broadhurst (C) (9th wk; 72; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $26,300). Last week, almost $22,700.

Diary of Anne Frank, Cort (D) (12th wk; 93; $5.75-$4.60; 1,066; $27,580) (Joseph Schildkraut) (previous, $27,000). Last week, almost $27,500.

Fanny, Majestic (MD) (60th wk; 476; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $37,800). Last week, nearly $32,000.

Hatful of Rain, Lyceum (D) (7th wk; 53; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $20,300). Last week, $19,200.

Inherit the Wind, National (D) (34th wk; 269; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $29,000). Last week, nearly $30,200.

Janus, Plymouth (C) (5th wk; 34; $5.75-$4.60; 1,062;$32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $30,400). Last week, almost $21,800 for six performances; the show was dark Saturday (24), with Miss Sullavan taking a Christmas Eve holiday, as per her contract.

Lark, Longacre (D) (6th wk; 44; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, $25,700). Last week, nearly $27,300.

Matchmaker, Royale (C) (3d wk; 24; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $32,200). Last week, nearly $32,400.

No Time for Sergeants, Alvin (C) (10th wk; 76; $5.75-$4.60; 1,331; $38,500) (previous week, $37,900). Last week, almost $38,700.

Pajama Game, St. James (MC) (85th wk; 676; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week, $35,-500). Last week, nearly $33,000.

Pipe Dream, Shubert (MD) (4th wk; 29; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $55,200). Last week, almost $53,500; Miss Traubel was out for four performances, resulting in numerous refunds.

Plain and Fancy, Hellinger (MC) (48th wk; 380; $6.90; 1.527; $55,916) (previous week, $30,200). Last week, nearly $26,500.

Righteous Are Bold, Holiday (D) (1st wk; 4; $5.75-$4.60; 834; $28,-000). Opened last Thursday (22), to one favorable review (McClain, Journal-American), four unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune) and two inconclusive (Hawkins, World-Telegram; Watts, Post); around $3.000 for first four performances. The show, which cost about $75,000 to produce, closes next Saturday (31).

Roomful of Roses, Playhouse (D) (11th wk; 80; $5.75-$4.60; 994; $25,500) (Patricia Neal) (previous week, $6,900). Last week, almost $6,900; closes next Saturday (31).

Silk Stockings, Imperial (MC) (44th wk; 348; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $31,200). Last week, nearly $24,400.

Teahouse of the August Moon, Beck (C) (115th wk; 1,025; $6.22-$4.60; 1,214; $33,608) (John Beal, Terrence Kilburn) (previous week, $18,700). Last week, almost $16,800.

Tiger at the Gates, Helen Hayes (D) (12th wk; 96; $5.75; 1,039; $30,-845) (Michael Redgrave) (previous week, $23,000). Last week over $23,900.

Vamp, Winter Garden (MC) (7th wk; 52; $7.50; 1,494; $60,000) (Carol Channing) (previous week, $28,300). Last week, nearly $12,300; closes next Saturday (31).

View From the Bridge, Coronet (D) (13th wk; 100; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, $19,000). Last week, almost $19,200; closes Feb. 4. A London production is slated for mid-March.

Will Success Spoil Rock Hunter, Belasco (C) (11th wk; 84; $5.75; 1,073; $31,582) (previous week, $19,200). Last week, nearly $15,400.

Witness for the Prosecution, Miller (D) (54th wk; 428; $5.75-$4.60; 946; $23,248) (previous week, $17,100). Last week, almost $16,300.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) (2d wk; 16; $3.45; 1,150; $24,067) (previous week, $12,300 for first eight performances). Last week, nearly $12,000.

Opening This Week

Red Roses For Me, Booth (D) ($5.75-$4.60; 766; $22,000). Play by Sean O'Casey, presented by Gordon W. Pollock; opens tonight (Wed.).

OFF-BROADWAY

(Figures denote opening dates)

Cherry Orchard, 4th St. (10-18).
Cradle Son, Circle in Square (12-1).
Macbeth, Jans Hus Aud (10-19); closes Jan. 1.
Out of This World, Actors Playhouse (10-12-25).
Threepenny Opera, de Lys (9-20).
Trouble in Mind, Greenwich Mews (11-13).

'CAN-CAN' FAIR $30,700, 'HELLZ' SAD $6,500, L.A.

Los Angeles, Dec. 27.

The annual shopping spree continued to wallop local legit last week. Only two shows were available at the major houses, and biz was off at both.

Estimates for Last Week

Can-Can, Biltmore (2d wk) ($4.95; 1,636). Up to $30,700 for the second frame, but still disappointing; the musical exits this weekend to continue its tour.

Hellzapoppin' of '56, Music Box, ($4.40; 800) (Ole Olsen, Chick Johnson). Another sad $6,500, plenty in the red.

Parks-'Teahouse' $16,400, Holdover Week, Toronto

Toronto, Dec. 27.

Pre-Yule conditions, plus a blizzard, proved anything but a holiday last week for the holdover stanza of the Larry Parks company of "Teahouse of the August Moon." The tourer drew only $16,400, just about break-even, at the 1,525-seat Royal Alexandra Theatre here, at a $4.50 top.

The Howard Lindsay - Russel Crouse presentation of the John Patrick-Vern Sneider comedy got $23,600 its first week here, and should bounce back to better that figure for its current and final stanza.

Ring-Gallery Deal, H'wood

Hollywood, Dec. 27.

The Players Ring Theatre has purchased the Gallery Theatre, another bandbox originally formed by a group that broke away from Players Ring a few years ago. Ring will operate both arena houses simultaneously, with different plays in each. Gallery, a 110-seater, is located a few blocks from the Ring, a 150-seater.

Purchase was by Carlton Gregory, representing the Gallery, and Paul Levitt, Ted Thorpe and Kathleen Freeman, board of directors of the Ring.

Concert Biz Off 10% Nationally; 'Cultured' TV Viewers Seen Factor

Business with local concert managers around the country has been off generally this fall, as much as 10% below last season. There are some exceptions. Fall-off has happened despite the success of such attractions as Sadler's Wells Ballet, Scots Guards and the Russians (Emil Gilels and David Oistrakh).

Latter are considered "freaks," not a basic ingredient of the concert field, and not a recurring phenomenon. It's granted that their curiosity value is very great, but it's added that it's not healthy if the concert biz has to depend on curiosity value, since they're not enough of these, or they don't recur. Concert biz, it's claimed, must have basic events that recur annually.

Managers are uncertain as to cause of the biz dip, giving various reasons. But they admit that tv is a big factor, now getting "cultured viewers."

Halle, Caribinieri Due for U.S. Tours

Two more largescale group attractions are due in the U. S. next season, in the Halle Orchestra of Manchester, Eng., and the Caribinieri Band of Italy. Stephen Rose, indie personal manager and producer, will present, in association with the William Morris Agency.

Rose, son-in-law of talent rep Moe Gale, headed up radio-tv activities for National Artists Corp. for five years, until last October, when he opened on his own. Jack Vaughan is assisting him. Rose, as producer, has set up the Winged Victory Chorus which NAC is touring for 12 weeks, starting in January. He's also produced several other attractions the past three years, which were toured through NAC.

Rose is still negotiating for the Italian and British orgs for '56-'57. The Caribinieri, 106 strong, would come next October for eight weeks, in an arena tour setup similar to that of the recent Scots Guards. The Halle orch of 100, under Sir John Barbirolli, would come for an eight-week tour in the spring of '57, the centenary year of the orch. It would sell for $5,000, and should average $27,000 to $30,000 a week. Rose and William Morris, on this side, are dickering through the Foster's Agency of London.

Farrow's 'Ballet Story' Via Sadler's Wells

Hollywood, Dec. 27.

Toe art will be limned by John Farrow in "The Ballet Story," under a deal now being negotiated with Lord Wakehurst, one of the governors of the Sadler's Wells Ballet. Property covers the history and development of modern ballet during the last three generations.

Farrow, who recently signed a one-picture a year deal with RKO as a producer-director, would make the film under the banner of his own indie firm, Limen Productions. Title, "The Ballet Story" is tentative.

Scarlatti, Regensburger Defer U.S. Bows to '57-'58

Scheduled U. S. bows of the Scarlatti Orch and Regensburger Choir have been postponed from 1956-57 to the '57-'58 season. Negotiations couldn't be completed within the deadlines set.

German government also felt that the Berlin Philharmonic, returning next season, should get priority over the Regensburger group, while the Scarlatti Orch had radio commitments that held it up. Andre Mertens of Columbia Artists Mgt. will handle both tours.

Fritz Stiedry, who conducted "Lohengrin" at the Met Opera Saturday (24), has left for Arizona, but will be back in N.Y. end of February to resume at the Met. On doctor's orders, he has to quit N.Y. in winters for a spell.

Balto Symphony Rocky; Maestro Freccia Quits

Baltimore, Dec. 27.

Massima Freccia has resigned as conductor of the Baltimore Symphony Orchestra, effective in March, '56, end of the current season. It's rumored, too, that the manager won't be re-engaged.

Orch is reported in drastic financial position, despite a substantial city appropriation, with some talk that it might even have to disband. Reduction of the 85-member symph by some 20 players has also been suggested in order to cut expenses.

Met's 'Pasquale' Sparkles, 'Soiree' Ballet Bow Sour; Ruth Page Co. in Debut

The Met Opera revived Donizetti's "Don Pasquale" last week, after a 10-year absence, with a new production that was a delight. Perfectly cast, artistically acted and very well sung, the opera buffa had taste, style and distinction. Fernando Corena was an excellent Don, with Roberta Peters, Cesare Valletti and Frank Guarrera in sterling support. Thomas Schippers impressed strongly in his debut as Met conductor. Dino Yannopoulos' staging was fluid and properly restrained. Wolfgang Roth's sets and costumes, including a turntable stage, were first-rate.

Accompanying ballet, "Soiree," by Met ballet director Zachary Solov, getting its premiere that night, was a disappointment, lacking any choreographic distinction whatever. Cecil Beaton contributed handsome sets and costumes; Mary Ellen Moylan danced prettily, and Oleg Briansky and Adriano Vitale stood out. Level of dance invention was poor, however, for an overall mediocre event.

Ths Ruth Page Ballets, playing a week at the Broadway, N. Y., under S. Hurok aegis, was exciting by comparison, offering an evening of pleasant dance theatre. Miss Page brought her Chicago Lyric Theatre ballet troupe to Gotham for its N. Y. bow in two of her works, "Revenge" and "The Merry Widow."

"Revenge," to the Verdi "Il Trovatore" score and plot, was interesting if uninspired, with Sonia Arova and Ruth Ann Koesun as attractive femme leads. "Widow," gorgeously costumed and backgrounded by Rolf Gerard, had the Lehar score, some pleasant dancing—and when Alicia Markova was on stage (as the Widow) it sparkled. A second-scene bit when Miss Markova danced was sheer dance magic.

Bron.

Longhair Disk Reviews

Prokofiev, Leclair, Locatelli: Sonatas (RCA Victor). Victor has rushed through Russ fiddler David Oistrakh's disking of the Prokofiev with with which he made his U.S. debut—a lean yet warm, idiomatic, rhythmic and inventive work, which he plays with polished phrasing, amazing technique and impeccable musicianship. Reverse has two graceful examples of 18th century classical sonatas, the gay, dazzling Leclair contrasted with the pensive Locatelli, both played with smooth elegance of style. An important album.

Brahms: String Quartets (Columbia). The three quartets, fresh, charming, romantic works, are given warm, cohesive readings here by the Budapest String Quartet, which also adds Haydn's gay "Joke" Quartet. Fine album.

Strauss: Ariadne Auf Naxos (Angel). Tricky, engaging light opera, done as engagingly by a group of spirited soloists with the Philharmonia under Herbert von Karajan.

Rachmaninoff: Bells & Isle of Dead (Columbia). Impressive choral work ("Bells") in resplendent version by Philly Orch under Ormandy, with some fine soloists. Ormandy offers the moody "Isle" in proper spirit of the reverse.

'Music By Three'

Broadway musical comedy lead Wilbur Evans, concert-operetta soprano Victoria Sherry and pianist-conductor Roland Fiore will be teamed next season in a concert setup called "Music by Three," which Giesen & Boomer will tour.

Program will include classics as well as repertoire from Broadway musicals.

Leinsdorf Named N.Y.C. Opera Head

Erich Leinsdorf, conductor of the Rochester (N. Y.) Philharmonic, has been named general director of the N. Y. City Opera Co., replacing Joseph Rosenstock, who resigned. Leinsdorf, who was also chief conductor of the San Francisco Opera this fall, will take over after the spring NYCO season. Rosenstock will stay with the org as a conductor. Conductor Jean Morel, who left when Laszlo Halasz was ousted some years ago, will return with the new Leinsdorf regime. Administrative setup, with present aides, is expected to remain the same.

Leinsdorf, now 44, joined the Met Opera when he was 26, and two years later, when Artur Bodanzky suddenly died, was made leading conductor of German opera there. At the Met four seasons, he left to be conductor of the Cleveland Symphony, going into the Army after one season. He was back at the Met for '44-'45. He's been at Rochester since '48.

Deep Deakin Mystery In Buff Shuffle-Off; Is It Quit Or Fired?

Departure of Irving Deakin as manager of the Buffalo Philharmonic has raised a storm of controversy in Buffalo. In sharp dispute is the question whether Deakin resigned or was fired, while other matters which have been troubling the orchestra group have now been publicly aired.

Deakin advocated orch's limitation of musical activities, to keep within strict budgetary limits. These and other matters including his close friendship with many conductors, finally resulted in an open verbal battle with the orch's maestro, Joself Krips, within hearing of the players.

When the orchestra went on tour last month, Deakin was requested not to accompany them, but finally did so at least on that portion of the trip which concerts were not under Krips' leadership. Upon his return to Buffalo, it was announced by the orchestra's president that Deakin had tendered his resignation.

Then the Buffalo newspapers stepped in, the morning Courier-Express highly critical and the Evening News defending orch officials. The Courier-Express reported friction between the conductor and management and players, and criticized certain other matters connected with the conduct of the orchestra.

When Deakin left Buffalo recently he claimed he had been unceremoniously fired, due to dissension between Krips and himself. The conductor countered that due to Deakin's inexperience in orchestra matters, he had been obliged to deal directly with the governing board. Almost at the same time, it was announced that a new business manager, Frederick D. Townsend, had been hired, who admittedly was wholly without previous experience in orchestra or music management.

There are other conflicts. Orchestra's president told the press that the conductor's contract would be renewed next year, but with certain restrictions to be enforced by the board of managers. Orch veepee thereupon issued a statement saying the conductor's contract would be renewed next year without any changes. This is Krips' second year in Buffalo.

The Rockefeller Foundation has given a grant to the Curtis Institute of Music for Dr. Herbert Graf, director of the opera department, and Met Opera stage director, to make an analysis of the production problems of modern opera.

Nepotism in A Flat

There's nothing like keeping it in the family—the Angel Records family roster, at least.

The British-owned (EMI) diskery a year or so ago recorded the Khachaturian Violin Concerto, with young Igor Oistrakh as soloist. Igor's more noted father, David (now concertizing in America), also recorded the work shortly thereafter. But he asked then that his disking be held back, to give his son's version a chance to sell. Angel will release the father's version in February, with composer Aram Khachaturian himself conducting the orchestra.

Another Oistrakh February release will be a Prokofiev Sonata (No. 2), coupled with a sonata composed by Karen Khachaturian, nephew of the noted Aram.

Moreover, Angel, reaping a harvest in the U. S. with the recent debuts of its Russ artists, David Oistrakh and Emil Gilels, has also recently been recording (in London) two other Russians, pianist Eugene Malinin and violinist Leonid Kogan. Kogan is married to Gilels' sister, Elisabeth, who is also a violinist, and has recorded the Bach Double Concerto with her.

Angel Cashes in On Windfall of Artist Debuts in U.S. to Mark Its 2d Anni

Angel Records is marking its second anni this month, buttressed by a unique windfall all this fall that's the envy of every other diskery. A half-dozen or more of its artists or attractions have made their U. S. concert debut this autumn, thus enhancing their disk sales, while another half-dozen or so have been back for repeat tours to the same advantage. Probably never before in record history has a company had so many "debutantes" to hypo its disk sales.

This fall has seen the American bows of Emil Gilels, David Oistrakh, Geza Anda, Philharmonia of London, Scots Guards, Gerald Moore (as soloist), and others, and the return of the Obernkirchen Choir, Mattiwilda Dobbs, Elizabeth Schwarzkopf, Maria Callas, I Musici, Irish Festival Singers, Little Singers of Paris, etc. "Troilus and Cressida" preemed in Frisco, simultaneous with Angel release.

Scots, Oistrakh, Gilels and Philharmonia got raves everywhere. Mme. Callas had a five-page spread in Life, front-page splashes over her Chi Lyric summons hassle, and a big announcement of her coming to the Met Opera next year to open its season. Angel has been cashing in on all of this.

A non-standard repertoire item like a Saint-Saens concerto with Gilels, brought out a year ago, sold about 3,500 copies during the year. Suddenly, in one month since Gilels' coming, it sold 1,500 copies.

Another offbeat album is a Szymanowski-Franck sonata coupling made by Oistrakh. In the three-month period before Oistrakh arrived, a top N. Y. dealer sold 70 copies (or an average of 10 a week). Since Oistrakh came, the same dealer sold 175 copies in one week.

Angel's basic catalog is selling better than it did two years ago, helped by these debuts. Effect has been felt around the country, even where (and sometimes because) the artists haven't appeared personally. According to prexy Dario Soria, Angel in two years has reached a sales and distribution pace not anticipated before the four-year mark.

Some of this fall's tours were set up because of interest in the artist's recordings. Others were disked when tours were set. Some came heralded by their disks.

Scots Guards and Obernkirchen were disked because of impending tours. The Philharmonia tour established the orch's name and widened its market, and Philharmonia disks have taken on a new sales lease. Buyers asked for a conductor previously; now they ask for the orchestra.

Rosenstock Due in Japan For Series of Symph Dates

Joseph Rosenstock, who resigned as general director of the N.Y. City Opera Co., effective end of the season, will conduct in Japan next spring.

Rosenstock, honorary musical director of the Nippon Broadcasting Corp., will conduct its symphony orch in 32 concerts throughout Japan as well as in 20 broadcasts from Tokyo. He's flying to Japan first week in March, for the first time in five years, returning to N.Y. for the N.Y.C. Opera season later that month, then flying back to Japan for his stints there in May and June.

Rosenstock has signed with National Artists Corp. as his manager.

Concert Bits

Met Opera biz this fall so far is running $10,000 above budget, with the **Renata Tebaldi** nights especially strong ($19,700 for the last "Tosca").

Robert C. Schnitzer, ANTA-IEP general manager, flew to the Coast this week to address the American Educational Theatre Assn.'s national convention in L.A. tomorrow (Thurs.). His wife, tv-legit director **Marcella Cisney,** accompanied him.

Felix Brentano heads up a course at the Peabody Institute, Baltimore, in producing operas and musical comedies for tv.

Second release in Decca Records' Archive Series was issued last week, containing the organ works of Bach. German organist Helmut Walcha is the artist.

Zinka Milanov will appear next season at the Met in a new production of "Ernani." Verdi opus had not been heard there since 1928-29. **Dimitri Mitropoulos** will conduct.

The Roger Wagner Chorale, celebrating its 10th anni this season, starts its first transcontinental tour March 4 in Laramie, Wyo., and will give a concert at Carnegie Hall, N.Y., March 18. Kenneth Allen Associates is booking.

Soprano **Irene Jordan** will make her European debut with the Royal Opera House, Covent Garden, on Jan. 19, as Queen of the Night in **"The Magic Flute."**

Eric Bruhn, premier danseur of the Royal Danish Ballet and for the past few seasons guest artist with The Ballet Theatre, has left the Danish company to become a regular member of the American troupe.

Inside Stuff—Concerts

Erich Leinsdorf, just appointed general director of the N. Y. City Opera Co., steps into a trouble spot—but one, apparently, he can handle, if past experience is any indication. The post was originally held by the volatile Laszlo Halasz, who was ousted some years ago after a stormy season by the board of directors. His successor, Joseph Rosenstock, has been riding a steady wave of criticism, led until recently by the late Olin Downes, N. Y. Times critic.

Leinsdorf, succeeding Rosenstock, has had his share of temperamental as well as artistic wars. Joining the Met Opera in 1938 at the age of 26, he was suddenly upped two years later, at Artur Bodanzky's death, to chief conductor of the then very important Wagnerian repertoire. Not only did Leinsdorf have these responsibilities, but Kirsten Flagstad and Lauritz Melchior, staples of the Met boxoffice, suddenly starting attacking him in print, as too young and inexperienced. (Strong suspicions existed that the attacks were part of a campaign by the singers to get a protege of theirs named as a Met conductor). Mme. Flagstad threatened to resign unless Leinsdorf was replaced; Melchior joined her in denouncing the youth. Management, assured of his ability, held firm. Critics and audiences took Leinsdorf's side, and the singers (irreplacable though they were at the time) backed down.

Literati

SEP's Peak 5,400,000

Circulation of the Dec. 10 Saturday Evepost was in exeess of 5,400,000, alltime record for mag. Issue carried Part 6 of the Arthur Godfrey autobiog and eclipsed the record established by the Part 1 copy on Nov. 5.

First time, mag says, that a subsequent installment of this kind of Post story ever outsold the first installment.

Ziff-Davis' Total of 14

Ziff-Davis has acquired two magazines, and will establish two others to bring its total to 14 publications. Chain has acquired Sports Cars Illustrated and Home Auto Mechanic. This marks the ZD entry into the auto field.

Due for spring premieres are Hi-Fi Annual and Color Photography Annual.

Our Younger Admirers

The Signal, organ of the Journalism Class of the Thomas Jefferson High School, Council Bluffs, Iowa, in its Dec. 2 issue published a "Salute to VARIETY" with an editorial reading:

"Now celebrating its 50th year of publication, VARIETY, famous theatrical newspaper, holds a unique place in American journalism. Using no pictures in its news columns, boasting some of the most weird headlines imaginable and using 'English a la VARIETY,' this famous publication is bewildering and almost unintelligible to the average person.

"Yet VARIETY exercises a profound influence for good in all phases of show business. Its reviews of plays, movies, radio and tv programs, vaudeville acts, etc., may be slangy, but they are discerning and fearlessly truthful.

"While VARIETY does not hesitate to blister a well known star for a sloppy performance, it will go out of its way to give an unknown a verbal orchid for an outstanding bit of work.

"VARIETY is not called the bible of show business for nothing. Its coverage of show business is thorough, impartial and fearlessly honest.

"We salute you, VARIETY."

Donnell Library, N.Y.

New Donnell branch library on 53d faces Museum of Modern Art and abuts 21 in rear. Will draw trade from area bounded by Central Park South to 49th Street and Park to 8th Ave. These residents, together with 160,000 Rockefeller Center workers who are eligible, will mean hefty withdrawals and returns with an estimated annual circulation of around 700,000 (based on current 60,000 tomes on shelves which have an eventual 260,000 capacity). The N.Y. Life chain figures on upping volumes by 20,000 per year.

House, the world's largest branch library, was gifted in will of Irish-born cotton merchant who cut out in 1896 leaving estate in trust to wife and daughter, then to be used for library with "reading room open free every day in which young people can spend their evenings profitably away from demoralizing influences." Thus the juves have a till-10 p.m. off-the-streets, out-of-the-poolrooms rendezvous every night in the year, while adults, teachers, etc. are barred Thursdays and Sundays, can't pore or browse that late other nights.

Interesting Ann Nichols teamup is transfer of facilities and books of Nathan Straus Young People's room from East 32d St. library (razed) to Donnell branch. Third angle is that the land was given by John D. Rockefeller Jr.

With well-stacked free lending library, circulating record collection (jazz to be added), 16m film exchange for groups, small auditorium and 12-language book collection, this new spot can't miss. Also great for drop-in trade. As handsome decor includes soft sofas, and lighting, flowers, ancient "printer's mark" drapes, blonde furniture.

Not to mention back issues of VARIETY for a year. *Len.*

Shaw On Critics

"Advice to a Young Critic, and Others Letters" by Bernard Shaw (Crown; $3), is the latest volume in what surely will become an endless procession of books containing the wit and wisdom of one of the most prolific letter-writers of the past two centuries. E. J. West supplies notes and an introduction to this collection of Shavian letters, directed between 1894 and 1928 to R. E. Golding Bright, prominent play agent and drama critic. Because of Bright's connection with theatre, these letters are full of valuable show biz references, including barbs hurled by GBS at agents, of whom he was notoriously contemptuous.

Plenty of show biz characters appear in "Mathew Brady" by James D. Horan (Crown; $7.50). This excellent bio of the "top historian with a camera" of the 19th century has portaits of Jenny Lind, Edwin Forrest and Mark Twain on the jacket. Barnum, the Tom Thumb Family, Laura Keene, the Booth brothers, Charlotte and Pauline Cushman, Maggie Mitchell, Patti, and Ole Bull are among stage personalities treated in text and illustrations. Book is a splendid adjunct to Roy Meredith's two earlier volumes on Brady (Scribner's), but furnishes little new information about the great lenser. *Down.*

CHATTER

Nelson Gruppo, art consultant for This Week, named art director of the weekly.

John Law now penning the weekly Alan Scott show biz column in Scottish Sunday Express, Glasgow.

Virginia Bird's profile on Judy Holliday, "Hollywood's Blond Surprise," in the current (31) Satevepost.

David O. Selznick will byline "Production Methods" for the motion picture section of the 1956 Encyclopedia Britannica.

"VARIETY Is 50 Years Old," piece penned by Gordon Irving, Auld Lang Syne stringer, in The Stage, British theatre weekly.

January issue of Dance magazine will have a special 18-page section devoted to Anna Pavlova. Jan. 23 will mark the 25th anniversary of the ballerina's death.

Ken Giniger, head of Hawthorn Books, has upped the price of Leonard L. Levinson's "Complete Book of Low Calorie Cooking" from $3 to $5, extended its coverage, and will bring it out this spring. Levinson's "Brown Derby Cookbook" (Doubleday) is still selling.

Irish Censorship Appeals Board has lifted the ban on "Something of Value" by Robert Ruark, "Faulkner's County" by William Faulkner, "The Actor" by Niven Busch and "The Selected Novels of Somerset Maugham—Vol. II," all of which were red-lighted by Publications Censorship in October.

Ezekiel J. Donnell Branch, N.Y. Public Library, 20 W. 53 St., N.Y. City. Opened Dec. 13, 1955. Policy: continuous daily, no Thurs. or Sun., except Teen-Age Room which grinds 12 noon to 10 p.m. every day in year. Size: 175x100 ft.x4 stories, mezzanine, basement and sub-basement. Style: contemporary, Indiana limestone with aluminum trim. Cost: $2,500,000. Capacity: 260,000 books, 125 film subjects, 3,000 LP records, all square. Features: Lending, Reference, Teachers, Foreign Language, Childrens, Teen-Agers, Record and Film Subject libraries; Auditorium (278 capacity), green room and conference rooms. Lighting: fluorescent. Heating: N.Y. Edison Steam Co. Librarian: Katherine Lord O'Brien.

New V Stations

Continued from page 26

that similar stays on Madison and Corpus Christi will be granted if a sufficient showing of injury can be made. Attorneys for the U's, in their motions to the Court, claim there is more reason to grant them stays because their injury is greater than in Vail Mills where only an allocation, rather than a grant, was made.

The effect of the VHF grant to radio station WISC, the Madison U's told the Court, is to drive them out of business. Both WKOW-TV and WMTV filed affidavits saying their losses will be too great to endure and that they have been advised to fold if a VHF comes to Madison.

Advent of a VHF station, said WKOW-TV, will drive off 70% of the national advertising revenue of the U's and the impact will be "catastrophic." Although the station will retain its CBS affiliation, it claimed it will lose over $100,000 by VHF competition. It said it has been losing money since it went on the air in 1953 and that its prospects for getting in the black will be blasted by the coming of the V.

Station WMTV said it will lose both its NBC and ABC affiliations if the VHF station is established and that its economic support will be destroyed.

Station KVDO, the only tv outlet in Corpus, said it expects to lose up to $145,000 if the two V's allocated to the area are established. Saying its network affiliations are subject to 60-day cancellation clauses, it cited statements by KRIS, which recently received a VHF grant, that it will have all three network affiliations until the second V comes in. An affidavit by its general manager recommended that it fold if the U's come in.

Court is expected to hold arguments on the motions some time next week.

Baseball

Continued from page 26

besides, they can't use their own engineer-and-camera crews on the road tours, so they continue to sit during the remotes.

One observer sees only WPIX, N.Y., and one other, surviving baseball's bigger demands indefinitely. The outlet hasn't the problem of an idle crew because it carries the homegames (about 154 in all) of both the Yanks and the Giants, who, the station reports, are firmly set for the '56 season despite competing bids. As for the problem of nightgames cutting into the established WPIX program formatting, the station reports it intentionally planted its best shows on Sunday, Monday and Wednesday to escape the occasional enigma of Tuesday and Friday night ballcasts.

Easterners also look upon WGN-TV, Chicago, as another which might outlast the rest of the baseball stations. It has both Chi clubs to keep its crew busy, and it's understood that so far there's been no serious infringement on its nighttime programming.

In light of what the local tv-baseball situation augurs, O'Malley's network "game of week" is taken as a feeler to safeguard video coin for his team and the rest of the pro clubs without which the plan cannot be carried off. Proposal, however, caught many old-time baseballers by surprise when it was announced.

Tint Pushes West

Continued from page 26

trucks were wheeled out here from N. Y. for 1954 showing. This year, rolling equipment is booked through April, and even longer, depending on shows and events to be televised.

NBC's daytime "Matinee Theatre" will go outdoors in San Joaquin Valley Jan. 11 for a color presentation of a drama localed in that sector. Also contemplated for "Matinee" is a colorcast from San Diego's Globe Theatre, considered a perfect setting for an April 26 color show to commemorate Shakespeare's birthday. Wile and Sarnoff also plan colorcasts from Hollywood's Greek Theatre and other locations of picturesque beauty.

As part of tests, all six black-and-white studios, including the El Capitan Theatre, will originate at least one colorcast. If successful in converting these studios to color without major alterations, output of chromecasts next year will be increased many fold, according to Wile and Sarnoff.

GE Sun. Dramas

Continued from page 27

coming" Jan. 29; Charlton Heston, recreating the Lincoln role in E. P. Conkle's "Prologue to Glory" on Feb. 12 with Conkle doing the adaptation on his Broadway play; Jack Benny in "The Honest Man." a Frank Tashlin comedy with Zsa Zsa Gabor as his vis-a-vis, Feb. 19; the entire Alberghetti clan on Feb. 5 in an adaptation of "The Song Caruso Sang." a Satevepost short story; and Edward Everett Horton Jan. 22 in "The Muse and Mr. Parkinton," a comedy being adapted by Miriam Balf.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Otto Preminger now has two golden arms, but Milton Sperling has a firm grip on one of them—the one with Shurlock Seal. That's the one holding a print of "The Court Martial of Billy Mitchell," which was photographed by Sam Leavitt in CinemaScope and WarnerColor, directed by Preminger, and produced by Sperling (a buddy of mine from N. Y.'s Bryant High School) from a script by Sperling and Emmet Lavery.

A beautiful, brave and tear-stained picture starring Gary Cooper and supported by what my confreres call "outstanding performances" by Charles Bickford, Ralph Bellamy, Rod Steiger, James Daly, Jack Lord, Phil Arnold and Elizabeth Montgomery, it was Hollywood's holiday present to the American conscience.

More specifically, it was a present to that part of our nation's conscience now bogged down with salad dressing, and immaculately-tailored uniforms, which is generally referred to in the services as "the brass."

For Brig. Gen. Mitchell was a rare hero in any country, a martyr who was near enough to the top to have made it all the way without having done another thing, except to keep on living as the conveyor belt moved him toward that top. Nevertheless, he insulted his superiors because he knew they were stupid. He had the vision and all they had was the power to yank him from the box, send him to the showers and eventually to the bleachers, where he could dry out and die before all the things he said would happen, did.

What were some of these things? According to the testimony brought out at the court martial by Rod Steiger, acting as Maj. Allen Guillion for the prosecution of Mitchell, (after he had been reduced in rank and sentenced to inactivity at Fort Sam Houston, Texas) charged:

1. That the loss of the dirigible Shenandoah and six planes in Mexico "are the direct results of incompetence, criminal negligence and the almost treasonable administration of our national defense by the Navy and the War Dept."
2. That the system of administering air power in both the Army and Navy made pilots the patsies of the services.
3. That the Air Force, as much, was a joke, flying the coffins of the First World War. (Major Spaatz testified we had nine planes fit for combat and Eddie Rickenbacker, who had brought down 26 enemy planes, said we rated eighth in air strength by the time Mitchell was on the pan.)
4. That he wanted the defense separated into three branches, Army, Navy and Air.
5. That he wanted alarm signals and bomb shelters, believing it was better for our people to be scared than dead.
6. That it would not be long before planes would fly non-stop across both oceans at 1,000 miles an hour. (They couldn't do 250 at the time.)
7. That he advocated an academy like West Point for airmen.
8. That the Hawaiian Islands were virtually undefended because Pearl Harbor had no adequate defense against air attack.
9. That the method of attack could be blueprinted and Mitchell had proceeded to do it in letter after letter to the War Dept.
10. And that, finally, the attack would be made by the Japanese.

It was quite obvious that this guy didn't know the meaning of chain of command, had lost his copy of the Charge of the Light Brigade; and was crazy. He went into an emotional explanation of why he was a bad soldier because he couldn't submit dumbly to injustice, indecision of complacency.

But his real crime was thinking right at the wrong time. He was being tried not by his peers (none of the generals judging him had ever set a foot in a plane), but by slaves above him in the chain of command, the sort who tell you you will either be disciplined and go by the book, or you will have it thrown at you.

There are issues swirling around us today, but I see no Mitchells fighting to keep the country as young and as daring as it was when it had fewer generals and more uncalculated risk-takers. Not one to glow with pride over the bravery under ire of Hollywood, which in the main, is more scared than the State Dept., a lot of people had to show a lot of courage to make this picture.

When Milton Sperling started out to do it 15 years ago, he really was too young to know what he was trying to do. But since that time he has been tempered by war and what passes for peace. That he would not shelve the project as a dream that couldn't possibly come true is proof to me at least that he, too, was in the Mitchell syndrome.

At one point in the picture, Ralph Bellamy, back in Hollywood after a 10-year sojourn on Broadway and in New York television, is trying to talk Cooper as Mitchell into an offensive campaign in the press to offset the defensive position assigned to them by the court martial judges. Bellamy is playing Congressman Frank Reid, Mitchell's civilian in the defense setup. He is absolutely right in the way to fight a closed corporation—blast it from the outside. But Mitchell will have none of it. All he wants is his day in court, though he must have known that all he would get would be just one day in a rigged court.

His father was a U. S. Senator, so even by osmosis he must have had some idea of how pressure works on pressure. Nevertheless he makes the fantastic statement that politics and the military do not mix! Actually, all of us live in a political society and in all its ramifications politics enter. The defense arms are even more loaded with it than most, because they have to team up now and then to talk appropriations committees into giving them more coin. When the people back home believe them, they get it When they don't, they may suffer a cut in appropriations.

The '20s were an era when people didn't believe in spending millions, not to say billions as now, marching men up the hill and marching them down again. War, they were led to believe, was a thing of the past, "so they disbanded their Army, sunk their Navy and treated their Air Force as an unwanted child."

There were good arguments in favor of this. Countries which kept large standing armies had drained themselves dry and in many instances had disappeared as world powers. When it came time to convert to a state of war, they had nothing with which to convert. They had fought their fight, as many boxers have done, in the training camp.

America had fought six wars and had never been prepared for one of them. It had won them all. If you had such a winning system, why convert to a system that throughout history had invariably failed in the long run? The people felt the rightness of this theory and all the propaganda about preparedness left them colder than a dead mackeral in the North Sea.

So Mitchell's telling them what would happen to them if they didn't wake up to air power, had no support from his superiors in the defense arms because it is no support from the people either. And as a matter of history they were right. Unpreparedness won in 1941-45 as it had in all previous American wars. Our people were not drained and pooped from supporting large military establishments between wars. When we converted from peace to war it was with a zeal and drive that the old pros lacked.

It's a good picture and will keep people from wrapping their prejudices around them to keep warm these cold winter days. But to say it will be a lesson to the brass in any area of our nation, is to talk nonsense. The Billy Mitchells will always get it where the turkey got the axe. Long before Socrates they got it for being right at the wrong time. And they will get it until our sun grows cold and our earth is no more.

Broadway

Eileen Mack signed on with Mercury Records to handle mid-west promotion.

Robert Heller, executive consultant to Granada-TV, planning an early visit to N. Y.

Charles Moses, European publicity supervisor of UA, resigned, effective as of Jan. 15.

Darryl Hickman, now in the Army, writing a showbiz column for the Armed Forces Herald.

Miriam Hopkins rented her Sutton Place town house to Ben Jack Cage of Dallas, prez of the Insurance Co. of Texas.

Fernando Lamas planed to London so as to be at bedside of his wife, Arlene Dahl, who underwent an emergency appendectomy.

Puppeteer Vic Charles to Ft. Lauderdale, Fla., in new iceshow at Jack Valentine's after six months at Hilton Hotel in Chi.

Lilo winding her first pic starring role in "Zaza" this week and heading for the U.S. for cabaret dates in Washington and Miami.

Gene Moskowitz *(Mosk)*, VARIETY correspondent in Paris, arrived yesterday from his Champs-Elysees outpost on a business-pleasure trip.

Boston

By Guy Livingston

Ice Capades current at Boston Garden through Jan. 11.

Ballerina Ann Clark current at Steuben's Vienna Room.

George Wein booked Dizzy Gillespie for his Storyville Jazz Montgomery Clift in town to see "Red Roses for Me" at the Wilbur.

Thrush Helen Hush current at the Champagne Room of the Normandy.

spot New Year's Eve.

Baker Sisters current at the Bradford Roof.

Ralph Snider, Hub hotel man, operating the Bradford and Bradford Roof, recuperating from surgery.

French chantoosy May Sagan, current at Guy Guarino's Moulin Rouge in Hotel Vendome, tapped for "Chance of a Lifetime" tv show.

Warren Caro, exec director of Theatre Guild-American Theatre Society, planed in to spend Christmas and New Year's with wife Nancy Kelly, appearing in "Bad Seed" at the Plymouth.

Amsterdam

By Hans Saaltink
(Phone: Amsterdam 56316)

Dutch pianist Cor de Groot will tour U.S. next season.

The 1944 picture, "Lifeboat," never shown in this country, finally being released by 20th-Fox.

Nederlandse Comedie produced Thornton Wilder's "The Matchmaker," with Mary Dresselhuys.

"Not As A Stranger" (UA) and "Vanishing Prairie" (BV) in second weeks despite only a fair press.

Netherlands Opera will produce "The Magic Flute," with George Meyer from Bern acting as producer.

Theatregroup Theater announced it will produce Goldsmith's "She Stoops To Conquer," to be directed by William Stoker of the Liverpool Playhouse.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Gerard Philipe returns to the TNP this summer in Corneille's "Nicomede."

Arletty, oldtime Gallic actress, goes into Le Carroll's nitery with a song and patter act early next year.

Salvador Dali in to confab with heads of the Opera here on doing sets and costuming for a forthcoming version of "Salome."

New record playing nitery called the Microthecque has opened here. Gimmick has people opening the door by speaking into a mike.

Luis Bunuel next film here will be "Therese Etienne," based on the John Knittel novel; will star Francoise Arnoul and Jean Gabin.

Since the advent of C'Scope here two years ago, 38 C'Scope pix have been released and over 1,300 houses are now equipped for it.

Nachat Martini's new big scale revue cabaret, Robinson Moulin Rouge, opens this week with the show headed by Charles Trenet.

Femme leads in the Jules Dassin pic, "Christ Recrucified," which starts in Greece next March, will be Greek actress Melina Mercouri and French actress Nicole Berger.

Louis Daquin, Leftist director, back from Moscow where he concluded a deal for first Franco-Russian coproduction based on Victor Hugo novel, "Quatre Vingt Trieze" (Ninety Three).

Ladislas Fedor's play, "Vigil," adapted by Victor Francen for Theatre Ambassadeurs, a fiasco here. Bad reviews prompted owners to pull it after two weeks and replacing it with Henri Bernstein's 1934 play, "Espoir" (Hope).

Peter Ustinov due in for a long sojourn with direction chores set for a stage version of his "Romanoff And Juliet" and a film of his, "Love of Four Colonels," plus a lead in the Andre Cayatte pic, "Oeil Pour Oeil" (Eye For An Eye).

Richard Davis, head of UMPO, in with his lawyer, Barbara L. Armstrong, to settle deals on his various Gallic pic commitments. They then head for Madrid where Davis has picked up two films. Davis has sewed up rights for Fernandel starrer, "Don Juan."

Two-state subsidized theatres, Comedie-Francaise and Theatre National Populaire, will both put on the same play next month. It is Moliere's "Les Femmes Savantes" (The Wise Women). The C-F will keep its classic format while the TNP will give it a modern interpretation.

Francois Perier will direct and star in a French adaption of the Italo play of Diego Fabbri "Le Seducteur" (The Seducer) at the Theatre Michodiere in January. Another Fabbri play, "Proces De Famille" (Family Trial), a prestige hit, moves from the Oeuvre to Petit Marigny Theatre on Jean-Louis Barrault-Madeleine Renaud rep company.

Pittsburgh

By Hal V. Cohen

Lucille and Eddie Roberts back Jan. 2, this time for two weeks at Ankara.

Allen Lester in town beating the drums for Nancy Kelly in "The Bad Seed."

Loi Rubin, local dancer, has gone into the cast of "Plain and Fancy" on Broadway.

Fay Mowrey Moore sails Jan. 5 with her mother to spend several months in Spain.

Earl Gordon, manager of Squirrel Hill Theatre, and his wife celebrated their 10th wedding anni.

Tony Calderone, owner of Twin Coaches, recovering from heart attack in Charleroi-Monessen Hospital.

Bill Zeilor, managing director of Penn and Harris Theatres, in West Penn Hospital suffering from fatigue.

Variety Club chartered special plane to take 40 barkers to Pitt-Georgia Tech Sugar Bowl game in New Orleans.

Mike James, of 4 Coins at Copa, introducing his fiancee around; she's Barbara Short, former dancer at Riverside in Reno.

Arthur Kennedy, here at Nixon in "Time Limit," couldn't visit his Alma Mater, Carnegie Tech drama school, because it's closed for holidays.

Omaha

By Glenn Trump

Mal Dunn orch to play Peony on New Year's Eve.

Tony Bradley's orch playing at Camello's Ballroom here.

Omaha Community Playhouse has "Dial M for Murder" set for Jan. 6-21.

Irwin Beck, Wilber, Neb., theater op, named for fourth term as mayor of that city.

Disk jock Walter Gibbs moved from KFGT, Fremont, Neb., to KSWI, Council Bluffs, Ia.

Bob Fouse, co-manager of KCSR, Chadron, Neb., elected prexy of Chamber of Commerce there.

Don Hammond feted entire staff of his Seven Seas nitery to Xmas party last Wednesday (21) at the Capri.

Australia

By Eric Gorrick
(Tel. MA 7778)

Armand Perren playing "Puss in Boots on Ice" in Perth.

"Virgin Queen" (20th) a flop in Sydney for Hoyts' loop.

20th-Fox has installed about 700 C'Scope setups here over a two-year span.

Nudie pic, "Garden of Eden," is doing sellout biz at Majestic, Auckland.

"Can Can" is a major click at Her Majestys, Melbourne, for J. C. Williamson.

Ernest Turnbull, Hoyts chief, back at his Sydney base from world look-see.

First Jap pic to play the nabes, "Gate of Hell," is doing exceptionally good biz.

J. C. Williamson will present the Nutcracker Ballet for moppets at Royal, Sydney, during the Yuletide.

J. C. Williamson will preem the London hit, "Sailor Beware," at the Comedy, Melbourne, Jan. 21.

London

(Temple Bar 5041/9952)

Eric Glass snatching a fortnight's vacation in Cannes. Ditto Dan Fish, in Monte Carlo.

Vic Damone and Max Wall toppers on last week's "Sunday Night at the Palladium."

Actor-playwright Hugh Hastings leaving for America next year, and planning to spend six months in New York and Hollywood.

Bernard Grun went to Manchester to conduct opening performance of "Summer Song," a new musical by Hy Kraft ad Eric Maschwitz.

The Duchess of Gloucester will attend the world preem of "The Conqueror" at the Odeon, Marble Arch, Feb. 2, in aid of service charities.

William M. (Bill) Levy, Columbia's assistant managing director, left for his hometown, Hartford, Conn., where he will spend his annual vacation.

Princess Margaret to attend opening of Danny Kaye's latest pic, "The Court Jester." Preem at the Plaza Feb. 9 will aid the West Indies Hurricane Fund.

Peter Taylor, who last week ankled his post as general secretary of British Film Producers Assn,. joined International Screen Advertising Services in a similar capacity.

Tommy Hudson named pro manager for B. Feldman & Co., the British music pubbery. Freddie Goulbert appointed assistant to Harold Franz in the light music department.

Harry Morris, operator of the Colony restaurant, Berkeley Square, sails on the Caronia next week, will spend several weeks in New York and Hollywood on the prowl for cabaret talent.

Donna Reed and husband Tony Owen arrived with their three children from Hollywood last weekend. After a Christmas vacation, she goes on African location for "Mark of the Leopard."

Minneapolis

By Les Rees

Trio Schmeed at Hotel Radisson Flame Room.

Edyth Bush Little Theatre offered "The First Legion."

Annual local Metropolitan Opera engagement set for May 18-20.

Newly organized Little Theatre Guild at Springfield, Minn., teed off with "Time Out for Ginger."

Two Ballet Russe de Monte Carlo performances at Northrop Auditorium sold out more than week in advance.

Lyceum legit underlines include "Lunatics and Lovers," "Anastasia," "Can Can," "The Bad Seed" and "Teahouse of August Moon," with first-named set for week of Jan. 23.

Northwest Variety club, Tent No. 12, to install newly elected Chief Barker Sim Heller and other recently chosen 1956 officers and directors at Jan. 9 dinner meeting.

Here for soloist appearance with Minneapolis Symphony orchestra, violinist Jascha Heifetz told newspaper interviewers that if certain conditions are met he may consider making a Russian tour.

With Soviet violinist David Oistrakh as soloist, Minnesota Symphony had first regular Friday night concert complete sellout at 4,822-seat Northrop Auditorium. Sunday "Twilight Pop" series opener, an all-Gershwin concert, also set 4,300 attendance record.

Rome

By Robert F. Hawkins
(Archimede 145; tel 800 211)

Titanus Studios have settled its long-pending suit with Gino Lollobrigida in amicable fashion.

Eleonora Rossi Drago, Italo actress, opened in her first legit venture last week. The play is "Uncle Vanja."

Louis Armstrong returns here this week for brief stay at Sistina Theatre, which ends its "Cinerama" showcasing at same time. Satchmo also plays several other Italo dates, starting in Turin.

Richard Davis in Rome on a flying visit to set details for U.S. release of his Spanish acquisition, "Marcelino, Pan Y Vino," starring Pablito Calvo; also to negotiate other possible buys on the Continent.

Hugo Fregonese is mulling two titles for his forthcoming Sicilian locationer: "Orso Peloso" (Hairy Bear") or "I Girovaghi." Pic rolls in January, with Peter Ustinov, Elsa Martinelli, Abbe Lane, Xavier Cugat and others.

Response to Italo tele picking up following scheduling of three new shows weekend slots. Net has a double-or-nothing cash program on Saturday, follows up with "Casa Cugat," starring Cugat and Abbe Lane, on Sunday and segues with "What's My Line" (retitled "Mr. X") on Monday.

Kurt Jurgens, German star, here for "London Calling North Pole," now shooting at Titanus Studios, says he's heading for Hollywood in January, where he may sign with UI on a one-pic-per-year basis. Star also signed with Korda and London Films for "The Gimpel Story," a spy tale to be shot in U.S. next summer.

Palm Springs

By Frank Scully
(Phone 4077)

Parking meter and theatre grosses down.

Greg Bautzer not throwing a party this week.

Indio staging "Arabian Nights" the first week in Jan.

Australia pushing its idea of swim suits on Villagers.

Ella Fitzgerald battled the holiday slump at Chi-Chi's.

Doodles Weaver did good biz at Palm House and held over.

Joshua Tree put on a Nativity play, called "Town of Bethlehem."

Charlie Farrell a busy handshaker at his northend Racquet Club.

A Hollywood star barred from Racquet club for racial bias when in her cups.

"New cold wave sweeps far into southern states" gets featured on front page of Desert Sun. Naturally.

Tom Harmon, CBS sportscaster, came down to plug new Texaco gas station. With searchlights, of course.

Fanny Holtzmann hopped in for two weekends between looking at script progress of "Gertrude Lawrence As Mrs. A" at Par.

Nonny Scully wore out her tap-dancing majorette costume before show time of "The Magic Nutcracker" at Plaza Theatre.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 76751)

The Yugoslavian import and export firm called Yugoslavia Film purchased five Metro shorts.

Werner Voegler to direct and stage John van Druten's "I Remember Mama" in January for Radio Free Berlin.

German actress Paula Wessely to star in Henry Montherlant's play, "Port Royal," at the Vienna Burg Theatre in January.

"Charley's Aunt" to be remade in Germany by Berolina as a color film. Gustav Kampendonk is doing the script, and Hans Quest directs. Constantin will release it here.

Ingrid Bergman to tour South America, Canada and possibly the U. S., starring in "Joan of Arc" early next year. The tour begins in Rio de Janeiro and includes Mexico City.

U. S. films set for Christmas release in Germany include "To Catch a Thief" (Par) "Far Horizons" (Par), "The Glass Slipper" (M-G), "The Prodigal" (M-G) and "Reach Me Your Hand" (Col).

Scotland

By Gordon Irving
(Glasgow; Kelvin 1590)

Neil Kirk, concert agent, to Scotland to o.o. talent for 1956 fall tour.

George Taylor, leading Scot exhib, hospitalized with foot and ulcer trouble.

Gateway Theatre in Edinburgh staging Barrie's "The Boy David" over pre-Christmas season.

Duncan Macrae awarded Arts Council prize for top acting achievement of year in James Bridie's "Gog and Magog."

Ken Dodd, Liverpool comedian, pacted for major pantomimes 1956 and 1957. He clicked in vaude at the Empire, Glasgow.

Tom Arnold to Glasgow for launching of his Christmas revue, "Just Daft." Four comedians, Dave Willis, Jack Anthony, Chic Murray and Duncan Macrae are featured.

Bogota

Local WB office preparing gala preem for "Helena of Troy" release on Jan. 26.

John Wayne's latest, "Sea Chase" (WB), played two weeks at Mogador-San Carlos combination.

Second annual Industrial Fair came to a close this week. Twenty countries participated and over 3,000,000 attended.

Spanish dancer Lolita Sevilla set for personals at Cid Theatre in conjunction with her latest picture, "Adventures of Barber of Seville."

Also playing downtown houses are "Love Is Splendored Thing" (20th) at the Colombia, "Hit the Deck" (M-G) at the three Metros and "Life in Balance" (20th) in the El Dorado-Americano spots.

Hollywood

Buster Keaton recuperating at home.

Perry Lieber arrived from N.Y. to spend holidays with his family.

Martha Raye will chairman National Nephrosis Foundation's 1956 drive in L.A.

Jerry Lewis banged his spine again on Berle tv show but showed up for work next day as usual.

Husband and wife writing team of Irwin and Gwen Gielgud back from a six-week research tour of Caribbean.

Casting director Nel Chandler recuperating at Good Samaritan from severe injuries received in auto crash.

George Murphy named West Coast Chairman for the Command Performance Ball saluting Helen Hayes' Golden Jubilee.

India

By N. V. Eswar
(138 *Mannady St., Madras*)

Troupe of Russian dancers from Uzbekistan arriving in India shortly for series of performances in principal cities.

Myrta Barvie, Argentine ballet dancer now in India, due for performance at the Kalakshetra in Madras Dec. 27.

Delegation of film experts from East Germany due in Bombay next month to study marketing conditions in India with special reference to East German pix.

Sir A. G. Gardiner, who owns a chain of theatres in Ceylon, will start a studio of his own in Colombo, where important foreign and Hindi pictures would be dubbed into Sinhalese for exploitation in the island.

Producer Shantaram concluded deal with Andre Denison of Frankoren Film (Paris) for release of his Hindi picture, "Jhanak Jhanak" (Dance of Shiva) in Technicolor, in 5,000 cinemas of France and North Africa.

Keiko Kishi Shochiku due in Bombay Dec. 31 to star in "The Wind Cannot Read," which will be directed by David Lean for London Films. Star will be in Bombay and Delhi for three months doing location shooting, with all interior to be done in London.

Ireland

By Maxwell Sweeney
(22 *Farney Pk, Dublin* 684506)

Warbler Mona Geary heads for U.S. in January.

"Interrupted Melody" (M-G) preems at Adelphi, Dublin, Jan. 12.

Playwright Denis Johnston scripts Cuchulain Pageant for Ireland at Home Festival next May.

McCoy Troupe Irish dancers (with harpist Kathleen Watkins) set for N.Y., Boston, Ohio and Chicago dates next March.

"Trial" (M-G) and "Simon and Laura" (Rank) cleared for screening here after minor scissoring by censor Martin Brennan.

Abbey Theatre changing name of upcoming Gaelic pantomime from "Ulysses" to "Ulysses and Penelope," to avoid confusion with pic, "Ulysses" (Par), currently playing here.

J. Arthur Rank group leased 2,000-seater Corinthian Cinema, Dublin, currently a horse opera house, formed Regent Film Distributors (Ireland) as showcase for French-Italian imports. Lease is effective Jan. 1.

Houston

Carlos & Linda into the Rice Hotel Empire Room.

Singer—deejay Don Estes' new Decca waxings due out first of year.

Theatre, Inc. director Johnny George hospitalized from rigors of getting "South Pacific" on the boards.

The Commodores, Dallas singing four, returned last week to Club Crescendo; played spot last July and August.

Dorothy Shay kicks off her two-week date at Shamrock Hilton on New Year's Eve. Wanda & Howard Bell will also open in the room that night. The Hilltoppers will close their 10-day stint then.

Capetown

Continued from page 2

a great absence of vegetables except squash and cauliflower. A vogue in the States is in reality the backs of crawfish of sort of giant type of prawn or shrimp. They are dirt cheap here, selling for about 10c a pound.

Something like Southern California, Capetown reminds one a little of San Francisco, Acapulco, the Italian Riviera, and Victoria, B. C.

OBITUARIES

PHILIP LENNEN

Philip W. Lennen, 68, retired board chairman of the Lennen & Mitchell ad agency, died of a heart ailment Dec. 24 in New York. One of the oldtime leaders along ad row, he was famed for his ability as a copywriter and dashed off such celebrated catch phrases as "Not a Cough in a Carload" for Old Gold cigarets.

He entered the field when only 15 in partnership with another 15-year-old, Willie Wood. At that time he hit upon a slogan for a Syracuse bakery—"The Butter That Betters the Bread." It served as a springboard to posts with several other firms in his early business career. When only 21 he met John Mitchell, who later was to team with him in Lennen & Mitchell.

Before forming L. & M., however, Lennen was a v.p. with Erwin Wasey & Co. Following Mitchell's death in 1931, the L. & M. firm retained the same corporate designation until H. W. Newell (previously with Geyer, Newell & Ganger) stepped into the agency in 1951. At that time Lennen became board chairman and Newell president.

Twice wed, Lennen was first married to Beth Marie Guilfoyle who died in 1945. He later wed Thelma Attebery who survives, as do a daughter born to the first Mrs. Lennen and a son by his second wife.

MITCHELL B. MARKS

Mitchell B. Marks, 77, veepee and secretary of E. B. Marks Music, died in New York Dec. 22 after collapsing on the street near the Marks' offices on his way to work. He had been in the music biz for 60 years.

He was the brother of the late Edward B. Marks, a founder and long prexy of the company bearing his name. (Firm is now headed up by E. B.'s son, Herbert E. Marks.) He was the last survivor of the four brothers who had been connected with the company. The others besides Edward B. were Sol B. and Max B. Marks.

Mitchell Marks joined the company in the 1890s not long after it had been founded as Joseph W. Stern & Co. by E. B. Marks and Stern. It was reorganized as the Edward B. Marks Music Co. in 1920 and incorporated in 1932 under its present name. Since then Mitchell Marks had been v.p. and secretary.

He was identified with the success of many pop tunes. Among them were "The Glow Worm," an oldie which made a comeback click in 1952-53, "Under The Bamboo Tree," "Hot Time In The Old Town Tonight," "Ida," "Nobody," "In The Good Old Summertime," "I Wonder Who's Kissing Her Now," "The Breeze and I" and "There'll Be Some Changes Made."

Daughter, two sons and four grandchildren survive.

WOOD SOANES

Wood Soanes, 60, drama editor of the Oakland Tribune since 1922 and longtime VARIETY correspondent in that area, died at his Oakland home Dec. 26 when his revolver discharged accidentally. He had suffered a heart attack a year ago.

A native San Franciscan, Soanes first joined the Tribune's reportorial staff in 1913 and later became advance man for Charlotte Greenwood, Alfred Lunt and Lynn Fontanne as well as a number of other noted stars. During this period he also managed a legit house in Oakland.

Soanes, who returned to the Tribune in 1922, started writing his column, "Curtain Calls," in 1923 and had become dean of western drama critics. He was president of the San Francisco Drama Critics Circle Council, a member of the Assn. of Theatrical Press Agents & Managers and of the Lambs.

Surviving are his wife, son and daughter.

CLIFF BERZAC

Cliff Berzac (Edward Downes) 93, vaude and circus performer, died at Newry, Northern Ireland, Dec. 5. He had appeared in vaude theatres and circuses all over the world.

In show biz for over 60 years, he didn't retire until he was 80. His best-known act was "Old English Sports," in which he presented real horses and jockeys racing on a circular track, with a surrounding paddock and many extras. In 1905 Berzac purchased Capt. Wills Woodward's Seals & Sea Lions, presenting them in addition to his other act. He also owned at one time an animal farm and zoo at Breslau, Germany. He claimed to be originator of the unrideable mule act and the turntable circus. He also presented horses and dogs.

NANA BRYANT

Nana Bryant, 67, actress whose career spanned 50 years from touring stock to tv, died Dec. 24 in Hollywood. She appeared on Broadway between 1924-35, when she went to Hollywood under contract to Columbia Pictures Corp.

She returned to New York in 1950 to do a daily tv show, returning to Hollywood two years later to join the tv cast of "Our Miss Brooks" as well as other tv programs. She also appeared in the Coast legit versions of "Roberta" and "Song of Norway." Her latest film was "The Private War of Major Benson."

One son survives.

JAMES J. SHEEHAN

James J. Sheehan, 68, active in the theatre and opera field for more than 40 years, died Dec. 21 in Chicago. He was treasurer of the now defunct Chicago Opera Co. from 1960 to 1915. He subsequently managed Mary Garden on tours and handled Lillian Russell's last swing around the circuit. He helped launch the Blackstone and Harris Theatres in Chicago and for a short period managed the Astor Theatre in New York.

Survived by four sisters and two brothers.

ELIZABETH RANNELLS

Elizabeth Rannells, 50, Chicago Tribune columnist and radio-tv writer, died Dec. 20 in Chicago. She started her newspaper career 25 years ago on the old Journal of Commerce as an assistant to Claudia Cassidy, now drama and music critic of the Tribune. After a hitch on the Chicago Sun, she joined the Trib in 1952 and launched her "Have You Heard?" bylined column.

Father and brother survive.

BERNIE HYNES

Bernie Hynes, 50, film publicist and former husband of Peaches Browning, was killed instantly in Hollywood Dec. 19 when struck by a hit-and-run driver. At the time of his death he was publicity director for Bel Air Productions and previously had been a publicist for the late Leonard Goldstein's Panoramic Productions.

Hynes, a former Fox theatre manager in Denver, left two sons and a daughter.

JOHN D. MORRIS

John D. Morris, 43, veteran actor and member of the road company of "Kismet," died of a heart attack Dec. 16 in Chicago. Long a leading man in stock, he appeared with the "Student Prince" for five seasons and also was manager of the Federal Theatre Project in Des Moines.

Surviving are two sisters, a brother and a niece.

GRETCHEN LEDERER

Gretchen Lederer Haney, 64, silent film actress under the name of Gretchen Lederer, died Dec. 20 in Anaheim, Cal. She was a leading lady at Universal, Pathe and Ince Studios between 1910 and 1920 and was formerly married to actor Otto Lederer.

Her husband survives.

ALAN SHILIN

Alan Shilin, 36, producer, writer and director of documentary film for churches and public service organizations, died Dec. 24 in New York. He was president of Alan Shilin Productions Inc.

Prior to World War II he was associated with Republic Pictures, in Hollywood.

LESTER M. NEELY, JR.

Lester M. Neely Jr., general manager of Neely Theatres Co., which operates a chain of theatres in Alabama, died Dec. 20 in Marion, Ala. The circuit also operates radio station WJAM in Marion.

Wife, two sons and mother survive.

DOLLY VARDEN

Dolly Varden, 84, top circus aerialist and equestrienne who once co-starred with Buffalo Bill, died of cancer Dec. 19 in St. Louis. In prviate life, Mrs. Raymond O'Dell, she and her husband owned their own circus some years ago.

Her husband died last year.

WILLIAM T. RODMAN

William F. Rodman, known professionally as "The Mad Magician," died Dec. 23 in a Pittsburgh hospital.

Rodman, who lived in Burlington, N. J., was playing a theatre date in Pittsburgh when stricken.

ROSA WARNER CHARNAS

Mrs. Rosa Warner Charnas, 66, sister of the three Warner brothers, died Dec. 26 in Los Angeles following a long illness. She was noted for her philanthropic work.

Surviving are her husband, Harry; son, Milton; two sisters and brothers Harry, Albert and Jack.

OTIS GARTH

Otis Garth, 54, screen-tv actor, died Dec. 21 in Hollywood while appearing before the cameras of a Film Prdouctions International telepic.

Surviving are his wife, mother and sister.

G. Gregory Rodgers, 79, former legit actor who toured his production of "The Student Prince" in the U.S. and Europe, died Dec. 16 in Dallas. He once operated a San Francisco night club, destroyed in that city's famous fire.

Alfred J. Bonomo, educational director of WWL and Loyola of the South faculty member for 42 years, died of a stroke Dec. 23 in New Orleans. His wife, a son and sister survive.

Gladys Ripley, 47, singer, died Dec. 21 in Chichester, England. She began her career as a concert soloist, and sang at all leading English festivals.

Fleeda Newton Speth, retired voice teacher and former concert singer, whose professional name was Flecda Alberti, died Dec. 21 in New York.

Hugh W. Bruen, 66, operator of theatres in the Whittier, Cal., area and the Pacific Northwest, died of a heart attack Dec. 24 on the Coast.

Abraham Fletcher, theatre musician, who played with orchs in England and Scotland, died Dec. 3 in Morecambe, Eng.

Wife, 28, of Bob Everett, merchandising manager for WBBM commentator Paul Gibson, died Dec. 22 in Chicago.

Brother, 51, of Sam Fineberg, longtime Republic franchise holder in Pittsburgh, died Dec. 20 in Miami, Fla.

Mother, 62, of Eddie Hallack, chief director of KRLD-TV, Dallas, died Dec. 19 in that city.

Father of Harry McCartney, of SW circuit in Pittsburgh, died Dec. 15 in Pittsburgh.

Father, 79, of Nat Brandwynne, orchestra leader, died Dec. 25 in Brooklyn, N. Y.

USSR May Cite

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time would be "politically premature." In any event, "Porgy" is likely to win enthusiastic response in Russia, judging from the reaction to theatrical troupes from other non-Communist countries.

With the easing of international tension and the onset of what the Russians persistently call the "Geneva Spirit," the Comedie Francaise and the British revival of "Hamlet" starring Paul Schofield have appeared in Moscow. All performances were sold out, as is "Porgy." It is a safe generalization to say that Russians seem hungry for contacts with the outside world.

Tickets in Russia cities like Moscow can be purchased at the theatre's boxoffice or at established ticket counters in various sections of the city. Employees of factories, government offices, state farms and the like often write group-letters requesting tickets. Often these requests receive priority, leaving few if any tickets for the individual theatregoer, especially after an allotment is made for government officials and special guests. Even in a controlled economy like Russia's, ticket-scalpers manage to operate.

It will be interesting to observe whether eventually Russian propagandists point to "Porgy" as proof of what they have been telling their audiences for years about the lot of the American Negro. The folk opera, of course, presents sordid aspects of Negro life, slums, gambling, prostitution, dope addiction. It remains to be seen whether the lasting impact in the Soviet Union will be the beauty of the Gershwin music or the unpleasant elements.

Asked about this, an official of the Soviet Ministry of Culture declared, "There won't be any generalization of an unfavorable sort toward this problem which will endanger the precious cause of contacts between our countries."

A member of the "Porgy" management, who came to Moscow to make arrangements in advance of the company, commented, "People don't draw conclusions about violence in Italian life from seeing 'Romeo and Juliet' or 'Rigoletto.' Why should they draw conclusions about American Negro life from 'Porgy and Bess'?"

A Russian told this reporter: "It's up to you to show us what American Negro life is like. If your opera shows it to us we must be influenced by what we see." An American Embassy official in Moscow denied that this aspect worried the Embassy, although pointing out that of course the Russian press could very well draw any interpretations it wished from "Porgy" as might suit Russian interests.

The "Porgy" schedule in Russia consists of 14 performances in Leningrad, including four matinees, from Dec. 26 to Jan. 5, and 12 performances in Moscow, with four matinees, Jan. 10-17. Half of the performers' salaries will be deposited in dollars in the U.S. and the other half paid in rubles in Russia.

SRO In Berlin

Berlin, Dec. 19.

"Porgy and Bess" wound up its second Berlin appearance last Thursday (15) after nine performances at the Titania Palast. Troupe of 85, accompanied by American laywright Truman Capote, is leaving Berlin by train today (19) for a four-week tour of Russia. After the Russian tour, "Porgy" will play Warsaw, Prague, Budapest and Bucarest.

While in Berlin, the troupe nixed an offer to play in the Soviet Sector of Berlin, although payment would have been made in U.S. currency.

As to the unusually high ticket prices in Berlin (ranging from $1 to $6), co-producer and director Robert Breen says that this time the ensemble's European tour has no financial aid from the U.S. Govt. This in comparison to "Porgy's" 1952 appearance, which was sponsored by the U.S. State Department. (At that time, tickets here were available for $1.50 top). Breen calls the present ticket prices for Berlin "shocking." Nevertheless, most of the shows were sold out.

Before "Porgy" played Berlin, it had appeared in Duesseldorf, Munich, and Frankfurt. It's possible that the ensemble will play a couple of other German cities after it winds up its East European tour. Negotiations are also underway with Scandinavian countries.

Tom O'Neil

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bookkeeping transaction, that amount still is transferred from the General Teleradio ledgers to those of RKO.

Actually, this price to the stations is figured as a conservative one. Fox estimates that were the stations to purchase the pictures on their own from him, the price would be around $10,000,000, with N. Y. and Los Angeles alone paying $3,500,000 each for the library. He says O'Neil has made back the $25,000,000 on this one deal.

That leaves only $4,800,000 of the original $25,000,000 he paid Howard Hughes to be accounted for. For that $4,800,000, O'Neil has taken over six completed but still-unreleased films, including "The Conqueror" and "Jet Pilot"; two large and fully equipped studios, complete with facilities and real estate; U. S. and Canada theatrical rights to the entire library (C&C gets foreign theatrical rights only but world television rights); a fully-staffed and housed worldwide distribution organization; and limited television rights to the top 150 pictures in the package, provided they are sold on a one-time network basis.

Actually, the $20,200,000 doesn't represent a recouping of the original investment, in that O'Neil will probably plow all of it back into theatrical production at RKO—the company is planning to produce 18 of its own pictures during the next year, and this takes some tall coin. But nonetheless, as a wheeling-and-dealing entrepreneur, O'Neil has taken a backseat to no one this year.

RCA Billion

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creases, production will increase and prices will decrease. Color tv will continue to gain in momentum and will make an impact on the American home and the nation's economy. In 1956, color programming will be substantially increased by NBC and we hope by others in the broadcasting industry. This will accelerate the transition from black-and-white to color." He said that "the sale of color sets will eventually exceed the sale of black-and-white sets."

The year was characterized as "the greatest in NBC's history" as the network entered its 30th semester. Gen. Sarnoff also reported on developments and progress in electronics, the hi-fi field (with RCA Victor introducing five new phonos), radio communications, transistors, business machines, radar and closed-circuit tv. On the latter, he said that "use of this form of tv is rapidly expanding" in the fields of education and industry and that the first such installation of RCA compatible color video is being made at the Walter Reed Army Medical Center in Washington.

MARRIAGES

Gladys Downs to Roland Taylor, San Antonio, recently. He's a film salesman.

Mona Katz to Allen Hersh, Pittsburgh, Dec. 26. Bride's on M-G exchange staff in Pitt.

Elizabeth Hughes to Leith Stevens, Palm Springs, Cal., Dec. 19. He's a composer-conductor and prexy of the Composers & Lyricists Guild of America.

Judith Feinberg to Berton Jerome Schneider, Mount Vernon, N. Y., Dec. 25. He's the son of Abraham Schneider, veepee of Columbia Pictures Inc.

Barbara Warner to Claude Terrail, Fairfax, Va., Dec. 22. Bride is the daughter of Jack L. Warner, veepee and executive producer of Warner Brothers Pictures, Inc.; groom is owner of La Tour d'Argent and other Paris restaurant and hotel properties.

BIRTHS

Mr. and Mrs. Tony Goodwilli, son, Alloa, Scotland, Dec. 14. He's vaude accordionist; she's former chorine.

Mr. and Mrs. Frank Finlay, son, Blackburn, Eng., recently. He's a repertory actor; she's the former Doreen Shepherd, also rep player.

Mr. and Mrs. Donald Bodley, daughter, Southport, Eng., Dec. 10. He's production director at Southport Repertory Theatre.

Mr. and Mrs. Guillermo Lacy, daughter, Mexico City, Dec. 13. Mother is the daughter of Carlos E. Niebla, M-G manager in Mexico.

Mr. and Mrs. Robert Stahl, daughter, N.Y., Dec. 23. Father, a former VARIETY staffer, is now N.Y. editor of TV Guide.

Mr. and Mrs. William Froug, son, Los Angeles, Dec. 16. Father is CBS Radio program supervisor who produces-directs the "Romance" series.

Mr. and Mrs. Don Mann, son, Chicago, Dec. 17. Father is salesman at station WBBM there.

Mr. and Mrs. George Johannssen, son, Teaneck, N. J., Dec. 19. Father is Petry station rep research director; mother is Gloria Amisano, formerly with Sullivan, Stauffer, Colwell and Bayles agency.

Mr. and Mrs. John K. Butler, son, Santa Monica, Cal., Dec. 19. Father is a screen writer.

Mr. and Mrs. Sheldon Schrager, son, Tokyo, Dec. 14. Maternal grandfather is director Norman Taurog.

Mr. and Mrs. Regis Mervick, daughter, Pittsburgh, Dec. 19. Father's with Tommy Carlyn band.

Mr. and Mrs. William L. Snyder, daughter, New York, Dec. 13. Father is head of Rembrandt Films.

Mr. and Mrs. Franklin Jay Weiner, son, New York, Dec. 22. Mother, Arlene Wood Wiener, is staff writer at ABC Radio; father is assistant director of advertising and sales promotion at WCBS-TV.

Mr. and Mrs. Paul Piccrni, son, Hollywood, Dec. 22. Father is an actor.

Mr. and Mrs. Karl Stroud, son, Houston, Tex., recently. Father is manager of the King Center Drive-In there.

Mr. and Mrs. Andy Duggan, son, New York, Dec. 20. Father is a legit actor.

Mr. and Mrs. Neil Galligan, son, Flushing, L.I., Dec. 16. Father is veepee at Valando Music.

Mr. and Mrs. Bill Gallagher, daughter, White Plains, N. Y., Dec. 12. Father is Columbia Records field sales manager.

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